The Storz Stations 1962 Radio for 1962 Selling

Todd Storz, President  Home Office: Miami Beach
WDGY, WHB, KOMA, WQAM, KXOK represented by John Blair & Co.
WTIX represented by Robert Eastman
Crowded, close, compact . . . Providence . . .
where a mass population has been awakened to the
dangers of nuclear fallout by a full-size fallout shelter
built by WJAR-TV on the Downtown Providence Mall.
Here is community responsibility with a creative
flair brought home to a market noteworthy for both
its density and its response.
the shell of the nut covers the meat...

Doesn't over cover it. Doesn't undercover it. Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to 60,000 readers. At most, we estimate there are perhaps 7,000 to 8,000 who might have some influence on a spot or network buy.

Why pay for a coconut to cover an acorn?
To cover the people who buy time — nothing does it like a broadcast book.

SPONSOR
sells the team that buys the time
Not a square TV viewer in the whole MID-MICHIGAN market...

WILX-TV
has triangle TV viewers...

Lansing
Battle Creek
Jackson
Ann Arbor

Look at this MID-MICHIGAN

DRUG BONANZA

DRUG SALES in the four metropolitan area cities total:
LANSING ........ $13,866,000.00
Ann Arbor ....... 9,443,000.00
Battle Creek .... 7,312,000.00
Jackson .......... 7,156,000.00
TOTAL: ......... $37,777,000.00*
*Figures from SALES MANAGEMENT SPIN issue.

WILX-TV delivers Grade A coverage to all four Mid-Michigan metro markets. This combined Mid-Michigan drug market ranks 32nd in national sales.

Here's the real Mid-Michigan buy . . . Lansing, Jackson, Battle Creek and Ann Arbor. Full Time NBC. Tower: 1008'.

Power: 316,000 watts.

WILX-TV
LANSING/JACKSON
Represented by VERNARD, RANTOL & MCCONNELL, Inc.

ARTICLES

Business outlook for 1962
23 Radio and TV billings should be up 9% in '62, broadcast share of total expected to rise 20.2%, says economist Doherty in sponsor forecast.

Airline starts biggest radio drive
26 Northwest Orient launches six-month, $2 million campaign this month, caps four years of radio usage to emphasize fun and glamour of flying.

Gov. Collins' 'jungle year'
28 'You're stepping into a jungle,' said Murrow when LeRoy Collins took the top NAB post last year. Governor reviews '61 role in exclusive interview.

They're the top buyers (on the West Coast)
30 When it comes to buying time from San Francisco and Los Angeles, the reps give 'ratings' for buyers, too; here are top Coast buyers, reasons why.

TV results
39 A compilation of the most effective campaigns in local TV during the past year, in capsule form and alphabetical order for fast, handy reference.

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Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Couper Glenn, secretary-treasurer.

Editorial: executive editor, John E. McMillin; news editor, Ben Bodec; managing editor, Alfred J. Jaffe; senior editor, Jo Ranon; midwest editor, Gwen Smart; midwest associate editor, June Coombes; assistant news editor, Howard Ehrlich; associate editors, Jack Lindrup, Ben Seff, Ruth Schlanger, James Pollak, Barry Mallin; columnist, Joe Cida; art editor, Maury Kurz; production editor, Mary Lou Fosnell; editorial research, Carole Ferster; reader service, David Wisely.

Advertising: assistant sales manager, William L. Dougherty; southern manager, Herbert M. Martin, Jr; midwest manager, Paul Blair; western manager, George G. Dietrich, Jr.; sales-service/production, Leonice K. Merz.


Administrative: office manager, Fred Levine; George Becker, Michael Crocco, Geraldine Daych, Jo Gane, Syd Gutman, Manuela Santalla, Jean Schaeble, Irene Sulzbach.

Member of Business Publications Audit of Circulations Inc.

Announcing a NEW series of the third man

THE THIRD MAN RATES FIRST! TOP-RATED ½ HOUR IN AMERICA'S TOUGHEST MARKET!

28.9

ARBITRON: New York Aug. 6-12
35.5 Schenectady 35.1 Sioux City
54.2 Tallahassee 41.9 Montgomery
36.7 Greenville N.C.

WITH MANY MORE TOP RATINGS!

38 ALL NEW THIRD MAN PRODUCTIONS

The new action packed series starts January 1, starring Michael Rennie as the witty, wily Harry Lime, and Jonathan Harris as his comrade-in-adventure, Bradford Webster. The same audience-proved format of mystery and intrigue that has made The Third Man a top-ranking show will continue. But audiences will find the new series even faster moving—more thrilling—than ever before.

Budweiser has renewed its sponsorship of this explosive half-hour of international adventure in 80 markets. All other markets, including the entire West Coast, are still open...so act now!

call NTA for availabilities

Offices:

New York, New York
10 Columbus Circle
JUdson 2-7300

Chicago, Illinois
612 N. Michigan Ave.
MIChigan 2-5561

Beverly Hills, California
8530 Wilshire Blvd.
OLeander 5-7701

St. Louis, Missouri
915 Olive St.
CEntral 1-6056

SPONSOR • 1 JANUARY 1962
Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available only to a comparative few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR • 1 JANUARY 1962
WATSON CHAIRMAN, PURDON PRESIDENT IN KUDNER BUILD-UP

Robert M. Watson will succeed the retiring C. M. Rohrbaugh as chairman of the board of Kudner Agency, and Roger A. Purdon leaves McCann-Erickson to become president of Kudner, effective 2 January.

Watson is executive v.p. and will now become chief executive officer of the agency. Purdon is senior v.p. and creative director of McC-E.

Before joining Kudner in 1959 as senior v.p., Watson was chairman of the board of EWR&R, and before that was president of Ruthrauff & Ryan. In 1959 he also became executive v.p. of Kudner. This week he becomes chairman of the board and chief executive officer.

Purdon, as senior v.p. and creative director of McC-E, was in charge of all New York creative work. He was previously v.p. and creative director of Bryan Houston and still earlier served with Y&R, K&E, Lord & Thomas, and H. W. Weintraub.

Rohrbaugh will continue to serve as a consultant.

Robert M. Watson

Roger A. Purdon

FCC checking home anti-tape device

The FCC was caught with its rulebooks down last week on an unusual engineering matter.

KTOD-AM-FM, Corpus Christi announced on its own that in broadcasting a tape of the Pablo Casals White House concert, it used a new electronic device to defeat home recording equipment.

An FCC spokesman said the commission would look into the situation. The new device would be illegal if it interfered with reception, but apparently it can’t be detected by ear. Should it only defeat home off-the-air tape recorders, it would hit a common practice which is small-scale piracy anyway.

AMF $200,000 daytime for women’s bowling

AMF (C&W) has started a two-network daytime tv campaign to interest women in bowling during the day. The advertiser bought 32 minutes on CBS TV as part of the morning minute plan, starting 29 January.

The bowling manufacturer also bought a similar schedule on ABC TV.

Estimated expenditure is $200,000, split two-ways.

The importance of the buy is that it marks AMF’s beginning of an effort to attract more women to the bowling alleys during the day when facilities are less crowded.

HOWARD K. SMITH TO ABC NEWS IN FEB.

ABC TV has now given evidence that it is bent on studiing its news staff with major camera names.

The network announced last week that Howard K. Smith, former CBS TV shining light, will come with it in February.

Smith will be sponsored weekly for a half-hour at 7:30 p.m. Wednesdays. The advertiser is Nationwide Insurance (Ben Sackheim).

The Steve Allen Show just vacated the 7:30-8:30 Wednesday hour. Smith will occupy the first part and Straight-Away, moved from Friday, will occupy the second half hour.

Nationwide used Smith previously on CBS Radio in a public affairs special.

IN A NUTSHELL . . .

- AMF (C&W) $200,000 in daytime tv for women’s bowling
- ASCAP-TV stations hearing on music license set for 14 February
- WATSON becomes chairman and Purdon president of Kudner Agency
- B&B issues long-range economic study of U. S. consumer trends
- HOWARD K. SMITH to ABC TV for Wednesday news show starting Feb.
- CONWAY named general manager of Storer’s WIBG, Philadelphia
ASCAP-TV STATIONS HEARING 14 FEB.

The hearing in court of the tv stations-ASCAP matter is set for 14 February, but stations will still have the rights to use music after the expiration of contracts, 31 December 1961.

The All-Industry Television Station Music License Committee had its show cause petition heard 20 December in New York at the United States District Court. The full hearing and trial will be held next month before the same court.

Judge Ryan suggested that present arrangements continue until a new decision is reached. Then retroactive adjustments can be made as needed.

The AITSMLC, representing 300 tv stations, had filed its petition 18 December after two months of unsuccessful negotiations with ASCAP.

Back in October, the tv station committee asked for licenses for all music with the exception of network and pre-recorded programs. "We believe that ASCAP is required to offer us such a license," stated Hamilton Shea, chairman of the stations' negotiating committee. (Shea is president and general manager of WSVA-TV, Harrisonburg.)

Shea stated that the stations had applied to the United States District Court under the Consent Decree of 14 March 1950 when it became evident that the stations and ASCAP would not come to an agreement before the end of December, when existing licenses expired.

ABC's Pauley sees new radio identity

In 1961 radio achieved a new identity and became a telephone rather than a broadcast receiver, notes Robert R. Pauley, president of the ABC Radio network.

"Conversational radio has become more popular than ever before," he stated, adding that ABC is not alone with this new role.

"Radio's realization that it has become the one truly intimate medium has had a marked effect on news, as well as entertainment coverage. An example of this would be the tremendous increase in the number of 'remotes'" in 1961 compared to 1960, stated Pauley.

Underbudgeting tv hurts radio—KBS

When tv budgets are underestimated the inevitable sufferer is radio, because that's where the cut is made to even out the shortage. So contends E. R. Peterson, senior v.p. of Keystone Broadcasting System, in a new radio sales presentation asking a constant if minor role for the medium.

"The more you're in tv," says Peterson, "the more it costs. And agencies too often don't allow for the tv variation on Parkinson's Law (that all of the available money will be absorbed), which means simply that when the budgets for tv have been underestimated the difference is made up by yanking the slim money allotted to radio."

Peterson points out that if advertisers set aside just 5% of their tv budget as radio "insurance," a $5 million spender could put $250,000 into radio, which could deliver commercials "every day of the year on all of KBS's 1,125 stations and reach at least 20% of all U. S. radio homes."

Conway named manager of Storer WIBG, Phila.

Joseph T. Conway has been appointed general manager of WIBG Philadelphia, a Storer station.

He was national radio sales manager of Storer in New York. A native of Philadelphia, Conway has already spent a great part of his broadcasting career at WIBG, where he was local salesman and national sales manager.

9 STATIONS JOIN TAC FILM CO-OP

There are now at least nine stations which subscribe to or will produce for TAC, the station production co-op and clearing house started last year by Trans-Lux Tv.

Three subscribing stations are KCRATV, Sacramento; WFLATV, St. Petersburg, and WFBMTV, Indianapolis. Six stations which belong as producers are KOMOTV, Seattle; WBNS-TV, Columbus; KFMB-TV, San Diego; WTVJ, Miami; KBTVD, Denver, and WKBKTVC, Chicago.

So far only special shows are available but TAC is looking for series to handle. Fees, which are confidential, vary from city to city depending on size, but the maximum is $20,000 a year and the minimum $1,750 for one year's subscription, entitling the station to complete use of programs available.

Goodyear renews on CATVN for 52 weeks

Goodyear Tire & Rubber Company, one of the first advertisers on the Central American tv Network, has renewed its schedules for an additional 52 weeks.

Goodyear will sponsor King of Diamonds on six CATVN stations. It previously sponsored Man and the Challenge on five stations before the Panama outlet was added.

Denninger leaves Blair-Tv and Gerken returns

Jack Denninger, v.p. of Blair-Tv for seven years has resigned to form his own financial company.

At the same time Richard Gerken will return to Blair on the New York sales staff. He is Eastern Sales Manager of Metropolitan Broadcasting, and is concurrently president and general manager of WHIM Providence, and v.p. of KGIL, Los Angeles.

Before leaving Blair in 1954 Gerken had been on the New York staff of John Blair & Company since 1946.
The young mind which today discovers an old principle may someday reveal a new one capable of revolutionizing your business and creating undreamed of growth. But this is possible only if he gets the finest education we can offer.

By the time today's youngsters are ready for college, business and industrial technology will be even more complicated and will require many more trained specialists. To fill this order we must provide our young people with the best possible college educations.

Unfortunately many colleges are already overcrowded. In ten years applications are expected to double. We will need more and better college classrooms and libraries, more efficient college laboratories, and additional top-quality professors. You can help assure your own future by helping the college of your choice.

If you want to know what the college crisis means to you, write for a free booklet, "OPEN WIDE THE COLLEGE DOOR," to Higher Education, Box 36, Times Square Station, New York 36, N.Y.
BELL TO ATS AS PROMOTION DIRECTOR
Alan J. Bell joins Advertising Time Sales today as director of promotion and advertising for both radio and television.
Bell had been with Peters, Griffin, Woodward, since 1957. A graduate of Harvard College and the Boston Latin School, Bell was with WOR, Boston, and during military service, assigned to radio-tv staff duties in the Pentagon and tv and motion picture work at the Army Pictorial Center in New York City.

Western silents back—with sound
Western "chapters" of the movies of 35 years ago are returning—with sound—to tv. A group of around 150, produced about 1925 and financed by Joseph P. Kennedy, the President's father, are being distributed by MGM-TV under the name "Billy Bang Bang." The producer was a predecessor of RKO and the star was Bob Custer, known as Bronco Bob. Music and comment by children have been added. Producer of the tv version is Screen Features, Inc.

Tuck Tape renews NBC TV participations
Tuck Tape (Product Services, Inc.) has renewed its participations on Jack Paar and Today on NBC TV for third year.
The campaign will be largely for new products. One of the first advertisers on Paar, Tuck Tape was introduced in 1959 and credits these tv participations for its present market share and dealer set-up.
Tuck will also use tv spot in selected markets in 1962.

Guides to fm: a growing business
Fm's argument that it has a higher caliber audience has led publishers to assume they listen more carefully and would pay for special fm programming guides.
Individual stations, such as WFFM, Chicago and its 20,000 guide subscribers, now face competition from publishers who serve an entire area. A second Chicago publication lists all the other fm stations there.
By the end of 1962 fm guides are expected in about 25 cities. There are magazines available or almost so in New York, Philadelphia, Boston, Minneapolis, and Atlanta.
One starting this month in San Francisco is Bay Fm and Cultural Guide, published by Graphic Arts of Marin. Newsstand price is fifty cents for a monthly issue.

B&B LONG-RANGE CONSUMER SURVEY
Consumer expenditures for goods and services per household were about $6,200 in 1961, compared to $1,800 in 1940, according to a long range economic study prepared by Benton & Bowles.
The B&B study also projected a figure for 1970: $8,600.
The gross national product in dollars has expanded five times as fast as population since 1946, representing a two fold expansion of purchasing power. This trend is expected to produce $700 billion by 1970.
The study, entitled "The U. S. Economy in Long-Range Perspective," was prepared primarily from data published by the U. S. Department of Commerce.
Recessions have become shorter and shorter, dropping from 18 months in 1945-48 to 12 months in 1957-58 and nine months in 1960-61.
The survey also reported these findings: Since 1941 consumer expenditures have increased 336% while expenditures for services rose 367%. Since 1953 expenditures rose 74% for services, 50% for durable goods, and 32% for non-durable goods. In the stock market, although prices are higher in relation to GNP than at any time since 1945, the inflationary spiral of the 1920's is not being repeated. Both employment and unemployment are increasing, but for the last three years the amount of unemployment has been stabilized at about 6-7%.
In 1960 Federal wages of all kinds were $4,9 billion ($39 billion to civilians), greater than all private wages in 1941; during 1960 private wages were $2,2 billion. Advertising has actually declined in relation to consumer expenditures since 1919, 3.8% to 3.5%, but the actual amount has gone up five-fold, from $2,3 billion to $11,6 billion.
The study, which also contains 20 charts and analyses, is based on the

(Continued on page 46, col. 1)
Commercial commentary

Industry oratory in 1962

If 1961 was typical, I can expect to listen to at least 100 speeches on advertising, tv, and radio subjects in the next 52 weeks, and to read some 200 others. It's a pretty depressing prospect.

Perhaps I feel particularly gloomy about all this because it is part of my job to keep reasonably well up on the spate of industry oratory which erupts at ANA, NAB, 4A, NBC, CBS, ABC, TVB, AFA, FCC, RTES, RAB, and other trade meetings.

But I am sure that most of you have suffered as deeply as I have (though perhaps not as often) over the dullness, dreariness, and incoherencies of many of our industry speechifiers.

Ours is probably the talkingest business the world has ever known. We orate at the drop of an invite.

But for guys who pride ourselves on being "communicators" our speeches are often amazingly obscure and peculiarly inept.

I have in my office a huge stack of talks delivered during 1961 by such luminaries as Frank Stanton, Robert Sarnoff, Fax Cone, Norman Strouse, LeRoy Collins, Newton Minow, Marion Harper, Bill Lewis, Henry Schachte, Roy Larsen, and many, many others. And, without intending any disrespect, I think that nearly every one of them could have been vastly improved.

As a matter of fact, I can't imagine any worthwhile New Year's resolution, a more productive project, than a determination to raise the level of industry oratory in 1962.

Why is so much of it so lousy?

Five grievous oratorical errors

I don't think that you can blame it on the fact that some of our speakers (Newton Minow, for example) are not blessed with a particularly felicitous platform style or delivery.

Nor on the fact, shameful as it is, that so many speeches are ghost-written. (Why are the ghosts so dreadful?)

Nor on the practice of having everyone and his baby brother review a speech before it is given. (I have heard that a recent talk by a prominent network leader had to be checked by "everyone in the shop making over $25,000, ")

None of these things contributes, of course, to a polished forensic performance. But none is the root of the trouble.

As a somewhat jaded connoisseur of industry oratory, it is my positive conviction that fully 90% of our speakers fall, fully 90% of the time, into one of five grievous errors.

These are in order 1) the Essay Error, 2) The Self-Expression Error, 3) the Omnibus Error, 4) the Home-and-Mother Error, and 5) the Error of the Undefined Purpose.

(Please turn to page 53)
NOW AVAILABLE FROM SEVEN ARTS
Tie, we win.

Nielsen, as though displaying seasonal good will toward all networks, came up with a dead heat for the last week of its first December report.*

Significantly, these statistical sentiments were expressed where they carry the most significance—the 50-market areas where the offerings of all 3 networks can be seen (or not, as the viewers choose).

Tie, we win? Yes, we win with Ben Casey, top new show of the season. We win with such time-period winners as Naked City, The Flintstones, Bachelor Father, Hawaiian Eye, Rifleman, 77 Sunset Strip, Target: The Corruptors, Margie, and the very special Yves Montand on Broadway.

Well, Gentlemen, that ties it off for the first quarter of the 1961-62 season.

Now, let's see who breaks the tie.

ABC Television

*Source: Nielsen TV Index 50 Market Ratings—Week ending Dec. 3rd, 1961. Average audience of common commercial time periods, Monday thru Sunday, 7:30 to 11 PM.
SPONSOR-SCOPE

SPONSOR-SCOPE last week went on its annual mission of seeking coming-year predictions from trade knowledgeableables and found many of the crystal-ballers deeply conscious of one focal point, namely, Washington.

And by Washington they meant the FCC and the repercussions its various probings and directives could have on the economic structure of tv and the relationship of the advertising field to the tv industry. To wit, Newton Minow would continue to keep the industry on pins and needles.

Among the other arresting forecasts and expectations were these:
- The general business weather presages a probable record in retail and automotive sales for at least the first six months, with advertising faring nicely from the upsurge.
- A sharpening trend will be that of heretofore national brands pulling in their horns and being content to dominate in selected regions where the brand has the best opportunity.
- The tv networks will continue to pressure affiliates to share the risks of doing business, which, some say, would be tantamount to a reduction in station compensation.
- The transition toward minute participations, both day and night, on the tv networks will become more pronounced than ever in 1962. Perhaps making it imperative is this: there’s far more brand buying than corporate buying.
- The big advertiser will find it increasingly difficult to get product protection for the full diversity of his line. The networks will exert this limitation for two reasons: (1) self-interests; (2) making it easier for affiliates to take care of competitive chainbreak customers.
- Selective spot tv will step up its counter-attack against network tv’s weaning away spot perennials with minute participation plans, like widening local guaranteed time opportunities a la Katz-Ziv-UA’s Trailblazer concept.
- Selective spot tv will also take the route of making its sales presentations at high executive levels and of selling itself as a primary medium, instead of something to use to support a network schedule.
- Back-to-back 20’s in nighttime chainbreaks came in for quicker acceptance than had been anticipated and this may portend a trend back to the shorter commercials.
- If it hadn’t been for the summer drag, 1961 would have been a sock year for spot tv; hence, rep business developers may be expected to hit much harder in their effort to fill this particular valley.

A good 1962 omen for spot radio: it’s been adopted into Kayser-Roth’s Supp-Hose (Daniel & Charles) media family to the tune of around 40 markets, at the rate of 20 spots a week over six alternate weeks and starting 5 February.

Up to now Supp-Hose’s air media involvement has been limited to spot tv and network tv (Paar), with an expenditure up around the $4 million mark.

What gives the entry into radio a special flavor: Supp-Hose’s good-will target on the retailing end is department stores and specialty shops.

A product which is closely related to weather and might make a nationwide source of business for local weather report programs is portable electric humidifiers.

Already testing the affinity (on WBKB, Chicago) is Burgess Vibrocrafters, which is marketing its own humidifier through the Olian & Bronner agency.

Burgess requires that the weatherecaster do the commercial.
The holiday week turned out anything but a doldrum for new national spot tv business.

Among the questioning and buying out of New York:

Fels Naptha and Instant Fels (Manoff), daytime minutes and 20’s, 20 weeks or longer, starting 29 January—this in addition to network; Swansdown bread mix (Y&R), six weeks, fringe minutes, 20’s, starting 29 January; Dorothy Gray (McCann-Erickson), four weeks, prime I.D.’s, 5 January; American Chicle (Bates), night minutes, 13 weeks, 3 January; Block Drug (DCS&S) for Green Mint mouthwash, 13 weeks.

In the midwest:

Campbell’s Franco-American (Leo Burnett) for various products, 50 markets; Green Giant (Burnett); Schlitz (Burnett).

The past year accounted for the migration of some huge ad budgets (Texaco’s $18 million and Tide’s $11 million, just to mention a couple), but the greater relevance is how the agencies affected balanced out at year’s end.

Here’s how it looked for several of the top-rank agencies after accounts gained and accounts lost were put through the summing-up traces by SPONSOR-SCOPE:

<table>
<thead>
<tr>
<th>AGENCY</th>
<th>TOTAL NEW ACCOUNTS</th>
<th>TOTAL LOST ACCOUNTS</th>
<th>BALANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Walter Thompson</td>
<td>$12,000,000</td>
<td>$ 8,000,000</td>
<td>+$4,000,000</td>
</tr>
<tr>
<td>Benton &amp; Bowles</td>
<td>22,000,000</td>
<td>11,000,000</td>
<td>+ 1,000,000</td>
</tr>
<tr>
<td>Compton</td>
<td>16,000,000</td>
<td>9,500,000</td>
<td>+ 6,500,000</td>
</tr>
<tr>
<td>McCann-Erickson</td>
<td>5,000,000</td>
<td>26,000,000</td>
<td>—21,000,000</td>
</tr>
<tr>
<td>BBDO</td>
<td>2,000,000</td>
<td>9,500,000</td>
<td>—7,500,000</td>
</tr>
</tbody>
</table>

JWT’s bigger acquisitions: Liggett & Myers, $25,000,000; Lever Bros., $8,000,000; Rheingold, $5,000,000; Pittsburgh Plate, $2,500,000. Schlitz ($3,500,000) and Elgin ($2,500,000) were among those that vamoosed.

Compton’s big strike: Tide. Main loss: Mobil ($6,000,000), which moved over to Bates.

D-F-S’s hard rap was the exit of the L&M brand to JWT, which added $6-9,000,000 to JWT’s haul from the cigarette giant.

JWT is the latest agency to set up a separate subsidiary to handle its programing and commercial-making operations.

It’s mostly for bookkeeping purposes, particularly in the handling of taxes and relations with the talent unions.

The JWT subsidiary—something comparable to Interpublic’s M-E Productions—will do all the contract signing for talent and wholly controlled programs and assume the responsibility for handling, among other things, withholding taxes and residual payments to unions like SAG and AFTRA.

Considering the fact that tv didn’t get into bigtime programing until about 10 years ago, the average tv home has had more years of tv exposure than you might think. That average is 8.4 years.

This figure goes to show, if you don’t mind looking back, that when the worthwhile programing started to roll, the set prospects were right there ready to shell out in massive profusion for tv-advertised goods.

The following chart just composed by Nielsen provides a titillating retrospect on the growth of the tv homes and average length of usage.

<table>
<thead>
<tr>
<th></th>
<th>1956</th>
<th>1958</th>
<th>1960</th>
<th>1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>All homes</td>
<td>49,500,000</td>
<td>51,100,000</td>
<td>52,000,000</td>
<td>53,100,000</td>
</tr>
<tr>
<td>Tv homes</td>
<td>38,000,000</td>
<td>43,500,000</td>
<td>45,200,000</td>
<td>46,900,000</td>
</tr>
<tr>
<td>Tv penetration</td>
<td>77%</td>
<td>85%</td>
<td>87%</td>
<td>88%</td>
</tr>
<tr>
<td>Avg. yrs. set use</td>
<td>4.5</td>
<td>5.9</td>
<td>7.7</td>
<td>8.4</td>
</tr>
</tbody>
</table>
Shrewd analysts of the tv industry argue that the FCC sooner or later will have to face up to some serious paradoxes which some of its own pressures have begun to pose, particularly in the area of network-affiliate relations.

These contradictions, in essence:

- If the networks are to respond to the commission’s demand that they expand their public affairs and cultural services, then the networks, as they see it, require ample chunks of their affiliates time to make this economically feasible.
- If the FCC puts maximum pressure at the station level for an improvement of the local job, then the station must preempt the time optioned to the network. It thereby runs the risk of weakening its position with the network and seriously affecting profits.
- The stronger a station gets in terms of independence of action the greater the headache it becomes to the economic well-being of the network.

Observe these analysts: those with high-sounding proposals cannot blind themselves to the hard economic complexities of an industry that is without parallel in the multiplicity of its public functions.

If you take the LNA-BAR gross time billings as an index, daytime’s share of tv network revenue in 1961 was about 3% bigger than in 1960.

The daytime ratio for the two years: 28% vs. 25%, at least for the initial nine months of each year.

The breakdown for the January-September span by network:

<table>
<thead>
<tr>
<th>MONDAY-FRIDAY DAYTIME</th>
<th>1960</th>
<th>1961</th>
<th>CHANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$19,200,000</td>
<td>$24,900,000</td>
<td>+30%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>$57,000,000</td>
<td>$54,000,000</td>
<td>-5%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>$46,700,000</td>
<td>$70,100,000</td>
<td>+50%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$122,900,000</td>
<td>$149,000,000</td>
<td>+21%</td>
</tr>
</tbody>
</table>

Ex-Lax (Warwick & Legler) has extended its NBC TV daytime commitment for 1962.

It amounts to three alternate quarter-hours a week, about $700,000 in terms of gross billings.

The category itself in the way of ad expenditures is rather small, but it’s intriguing to note that the macaroni-spaghetti-noodles category has been gradually nudging more and more tv dollars from spot into network tv.

The group in 1960 put around $2.3 million into spot tv. The indications are that the contingent will show about a million less for 1961 in that medium.

What with the two network tv medical series a focus of so much interest in the trade this season, it’s interesting to note the progress they’ve been making along share-of-audience lines with each Nielsen report to date.

<table>
<thead>
<tr>
<th>NTI PERIOD</th>
<th>BEN CASEY (ABC TV)</th>
<th>DR. KILDARE (NBC TV)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I October</td>
<td>(not on)</td>
<td>31%</td>
</tr>
<tr>
<td>II October</td>
<td>30%</td>
<td>31%</td>
</tr>
<tr>
<td>I November</td>
<td>38%</td>
<td>35%</td>
</tr>
<tr>
<td>II November</td>
<td>38%</td>
<td>37%</td>
</tr>
<tr>
<td>I December</td>
<td>40%</td>
<td>39%</td>
</tr>
</tbody>
</table>

As soon as the 4A’s administrative committee gets around to giving its formal approval to the project, the SRA will distribute its booklet on the handling of film and tape commercials to stations, agencies, and reps.

The 4A’s broadcast committee has already given its blessing to the guide.
Detroit-quartered reps report that Pontiac, which hasn't been quite generous even with network tv this season, is looking at spot tv with serious intent for early '62.

This GM division spent around $300,000 in spot tv for the 1961 line.

**Look for a major revolution in the electric shaver field, both mechanically and in marketing, the latter part of 1962.**

Shaver merchandisers will tell you that any development creating excitement will be warmly welcomed, because this is one field whose sales haven't kept pace with population growth.

In fact, it's gone the other way, with this pertinent contrast: men's shavers have about held their own, while women's shavers have been in a slump.

The TvB has compiled for itself a sort of Bureau of Missing Advertisers which would serve as a target of sales effort, some of them long-range and others not.

What the TvB has in mind: luring these missing categories into the orbit of selling the public on their products and not merely the corporate image. Some of them would first have to be converted to consumer advertising and then to tv.

The roster includes copper companies, ethical drugs, casualty and life insurance companies, business machines, aircraft manufacturers (whose main objective would be to encourage more of the public—it's now around 15%—to travel by plane), hotel chains, cement and glass companies (aiming at home builders). Also a goodly number of trade associations that have a job to be done in acquainting the public with the part they play in the budget and economies of the American family.

There may be a mushrooming of brands in the powdered milk-flavoring field. Favoring this category, particularly among the older kids, is the convenience factor, attested to by the rapid success, for instance, of Nestle's Quik.

Where much of the powdered competition may stem: the old-line makers of canned flavoring, who, at the same time, would go on offering the liquid type as the preference for the 4-7-year-old bracket.

You'll find a lot of merchandisers who disagree with this theory but there's a growing credo among cosmetic makers that a company is better off when it concentrates in 10 or so brands than in trying to cover the waterfront with scores of products.

Contends this school of thought: when a manufacturer tries to match the extensive line of a competitor who has store franchises he can only end up frittering away much of his advertising effort, particularly in view of the fact that a major part of his budget goes into tv and all of it must be apportioned for different periods of the year.

Even the competition will admit that a pretty substantial degree of P&G's success has been due to the Cincinnati giant's penchant for going against the price drift and bringing out a more expensive brand.

Two instances that point up this theme are the debut of Tide and the takeover of Duncan Hines. Their basic stories:

- While others in the soap detergent field were putting the accent on price, P&G fastened a premium ticket to Tide.
- P&G proved that the market potential for cake mixes had been misjudged when it came out with a deluxe mix at premium prices and, in quick time, took over the single layer section of the field.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 46; Washington Week, page 35; sponsor Hears, page 38; and Film Scope, page 30.
It happens at every Raleigh-Durham Christmas Parade. Santa's supposed to climax the whole procession. Everybody knows that... except the kids. They're transfixed at the sight of a man named Herb Marks—ventriloquist, pixy and babysitter for two of his own. He's also Cap'n 5 on WRAL-TV. Maybe the name means nothing to your brood—but in Eastern N.C., it means that suppers start when his show ends... and not one chainbreak sooner. Just ask any H-R man who steals Santa's thunder and the hearts of a million kids in the Raleigh-Durham TV market.
Capitalism meets Communism

We are interested in obtaining copies of the advertisement which appeared in your publication entitled "... a total commitment designed to enslave a total world." This advertisement consisted of two letters; one dated March 10, 1961, directed to you from Mr. Charles H. Crutchfield, executive vice president and general manager, Jefferson Standard Broadcasting Co., Charlotte 6, N. C.; the second letter was one which a young Communist sent to a friend of his in the United States describing his dedication to communism.

If reprints of this advertisement are available from your firm, we would appreciate your forwarding 50 copies and request that The Boeing Company be billed for the cost involved. If not, we would be grateful for any information you could supply as to whom we might contact in regard to obtaining this material.

William J. Fritz
public affairs assistant
The Boeing Company
Seattle

Mr. Fritz refers to a two-page advertisement which first appeared in SPONSOR, 15 May 1961. Reprints are available to readers upon request.

Tv talks back

I've read with great interest William B. Lewis' tv rebuttal ("Time for tv to talk back," 27 November). Please send a few copies if they are still available.

In his talk, he makes reference to four mass audience magazines. Outside of Life, Look and Saturday Evening Post, I can't think of another which qualifies in that category rather than the specific segment or interest groups he also mentions. I'd appreciate being enlightened.

Thanks for continuing to make SPONSOR the one weekly in the field giving me the in-depth and topical information I need.

Milton R. Shefter
broadcast media director
Maxwell Associates
Bala Cynwyd, Pa.

Speech of the year

A word of thanks for the coverage of our annual meeting in SPONSOR. The Bill Lewis speech, as you know, is one for which we have had many requests and I am sure your printing it will help immensely in spreading it far and wide. ("Time for tv to talk back," 27 November.)

The meeting went well, a fact which is somewhat satisfying in view of the work that went into the preparation.

Norman E. (Pete) Cash
president
TvB
New York

For the record

Your editors got a fact mixed up. Joe Higgins is not vice chairman of the 1962 NAB Convention. (Tv and radio NEWSMAKERS, 20 November.) He is co-chairman, along with Bill Quarton.

Under NAB procedures, the vice chairmen of the radio and the television boards are the co-chairmen of the annual convention, and are chosen by their respective associates with this duty in mind.

The co-chairmen work the chair at alternate sessions each year, and they reverse the alternation annually. Thus, tv presided at the opening ceremonies this past year, radio will next year.

Merrill Lindsay
vice president
WSOY
Decatur, Ill.
belong on your desk...

Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

SPONSOR
555 FIFTH AVE., NEW YORK 17
MURRAY HILL 7-8080
Florence, daughter of the new Confederacy

The confederacy is of industry and agriculture, the result a new and productive South. Florence, the nation's fifth largest single-station market, is a unique heir of this dynamic union and a worthy target for television marketers.

WBTW

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Co.

A Jefferson Standard station affiliated with WBT and WBTV, Charlotte.
Both radio and tv should be up in 1962

<table>
<thead>
<tr>
<th></th>
<th>1961 Estimate (millions of $)</th>
<th>1962 Forecast (millions of $)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Total U. S. Advertising</td>
<td>$12,100</td>
<td>$12,850</td>
</tr>
<tr>
<td>2. Tv Advertising</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National (net and spot)</td>
<td>1,420</td>
<td>1,560</td>
</tr>
<tr>
<td>Local</td>
<td>290</td>
<td>315</td>
</tr>
<tr>
<td>Total tv</td>
<td>$1,710</td>
<td>$1,875</td>
</tr>
<tr>
<td>3. Radio Advertising</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National (net and spot)</td>
<td>250</td>
<td>275</td>
</tr>
<tr>
<td>Local</td>
<td>410</td>
<td>445</td>
</tr>
<tr>
<td>Total radio</td>
<td>$660</td>
<td>$720</td>
</tr>
</tbody>
</table>

BUSINESS OUTLOOK FOR ’62

SPONSOR’S ANNUAL FORECAST OF AD VOLUMES, RADIO/TV FUTURES AND BUSINESS CONDITIONS IN THE YEAR AHEAD

by RICHARD P. DOHERTY, PRESIDENT

TV-Radio Management Corp.

1962 will be a year of broad economic recovery but there will be no cyclical boom of high prosperity. Practically every major business index should rise by 4% to 6% within the next 12 months.

One year ago (SPONSOR, 2 January 1961), we predicted that the recession would extend itself into the spring and that the subsequent recovery would be modest and gradual throughout the remainder of 1961. Basically this has been the pattern during the past 12 months. The 1961 recovery started in March-April at a fairly fast pace that petered out by mid-summer. For the next three to four months, the recovery took a hiatus but again got under way during the last quarter. Overall in 1961, general business was approximately 3% above the 1960 level.

The improved rate of current cyclical expansion should extend into the late spring of 1962. This may be followed by a two- to three-month levelling-off period with a progressive upward push during
the last four or five months of the year.

Gross National Product (GNP) should rise to a level of $565 billion during the last half of the year, and could reach a level of $570 billion. During the full year of 1962, GNP should average out at a figure approximately 6% above 1961.

Since 1955, all media advertising has consistently approximated 2.3% of GNP. In prosperous years, it has run fractional above the 2.3% figure. There is no reason to assume that total “all media” advertising will not equal 2.3% of GNP for 1962, or exceed this level by a small margin.

The majority of economists predict a 1962 average GNP of $554 billion. We estimate total “all media” advertising to reach $12,750,000,000—possibly $12,850,000,000.

Television will be the biggest beneficiary, percent-wise, with a gain of 9% to 10%. Radio, after a slow advance during winter and early spring, will gain increasing favor among advertisers in the following months. Both tv and radio will attract an increase of national (network and spot) and local advertising dollars. 1962 will chalk up a new historical high for total “all media” advertising and for tv and radio.

One year ago, we forecast tv ad expenditures of $1,755,000,000—an increase of 7% over 1960. Preliminary estimates now indicate that $1,710,000,000 was spent for tv advertising—an increase of 6.8%. The significance of tv’s 1961 expansion is better evaluated when one considers the many adversities with which it was embattled. Critics and competitors subjected the industry to tremendous public condemnation. The national economic climate was generally so unfavorable that every other advertising medium either experienced a small shrinkage in sales or made only fractional gains. Yet, despite these circumstances, television experienced a strong growth.

We also predicted that radio gains, if any, would be small and not exceed 3% in 1961, with pronounced wide divergence between stations and markets. Preliminary ’61 estimates indicate that radio didn’t achieve the expected gain.

Last year, tv was the only ad medium that experienced strength and noticeable improvement. We expect that tv’s 1961 billings increased about 6.8% while all media total advertising advanced by only 1% to 1.5%.

Radio had a difficult year even though some 500 to 700 stations improved their gross sales. Radio’s situation was anticipated in our “beginning-of-the-year” forecast. At best, we expected no better than an overall radio expansion of 3% with the likelihood that even less growth would occur. What we did not foresee was the comparatively severe decline which developed in national spot during the last four months of the year. We now attribute this to the hiatus which developed, late summer and early fall, in the overall general business recovery. Local radio remained moderately strong throughout most of 1961, except in certain markets where heavy unemployment continued and retail sales lagged in recovery.

When the final figures for ’61 are tabulated, total radio advertising will undoubtedly be nearly 2% down from the 1960 total of $666,800,000 with average per station revenue of 5%-10%.

On the other hand, tv advertising advanced nearly 7% in national (network and spot) and 4% in local advertising outlays. Overall, our es-
Economist Doherty has fine record for forecast accuracy

RICHARD P. DOHERTY, whose annual predictions of ad volumes and business trends have been carried in SPONSOR for the past three years, has racked up a record of almost pin-point accuracy in his forecasts. In January 1961, for instance, he predicted a rise of 7% in tv volume and "that radio's gains, if any, would be small—at the most not over 3%." Preliminary estimates show that tv rose 6.8% in 1961, and radio failed to hit a 3% increase. Total 1961 U.S. advertising similarly close to his forecast for year-end estimates.

Doherty, who heads a Washington firm of radio/tv business consultants, is a former NAB vice president and well known economist. His background includes 18 years as a university professor, membership in Phi Beta Kappa, authorship of five textbooks and many articles on economics. He served as management representative at seven international conferences between 1948 and 1961.
ever, the likelihood is that a strike will result from the upcoming negotiations of the union contract which terminates this July.

Throughout the agricultural areas and markets of the nation, farmers will buy a greater quantity of home appliances, clothing, building improvements, and services. They will also purchase about 10% more farm machinery and equipment. Higher farm purchases are anticipated not because farm income will rise—it will possibly decline slightly—but because agricultural income has stabilized and because farmers possess a better understanding of what to expect under the Administration’s farm production-price control program.

As general business recovery progresses, and as the government enlarges its cash financing, money and credit policies will tighten and interest rates will rise. This process will not depress 1962 business but it will become a drag upon 1963 economic advancement. It probably will also soften the rise in stock prices during the latter six months of 1962.

Inflation will not be a significant factor in the 1962 recovery. Prices will rise but at a slow, imperceptible rate. By year’s end, prices will be at least 1% above the current level—possibly 2% higher.

At the end of 1960, the majority of economic indexes were still moving downward. The past nine to ten months have witnessed a revitalization in most every sector of the economy—even though the rate of improvement has been slow and not consistent for many business indexes. Within the recent past six weeks there has been a noticeable acceleration in production, employment, spendable income, and buying.

Television is not, strictly speaking, a cyclical industry which moves up and down with general economic curves. Nevertheless, tv gains most when the nation’s economy is swinging upward and consumer sales are advancing. The climate of 1962 should produce enlarged tv advertising at local and national levels.

Radio is a cyclical industry which responds in large measure, to local retail sales. During 1962, retail sales will rise by at least 6% and, in consequence, radio should do well.

NORTHWEST ORIENT

- Six-month, $2 million campaign caps four years of radio usage by the airline, gets under way this month
- Northwest turned to radio to emphasize the fun and glamour of flying, also uses medium for factual ads

That successful radio campaigns usually result from the application of the medium to carefully-pinned marketing and sales objectives is the firm philosophy of Northwest Orient Airlines, St. Paul, who, through its agency, Minneapolis-based Campbell-Mithun, has relied heavily on radio to fill airline seats.

The sales problem confronting airlines is similar to that of radio, explains Benjamin G. Leighton, Campbell-Mithun timebuyer, who has been closely involved with NWA’s radio history: Like every unsold radio spot, every unsold airline seat is gone forever.

This month, NWA will launch a six-month spot radio campaign, the biggest in its advertising history, with a sponsor-estimated budget of approximately $2 million. Thirty-three U. S. markets will be used, and NWA’s pattern has been to buy more than three stations in each. NWA serves 14 major cities, 14 smaller cities, plus cities in Canada, Alaska, Hawaii, and Formosa. In addition, the airline advertises in five major U. S. cities “off-line,” where a natural traffic flow leads to an NWA-serviced city.

NWA’s 14 major cities are these: New York, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis-St. Paul, Spokane, Seattle, Portland, Atlanta, Tampa, and Miami, for domestic service.

At various times during the past four years, NWA has used radio schedules in most of its U. S. markets and the Orient—including Japan, the Philippines, Okinawa, and Hong Kong. Combined with its radio campaigns, NWA uses some large space newspaper ads in cities offering the greatest customer potential.

NWA’s reliance on radio (it is now 60-65% of its ad budget) as its major advertising medium evolved

MINNEAPOLIS

**KEY FIGURES**—Both client and agency (Campbell-Mithun) personnel working on Northwest Orient ads are intimately involved in media planning. They include Russell Kruse, dir. of adv. for the client (I), and Harry Johnson, v.p., media dir. for the Minneapolis-based ad agency
from a creative approach designed
to emphasize the fun and glamour of
flying and the romance of travel in
the Orient. From this approach came
the now-renowned jingle, "Give
Wings to Your Heart." To impart
some Oriental atmosphere, the gong
—an authentic, ancient Japanese
instrument from Tokyo—was incorpo-
rated into the jingle, and has now
become the NWA radio trademark.

This creative approach naturally
led NWA and the agency to its orig-
inal serious consideration of radio,
Leighton says. Further, NWA’s sales
department felt the need for specific
advertising techniques that would fill
empty seats, promote flight schedule
changes, list destinations, lagging
flights, and changes of equipment
and in-flight services.

Radio was selected initially. It
was a logical choice, Leighton feels,
because it could be bought quickly;
copy changes could be made easily
where and when necessary. “It
seemed to meet all our day-to-day re-
quirements,” Leighton says.

NWA’s advertising, prior to the
fall of 1957, was limited mostly to
small-space newspaper ads announc-
ing flight schedules and departure
times. Spot television was used occa-
sionally to exploit new equipment.
But it was NWA’s feeling that the
small-space ads were too similar to
other airline advertising, and, ac-
cording to Leighton, strong results
were not obtained.

To test radio’s ability to fulfill its
advertising needs, NWA conducted a
test using radio stations in the De-
troit market, and the jingle was in-
troduced for the first time. Later on,
and under varying circumstances,
heavy saturation schedules were
placed in several other cities to pro-
mote lagging flights. The results,
Leighton reports, were all good.

Then, beginning early in 1958,
schedules of up to 60 spots per week
were placed in NWA’s eleven major,
domestic on-line cities. Every third
or fourth week, these schedules were
strongly increased for a two or three
week period.

Later in 1958 and in early 1959,
Campbell-Mithun began a qualitative
study of radio, to determine the rela-
tionship between programing and
audience composition. The agency
and NWA were interested in two
things primarily: Adults in the audi-
ence and the aspects of radio that
attracted NWA’s own travel market.

Most of the flying in the U. S. is
done by businessmen, who fly not
only for business, but also on per-

(Please turn to page 51)
DESPITE THE FACT that he was the most well-publicized man ever to become president of NAB, LeRoy Collins is still a "mystery man" to many

GOV. COLLINS’ ‘JUNGLE YEAR’

Last year when LeRoy Collins became NAB head, Ed Murrow said, “You’re stepping into a jungle”

Here in an exclusive Washington interview the Governor reviews his first 12 turbulent months in office

"Roy, you’re stepping into a jungle," warned Ed Murrow last January when Florida’s ex-governor Collins became president of the NAB.

“Ed, based on what I know of the U. S. Information Agency, you’re stepping into a jungle, too,” said Collins to Murrow.

The Governor tells his story with a little rueful laugh, and there is no question that, in the last 12 months, his eyes have been opened by the complexities of broadcasting’s intra-mural jungle warfare.

“I knew the job would be tough,” he confided recently to SPONSOR, “but I didn’t expect there would be quite as many conflicting factions.”

Undoubtedly the presence within the NAB of such opposing interests as networks vs. stations, tv vs. radio, am vs. fm, large operators vs. small operators, vhf vs. uhf, has complicated Collins’ first year in office.

But it does not explain why the Governor, probably the most publicized man ever to become NAB head, remains after 12 months a “man of mystery” to many broadcasters, an unknown quantity who is even regarded with suspicion and distrust by certain segments of the business.

Two weeks ago, in an effort to pierce the Collins mystery and to discover what the industry can expect from the NAB leader in 1962, SPONSOR
journeyed to Washington for a long, confidential, and exclusive interview.

From his statements, and from a careful piecing together of the events and activities of other industry leaders in 1961, SPONSOR has fashioned what we believe is the first really thoughtful and responsible analysis of the Collins year and the Collins character which has appeared in any trade publication.

1. Collins and Minow. The most pointed criticism that has been leveled at Collins by broadcasters has been that he has been working hand in glove with FCC Chairman Minow, that in fact, he has followed Minow line rather than "working for the guys who pay him."

On the other hand, some of his strongest NAB adherents have contended that there are many differences between the Collins philosophy and that of the FCC Chairman.

SPONSOR questioned the Governor closely on this point. In only one but highly important area do the Minow-Collins views seem at odds.

Collins takes strong exception to the FCC chairman's contention that "most of television's problems stem from lack of competition."

He says, "I believe the commission's idea of a single uhf spectrum with a vast increase in the number of tv stations would bring chaos to the industry and greatly hurt tv programming."

"You cannot improve tv programs by introducing cut-throat competition with everyone scrambling for a dollar. Only strong, well-financed operations can produce real programming in the public interest."

On other points, however, it is difficult to detect serious criticism by Collins of the Minow viewpoint or actions.

"I told the Chairman when he made his RTES speech about children's programming, that he was coming dangerously close to censorship," says Collins, "but as you have seen he did not press for his ideas."

Of the Commission's failure to renew the license of a New Jersey station which had made no effort to determine community needs, Collins says, "Do you call that censorship? I don't."

Of the criticism leveled at the Commission for supposed interference in the sale of WNTA, New York, Collins professed ignorance of the full facts, but said, "On the surface it would seem that such interference was irregular, except under the most extraordinary circumstances. But I am not sure that there weren't extraordinary circumstances."

His respect for Minow is obvious. "The Chairman is not a vindictive man," he says, "and there has never been the slightest suggestion of his operating on a basis of—take my ideas or else."

On the other hand, Collins feels that much of the criticism that has been directed at Minow should more properly be directed at the structure of the regulatory agencies. "I am far from certain they shouldn't be set up as judicial bodies, operating under the same kinds of rules and procedures as the courts. As it is, they are creatures of the legislative branch, and they are also creatures of the executive branch since the chairman is appointed by the president and is a member of the Administration team."

2. Collins and Government. Undoubtedly the strongest single cue to an understanding of LeRoy Collins lies in his concepts of government. He made this highly revealing and significant statement to SPONSOR:

"I have been distressed to find that many broadcasters seem to operate on the assumption that government is basically evil. I don't start with any such idea. My experience has taught me that government is basically good—until proved otherwise."

His appraisal of his own job at NAB contains a strong element of what might be considered a government viewpoint. "I don't think there is a job like it in the country," he says. "It's a combination of public service and private enterprise and, strangely enough, it doesn't have the security of either one."

Pressed for an explanation, he said, "In private business you can have fights and quarrels and enemies. But as long as you do your job and run a profitable operation you're all right."

"In public life, you often have to battle, as I have done many times, with lobbyists and legislators and politicians. But as long as you can keep constantly in front of you the idea of doing 'what's best for the public' you have nothing to worry about."

Obviously Collins looks upon the post of NAB president as one which must try to satisfy both private profit (Please turn to page 51)

Collins to be an 'advocate' in 1962

WHEN LeRoy Collins took the job of NAB president he told the NAB Selection Committee he was determined to be an "advocate" for the business. In this exclusive SPONSOR interview, Collins reveals that he will greatly expand his speaking activities in behalf of the industry during the coming year. He is planning to accept invitations from many groups which are important to broadcasting such as the Automobile Dealers' Assn., and he told SPONSOR that he hopes to appear before at least five state broadcaster associations' meetings.

SPONSOR • 1 JANUARY 1962
They’re the top buyers (on the West Coast)

When it comes to timebuying savvy on the West Coast, here are the buyers the western representatives rate highest along with some of the reasons why they do.

The conclusions arrived at in the story below were gleaned from a special sponsor survey which brought replies from some 35% of the national and regional reps on the West Coast. They included comments from the majority of major rep firms.

The photos shown on these pages are of timebuyers mentioned most often by these reps, although at press-time it was not possible to obtain photos of a few of the prominently noted buyers.

Photographs of J. Walter Thompson's (San Francisco) Elenore Nelson; EWR&R's (Los Angeles) Leslie Wallwork; Cole & Weber's (Portland) Ralph W. Rogers; and Carson Roberts' (Los Angeles) Eddie Smardan, arrived too late to make the deadline.

When it comes to the business of timebuying, out on the West Coast it's a woman's world. Aside from the fact that this agency function is predominantly a female performance—in this geographic area, anyway—the girls there appear to be endowed with a particular flair for the business, to hear reps talk about it.

This was pointed up in a just concluded sponsor survey (among nearly all West Coast-based reps) which sought to put the finger on the most knowledgeable timebuyers in that locale. And although the men were not out of the picture, they were considerably out-numbered by their female counterparts.

In addition to votes garnered by both men and women timebuyers under the heading of "most knowledgeable"—the sponsor survey elicited a host of other accolades including such lofty qualities as honesty, integrity, minimum emotional bias, easy accessibility, common sense, willingness to review adverse decisions, and receptivity to new ideas and approaches. (No rep, of course, would permit his name to be used.) There were also a number of special and individual tributes. Here is, a rundown of the distaff nominees, listed roughly in order of votes received:

High on the list of top-rated timebuyers, according to reps, is Mrs. Julie Herrell who works out of Young & Rubicam's Los Angeles office. Many reps credited Mrs. Herrell with one of the finest minds in the business. Mrs. Herrell, dubbed "a real pro," is particularly respected for this one quality; she'll get behind an idea.

Foote, Cone & Belding's Bernice Levitas, another Los Angeles gal who came in for a good share of rep accolades, has been cited for her thorough knowledge of stations and the radio business in general. With many years of media buying to her credit, Miss Levitas is considered highly adept at balancing and weighing station characteristics for her clients. She is considered not only a superb mathematician but is also touted as strong in the intuitive areas. Reps will tell you also that Miss Levitas is capable of making inter-media and intra-media selections based not only on the methods used by less knowledgeable buyers (such as cost-per-1,000) but on the basis of facts not considered important by novices. She also has, reps said, a good working knowledge of...
the problems which face a client and is at home with marketing and distribution difficulties.

Harriett Weigand of Hixson & Jorgensen, Los Angeles, is said to be endowed with a remarkable knack for applying common-sense methods to time buying problems. Also a media buying veteran, Miss Weigand is regarded warmly by West Coast reps for her open-mindedness and trust in their judgment on many occasions.

Miss Evon Prose of Campbell-Mithun, L. A., is known to reps as "a good thinker." As a media supervisor, she has maturity of judgment, a real knowledge of the broadcast business, and authority with her clients to buy first and tell them later.

Of BBDO's (in San Francisco) Betty Share who has 15 years of broadcast buying experience behind her, it is said that she has done a first-rate job in teaching her subordinates the elements of how to buy well. She is now associate media director.

Lydia R. Reeve, a long-time Foote, Cone & Belding buyer, was painted as an all-around talent. Now a media group supervisor, the FC&B Angelino still does some buying.

Mrs. Clarice McCrea, Honig-Cooper & Harrington, San Francisco, buyer on the agency's two largest accounts, Clorox and United Vintners, received rep votes for her detailed knowledge of stations in depth and consequently her strength in being able to put her finger on just the right station for her client.

Donahue & Coe's Kay Ostrander has earned for herself the esteem of the Los Angeles reps because she is not a strictly-by-the-numbers buyer and for her shrewd ability to select a "comer" whether it be station or a program.

Perhaps one of the youngest of the "pros" in broadcast buying (in terms of experience), McCann-Erickson's (San Francisco) Marian Monahan is nonetheless regarded by reps as highly capable. She is able, they'll tell you, to evaluate the research available to McCann-Erickson buyers with an objectivity and insight normally not expected from a media buyer of her experience.

Another San Franciscan, Fletcher Richards, Calkins & Holden's media director Doris Williams, was cited for her record in anticipating what new programing will click and what will die. A 12-year vet in the business, Miss Williams is said to consider importantly the climate of adjacencies. She also has a reputation for demanding, consistently, more creative presentations.

Compton's Jean Carroll is respected in Los Angeles for her unusually fine background in marketing and research, while Erwin Wasey, Ruthrauff & Ryan's Mrs. Pat Frey is favored for taking the time to look beyond the numbers despite the fact she is involved in large-scale, multimarket buying out of her Los Angeles post.

Also at the Los Angeles office of EWR&R is Mrs. Muriel Bullis Horner respected as knowledgeable because she acquaints the reps who call upon her with the facts about the problems the client wishes to solve with the use of a particular medium. She also gives a rep ample opportunity to present his medium in the best possible (but most factual) light.

Peg Harris of Guild, Bascom & Bonfigli, (San Francisco) is said to have the ability to combine, most effectively, a tremendous knowledge of broadcasting and a cool objectivity with warm understanding of a sta-
tion's community empathy and objectives.

Kenyon & Eckhardt's Jane Mars (L. A.) is said to be "open-minded," using ratings only as part of the decision while Joy Harper of Doyle Dane Bernbach (also L. A.) rates high for her knowledge of stations.

Other girls nominated as top-notch knowledgeable timebuyers by West Coast rep people are these: Jeanne Malstrom—Lennen & Newell, San Francisco; Helen Stenson—FC&B, San Francisco; Nancy Cummings—Y&R, San Francisco; Kay McNamara—Hoefer, Dietrich & Brown, San Francisco; Joan Anderson—Cappel, Pera & Reid, Orlando, Calif.; Elenore Nelson—J. Walter Thompson, San Francisco; Mary Cain—McCann-Erickson, Los Angeles; Eileen Henriquez—J. Walter Thompson, Los Angeles; Dorothy Sutton—EWR&R, Los Angeles; Sylvia Goodfriend—Honig, Cooper & Harrington, Los Angeles; Jane Leider, media director—Atherton-Privett, Los Angeles; Mary Ellen Wheeling, media director—Anderson & McConnell, Los Angeles; Dorothy Staff—Cole-Fischer & Rogow, Los Angeles; Donna Jackson—Showalter Lynch, Portland; Mrs. Fran Lindh—Garfield, Hoffman & Connor, San Francisco; Virginia Crawford—EWR&R, San Francisco; Margot Stevens—Eisman, Johns & Law, Los Angeles; Gertrude Lyman—Pacific National Advertising, Seattle; Mary Mimmo—R. G. Montgomery, Portland; and Marilyn Lee—Botsford, Constantine & Gardner, Portland.

Among the men whose skill in timebuying evoked considerable praise from West Coast reps is Doyle Dane Bernbach (L. A.) media director Jerry Sachs whose ability has been summed up like this by a rep: "His education, experience, and fine mind combine to make him outstanding in research methodology, statistics, and plain, common-sense media buying." It was also said that Sachs has a "tremendous" grasp of markets and marketing and is a dedicated person with an acute sense of his professional responsibility.

Another Los Angeles male, Walter Mayer, media director of Wade, made the list of most knowledgeable timebuyers for his "unusual perspective, balance, and judgment," while McCann-Erickson's Bob Billingsley, despite his youth, is rated as a definite "comer" in Los Angeles and "probably the most promising of the local crop of undergraduates."

Guild, Bascom & Bonfigli's Lyndon Gross of San Francisco came in for a good share of praise for his comprehension of clients' marketing objectives and for his general helpfulness to the reps.

EWR&R's (L. A.) Leslie Wallwork has been cited as a fast thinker, perceptive and logical.

Other male timebuyers who made off with top ratings from the West Coast reps: Leo Bowman—Reinhardt, Oakland, Calif.; Bob Wesson—Miller, McKay, Hock & Hartung, Seattle; Ralph W. Rogers, radio TV director—Cole and Weber, Portland; Ed Smarden—Carson Roberts, Los Angeles; John Gailbraith—Y&R, Los Angeles; Jack Hopkins—J. Walter Thompson, Los Angeles; Jerry Gilley—Guild, Bascom & Bonfigli, Seattle; George Anthony—FC&B, Los Angeles.

(Please turn to page 53)
Frank McCue, formerly with D-F-S, now selling for Jack Masla. .. A record for media dept. advancement is Jack Caplan at K&E: Beginning less than two years ago in media research, he subsequently was made an asst. buyer, then a buyer, and recently, a media group head. .. Riedl & Freede is looking for all-media buyers. .. Shirley Weiner of Manoff is on a two-week Caribbean tour.

Agency people and, in particular, media personnel received more bizarre cards, gifts and tokens this Christmas than in many past years. Some examples: A picture of the bowling team of the Fanny Farmer candy factory. .. A package of 10 sweat bands for a man’s hat. .. An earring featuring a knife to open clams. .. And, the wildest of them all, a linoleum disk to place as flooring in your bird’s cage.

Marie Coleman of Donahue & Coe, at the Pen & Pencil, told about her relatives who visit her every Christmas. Said Miss Coleman: “This year they came early—1951.” .. Pride in the profession: At Vincent & Neal’s Hampton East, a media dir. commented, “It’s rude to ask anyone what he does or a living. If he’s in advertising he’ll tell you—and if he isn’t, don’t embarrass him.”

At the Grinzing Restaurant, Joe Baisch of WREX-TV, Rockford, Ill., explained to Tom Flanagan of Riedle & Freede how the station did a live remote of a ceremony from a Rockford Catholic Church recently.

“Where was the camera concealed?” Flanagan asked.

“After right,” Baisch replied.

Len Soglio of Hicks & Greist recently bought a new Pontiac tempest—and then, at the holiday party of the Women’s Advertising Club of New York, he won free rental of a 1962 Chevrolet. Soglio, lunching at the Envoy Restaurant, said: “It’s the first time I’ve been that lucky since I won a one-way trip to Hong Kong. To get back, you had to buy another raffle ticket in Hong Kong.”
TV BUYS

Paxton & Gallagher Co., Omaha, will promote Butter-Nut coffee in a limited market, 52-week campaign which begins 1 January. Time segments: prime and fringe night minutes and breaks. Agency: Tatham-Laird. Buyer: Jim Spero.


American Home Products is using fringe evening and late night minutes in seven markets for 13 weeks starting 1 January on behalf of Dristan. Agency: Tatham-Laird. Buyer: Don Douglas.

Procter & Gamble is promoting Joy in 25 markets starting 1 January through the P&G year. Time segments: night minutes. Agency: Leo Burnett, Chicago. Buyer: Bergina Cherkezian.


Block Drug will promote Green Mint Mouth Wash in four markets starting 1 January for 13 weeks. Time segments: fringe minutes and daytime. Agency: DCS&S. Buyer: Don Ross.

Gillette has a limited market campaign using nighttime minutes starting 1 January for 39 weeks. Agency: Maxon. Buyer: Charles O’Donald.

RADIO BUYS

Accent (International Minerals & Chemical Corp.) has minutes and 30's in 25 markets to supplement its network advertising. The buy, which starts 7 January, is for eight weeks. Agency: Needham, Louis & Brorby, Chicago. Buyer: Marianne Monahan.


FCC chairman Newton Minow has made a great many speeches since he took over the top post at the commission: many have been controversial; some have appeared to be threatening; some have seemed conciliatory.

The San Francisco speech on 22 December appeared to include almost everything he had said during his tenure in a single package. Consequently, it wasn’t at all surprising that no two people appeared to be interpreting it in exactly the same manner.

He acknowledged improvement in tv and added that he has no intention whatever of setting up FCC censorship over programing. In almost the next breath he insisted that stations would be required to provide their communities the type of programing promised when license applications were made.

Minow made a great point of license renewal hearings in the communities served by stations about which questions have been raised. He made it clear that he felt this is advisable in order to get opinions from local organizations as to whether station programing serves community needs.

Because the speech appeared to mean different things to different people, because some have expressed the belief that Minow has been “softening,” with a few hinting the White House has ordered the softening, it might be well to take a fresh look at the situation.

The fact is that authoritative FCC sources never did believe Minow was wavering, look on the San Francisco speech as a definite restatement of principle, and insist that the principles are unchanged.

In short, the belief among those at the FCC who should know is that Minow will get tougher, though his language probably will be softer.

On the other hand, there is a feeling that Minow may find increasing difficulty in getting a majority of commissioners to go along with him. It will probably be a case-by-case thing, but the sum total is bound to be a net tightening of FCC standards to the point of cancellation of some licenses—if there are some who fail to see the handwriting on the wall.

A small market radio station (WIOS, Tawas City-East Tawas City, Mich.) was coincidentally providing the first “modern” instance of a license revocation other than the so-called “influence” cases.

The commission voted to revoke the station’s license because of character “disqualification” of owner Ralph S. Underhill. Underhill was accused of misrepresentation in connection with application for a new station, and his activities in that case were held to have disqualified him as a licensee.

Even while the regulatory clouds grow darker for the broadcasting industry, the closely related ad industry appears to be facing tougher regulatory problems on its own hook.

The ad industry’s problems at this stage appear to be more indirect than direct. The chief agency with which ad men must deal, the Federal Trade Commission, has been silent under the new frontier. This silence followed a year of constantly increasing activity under previous FTC chairman Earl W. Kintner.

Now from Congress come threats of action on such matters as price and advertising of drugs, plus allegedly deceptive packaging of foods and other grocery store items.

From the Food and Drug Administration, which overlaps in jurisdiction in some areas

(Please turn to page 37)
Syndicators are looking forward to 1962 with guarded optimism. Their cheerfulness, though not unbounded as in seasons past, was still clearly discernible and could be traced to these positive factors:

- Organizationally, most syndicators are now in a realistic position to cope with market conditions. Sales forces and overhead have been put in trim—small forces of six to 15 men are becoming characteristic of this new type—and there's less danger of economic drain than before.
- The film market is hardening thanks to production cuts in 1961. Instead of a big film surplus, there actually may be a minor film shortage in 1962.
- Ingenuity will continue to play a bigger role. The lesson of the last year or two has been that syndicators should use imagination instead of the checkbook. Hence, look for revenue-producers that don’t require major investment.
- You can expect off-network re-runs to flourish, especially now that barriers to full-hours have been removed and more late night time is open.
- Feature film people are in the position of having a limited amount of product at a time that demand, especially network demand, is growing.
- Cartoon production is still on the upswing, since stations have begun, perhaps, to exhaust the usefulness of theatrical product. ITC, King, MGM, NTA and others will have new cartoon product available in 1962.
- Station groups will continue to come into their own as film producers and distributors. Moves in this direction by Storer, WBC, RKO General, and others last year are sure to spread in 1962.
- Watch the reps for any duplication of the Katz/Ziv-UA time-film Trailblazer plan. This kind of plan, solving time period and film shortages with one stroke, may be syndication's most hopeful device of the new year for attracting major new revenue.
- Documentary shows will continue to flower in 1962. They sometimes have an advantage over fiction in holding audience interest.
- You can be sure that certain major syndicators will make maximum efforts to get back in the network supply picture in 1962: watch especially Ziv-UA with its autonomous producer facet, and ITC, linked to Ashley-Steiner, plus some of the network syndication arms.
- Don’t be surprised if the “one-man shop” makes a comeback in 1962. The market seems well suited for the return of the office-in-his-hat operator.
- Color shows will become more important, too. There's already one release in circulation, Teledynamic's Long John Silver, which is actually a re-release of a show aired mainly in black-and-white when it was first out.
- International distribution will continue its rapid growth and should add quite a bit of high-profit income, despite lowish prices.
- Exploitation and peripheral syndication activity—like licensing, home movies, industrial, educational, and other non-broadcast film use—will be strongly pushed in 1962.
- Station syndication prospects are excellent, both for the station that distributes its own and those that find an established distributor. TAC, too, the station co-op, is mushrooming with subscribers.

Latest off-network series available is a cartoon: Tom Terrific, exposed on Captain Kangaroo on CBS TV.

CBS Films has 130 segments in syndication now, making 26 half-hours.
International sales have been a real fireman-to-the-rescue for syndication recently, in view of the situation caused by diminished domestic sales.

The principal sellers—network arms, the producers themselves, and special foreign sales agents—are reporting hefty increases in sales for 1961.

CBS Films, for instance, had 30% more billings last year than in 1960, its second straight such increase. But its business written, not to be billed until this year or next year, is probably even up more.

One factor is that it simply has more to sell abroad than at home: 65 shows, amounting to 78,000 half-hour plays a year, compared to only around 30 shows which this distributor handles in domestic syndication.

It's only some of the administrative functions of UAA that Ziv-UA has taken over at Cincinnati.

Actually UAA's portfolio is entirely different from Ziv-UA's and its sales operation on movies and cartoons is continuing unchanged.

More advertisers are dividing their commercials budgets between film and tape lately than ever before.

The result is increased business for producers like Videotape Productions, which reported a 70% rise of volume in 1961.

ABC Films reports that One Step Beyond is the highest rated American Show in England, in eighth place on ITN in the Tam Top Tens for the 3 December week.

But an oddity of the international business is that prices are low (by American standards) and a ratings note such as this doesn't necessarily enhance the economic value of a show.

Another international distributor privately reveals that its top price for film in England gives the buyer a 25 cents-per-thousand deal.

WASHINGTON WEEK

(Continued from page 35)

with the FTC, come forecasts of much tougher looks at advertising of foods and drugs. FDA commissioner George P. Larrick is known to feel that he has broad public backing for a crackdown to the extent of his agency's powers, and he has promised that the crackdown will be forthcoming.

These are regarded as mere straws in the wind. It is considered certain that these developments will force the FTC into paths it was assumed that agency would take under new leadership last year. This is inevitable because when FDA looks into ad claims for food and drugs from its own point of view, the FTC staff will be called into consultation on areas of overlap.

This much is certain, and beyond that there is the further possibility that the FTC will spring into action merely out of a wish not to be outdone.

There is also the very definite impression that the FTC, the one agency most thoroughly staffed by new frontier appointees and yet the one which has departed least from and expanded least on activities of the previous administration, will be anxious to change this situation.

In brief, it is felt that the FTC will want to pile up some statistics about complaints and prosecutions in the field of advertising.
SPONSOR HEARS

An agency that seems to be hitting especially hard in its drive for new business is Leo Burnett.

Competitors describe Burnett himself as having this ambition: lofting his agency’s billings to the point where it’s among the top five, so that, when he does retire, it will be in a blaze of glory.

Looks like CBS, Inc., has about got rid of all its unprofitable operations and geared itself for a bigger net in 1962.

The report persists that it’s headed for further diversification via acquisitions.

The president-owner of one of the smaller New York agencies has developed a clever gimmick for keeping his top echelon aides on their toes.

In his hint-dropping as to his successor he changes the name from time to time.

The expansion of public service programing by tv stations is being reflected in no small measure in the type of orders that research firms have been getting.

A hefty percentage of the assignments have to do with the image and attitude the viewers have of the station as contrasted with the competition.

Noted one independent researcher; his two latest orders each involved stations that in ratings ranked No. One in their respective area. What they obviously were looking for was statistical support for any sales promotional approach which offered quality as a plus to maximum audience.

High-priced agency specialists are finding it tougher to get new jobs because of a policy which appears to be making rapid headway among Madison Avenue shops.

The policy: an agency with a new piece of business, instead of hiring such high-priced help, promotes the people from inside, thereby leaving only the lower-grade spots for filling from the outside.

The 15 tv stations that recently got a call from some one who said he was with a certain New York agency and wanted to know whether he could get a special rate for a chunk of business he had on tap will be interested in this bit of background:

He was calling from a client’s office and the man-on-the-phone’s object was to show that he could deliver time for less than had been quoted by the account’s agency of record.

This should be reassuring to the stations involved: the caller got very little encouragement out of his tactic.

Agency veterans have found, say observers, that one way to survival on the programing end of the business is a knack for telling where you were right and your associates were wrong on the fortunes of a nighttime series.

It’s a type of verbal wheeling and dealing that’s reinforced by confecting in advance a set of vaguely phrased memos that can be used later to confirm prophetic wisdom either way.
THE CAPSULE CASE HISTORIES on the following pages were printed in SPONSOR’s Tv Results feature during the past year. Summarized as a guide to advertisers and agencies are the best of the successful campaigns on local tv. From a wide variety of product and service categories the case histories show how tv can be used to fullest advantage. For easy reference they have been arranged by type of advertisers in alphabetical order.
TV RESULTS

AUTO PRODUCTS & SERVICES
SPONSOR: McCourt General Tire Co. AGENCY: Universal Advertising

Capsule case history: The McCourt General Tire Co., in an effort to focus attention not only on its 98 cent wheel alignment inspection, but also to acquaint customers with its other services, launched a spot campaign on television station KETV, Omaha. Thirty 10 second station break announcements, three to six per day, r-o-s, were purchased by McCourt. The items which McCourt showcased included the sale of used and new tires, recapping, and brake adjustment and relining. The results: a 69% increase in wheel alignment, brake adjustment and relining over the same period one year previous; a 60% increase in new tire sales over the previous year; 50% of the new tires sold were of the premium grade; a 20% increase in overall business. KETV delivered customers who bought new tires rather than having old ones recapped. This resulted in a 20% decrease in the low price used tire renovating services, accruing instead to new tire sales. KETV hit the sales target.
KETV, Omaha
Announcements

BEER
SPONSOR: Schafer Distributing Company AGENCY: D...

Capsule case history: The Schafer Distributing Company of Little Rock, South Carolina, distributes a number of products including Country Club Malt Liquor. Its president, Alan Schafer, selected WBTW-TV to begin telling the story of Country Club with eight one-minute announcements each week. While all other beer sales throughout the state suffered from the fall seasonal drop, sales of Country Club Malt Liquor in the distributor's area went up 30% higher. Schafer again increased the schedule, this time to 20 spots per week, and the sales curve is still moving upward. No other station or medium used except point-of-sale support. "All my retail outlets are within the coverage of this one station," Schafer said. "It would take many newspapers to cover this area."
WBTW-TV, Florence, S. C.
Announcements

CARS AND TRUCKS
SPONSOR: Aero Chevrolet AGENCY: Raider Adve...

Capsule case history: Aero Chevrolet of Alexandria, Virginia, signed up for a 13-week campaign on WMAL-TV in Washington, to advertise their cars and trucks. Three years ago, and after that first 13-week schedule, the resulting sales were so convincing that Aero Chevrolet continued their campaign. It is still running on WMAL-TV, still delivering customers for Aero's Chevrolet and Co. cars and trucks. Gilbert Ille, Aero's president, says these WMAL-TV spots are the only advertising that brought them direct traceable results and is still doing well. Two one-minute spots are placed on Bill Malone's sports show, which is telecast on Sundays 11:10-11:20 as part of the 11:00 p.m. half-hour newscast, Eleven O' Final. Aero Chevrolet credits Bill Malone's believable personality: their customers ask to see the car they saw on sports show, and they buy the car exactly as advertised. No other advertising has sold as effectively for them.
WMAL-TV, Washington, D. C.
Announcements
OOTING WARE

NSOR: Saladmaster

AGENCY: Direct

Capsule case history: There never has been a happier dancing of talent and product than Saladmaster’s sponsorship of Big Time Wrestling on WMTW-TV, 7-7:30 p.m. on Saturdays, according to its New England divisional manager, Bob Nahattis. Until two years ago when Saladmaster bought the “mat monsters” program, the manufacturer had spent a lot of its advertising via spot pitches. But the combination of pot and sponsorship have proved to be the most effective thing. Nahattis said: “We close on an average of eight out of ten leads provided by the show.” This is most unusual, since Saladmaster is not selling a one or two dollar item, but a $9.5 set of stainless steel cooking utensils. “We never thought we would have been able to grow as we have,” he added, “had we not been on the coverage that WMTW-TV has given us. This section of New England Saladmaster is a by-word, ‘we’re almost as popular as Coca-Cola, and lot more exclusive. Only television could sell with this great impact.”

WTW-TV, Poland Spring, Me.

GUOR

NSOR: Southern Biscuit

AGENCY: Smith Agency, Inc.

Capsule case history: Southern Biscuit is on the rise in Florence, S. C., since the flour company decided to purchase a 13-week spot schedule on a local television station. In the Mooresville Flour Mills first entered that market, replaced two class A minutes and four 10-second I.D.’s a week on WBTW-TV, Florence. Since this was company’s first entry to the area, they were relying completely on warehouse distribution in the area to sell the product. Within only six weeks after the schedule began, Southern Biscuit Flour became the number one flour warehouse. At the start of the series, that warehouse handled seven different flours including all the nationally advertised brands. Warehouse salesmen admitted that on the strength of WBTW-TV advertising alone they were able to take good initial orders with the retail trade and realize substantial repeat business. As a result, Mooresville Flour Company bought an increased schedule for 52 weeks.

WBTW, Florence, S. C.

DRUGS

SPONSOR: Bexel Vitamins, div. of McKesson & Robbins

AGENCY: Nelson-Chesman

Capsule case history: Dateline Chattanooga, scheduled daily on WTVC, is a news, weather and sports program that dramatizes its reports in unique ways. For example, when giving temperatures of the different sections of the country, it flashes a picture of that area. Bexel Vitamins, division of McKesson & Robbins, felt this type presentation good program-product integration, and bought a 13-week fall campaign using a weekly schedule of one 10-minute news segment, one five-minute sports, and two five-minute weather slots. Sales for Bexel appreciably jumped in the area, over the previous year, as a result of the advertising. Bob Westenhiser, McKesson & Robbins sales manager responsible for the placement, reported: “Dateline Chattanooga has done wonders for Bexel Vitamins in this area and we’re grateful to be on.” Westenhiser has instructed Nelson-Chesman, the local agency, to purchase a similar schedule on WTVC for a Spring 1961 campaign, based on the successful fall results.

WTVC, Chattanooga

FURNITURE STORE

SPONSOR: Furniture Land

AGENCY: Sam B. Weiss

Capsule case history: Ten I.D.’s on KFMB-TV’s daytime TV program Sunup and two 60-second spots in the evening news show, This Day 1960, stimulated sales for the Furniture Land store to a daily $4,000 gross. Scheduled for one week, the spots promoted the San Diego store’s upholstery department and produced a volume of business the store had never had before. Other advertising was also used, but since the campaign was geared to appointments by phone, it was able to check, from initial inquiry through sale, which advertising paid off. The Sam B. Weiss Agency and P. G. Nelson, F.L.’s owner, reported that the phone calls were immediate, positive and so heavy that the outlet still received calls throughout the week after the campaign and could follow up on only 50% of the potential customers at that time. The ratio of new business realized was two to one over other advertising. As a result, a long schedule was placed with KFMB-TV, using basically the same schedule in Sunup and This Day 1960.

KFMB-TV, San Diego
**TV RESULTS**

**HAIR PRODUCTS**
SPONSOR: Luwane Products Co.  
AGENCY: Direct

**Capsule case history:** After using nine spots per week on XETV in San Diego for three weeks, Luwane Products realized a movement of 720 dozen Magic Turbans, an attractive hat type hair net for women. Sale was a record for Luwane, and a previous schedule over an extended period in another, much larger market with a considerably higher budget produced a fraction of this volume. Tests of its XETV advertising indicated penetration of specific commercials within four days and a wide range of types and compositions of audiences were reached with the nine spots per week. Consequently what had originally begun as a 10-week contract was extended to four months, and Luwane is now preparing resumption of schedule. “The retail outlet acceptance of XETV, as well as the wholesale level, is excellent,” reported Wayne Sayer, Luwane’s vice president. “All the market facilities in San Diego place great confidence in XETV as an advertising medium for a tremendous range of products.”

XETV, San Diego

Announcements

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**HOMES**
SPONSOR: Senkel Brothers Building Corp.  
AGENCY: Direct

**Capsule case history:** The president of Senkel Brothers Building Corporation had a project of brand new homes ready for sale. His problem: what was the best way to contact a generous number of house-hunting families quickly and at low cost. He found the answer was a campaign of announcements on television, on WREX-TV, Rockford, Ill. The 15 spots purchased ran for a five day period, Wednesday through Sunday, from 9 a.m. to 5 p.m., and 11 p.m. sign-off—all Class C time. The total cost of the flight was $590. Taking stock at the end of the campaign. Senkel Brothers happily found that 30 homes, worth $435,000, had been sold to WREX-TV viewers. Thoroughly satisfied with the impact and success of their brief television campaign, Senkel Brothers decided to invest more heavily in WREX-TV, and as a direct result sold every home in their project. Senkel Brothers is sold on WREX-TV; their TV spot campaign was the low-cost way they needed to reach buyers.

WREX-TV, Rockford, Illinois

Announcements

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**MATTRESSES**
SPONSOR: Brin’s Furniture store  
AGENCY: Direct

**Capsule case history:** Two advertising campaigns were run in Iowa at the same time, with drastically different results. Brin’s Furniture, in Webster City, purchased a page of 60 run-of-schedule announcements on WOI-TV, Des Moines. These spot announcements were equally distributed over a three week period, and among the many items advertised during the campaign were Englander mattresses matching box springs. During this same three-week period, a leading furniture store in the state’s largest city advertised the same Englander mattress sets at the same price in a double spread in Iowa’s largest newspaper. Brin’s orders for 247 Englander mattress and spring sets as a result of their WOI-TV campaign: the other furniture store only 24 sets. Brin’s store manager said of their television campaign, “I am sold on WOI-TV as a sales medium and will continue to use it.” Brin’s has since renewed schedules on WOI-TV several times for special promotions.

WOI-TV, Des Moines

Announcements
MEAT PACKERS

SPONSOR: Weimer Packing Co.  AGENCY: Direct

Capsule case history: The Weimer Packing Co., largest packer in West Virginia, recently realized an additional bonus from its regular advertising on WTRF-TV, Wheeling, when it found dealers in a new market area pre-sold on the Weimer name and products. George Weimer and his salesmen contacted 42 pre-selected grocers as potential dealers, and the reception was one of instant identification with both company and products. The comments in general consisted of "Oh, yes, we see your advertising on WTRF-TV all the time. Know your product is top quality and would be happy to be a Weimer dealer." The momentum of Weimer's advertising on the station over a period of time was clearly evident. On the very first call, in a period of only three days, 38 out of 42 grocers signed up to become dealers. This kind of pre-selling showed George Weimer that his salesmen sold the trade as well as consumers with impact, and again increased his advertising budget with the station. WTRF-TV, Wheeling, W. Va.

Announcements & Program

MOTION PICTURE

SPONSOR: National Theaters Amusement Corp.  AGENCY: Direct

Capsule case history: The Wisconsin Theatre in Milwaukee took a slightly unconventional means to attract audiences to the showing of a picture Journey to the Center of the Earth. The theater went the mail-order route, and purused a campaign on WXIX-TV Milwaukee to stimulate mail requests for tickets. The movie operation purchased a half-spot campaign, and results far exceeded expectations. The theater received over 2,000 written requests for tickets, many phone calls expressing an interest in the motion picture. Al Frank, general manager, Wisconsin-Fox Division of National Theaters Amusement Corp., noted that the campaign made the picture one of his most successful attractions in several years. "We always knew that television was an important advertising medium, and that WXIX-TV would attract a good audience, but the results, frankly, were beyond our greatest expectations." Al Frank went on to say that television would play an important role in future campaigns.

WXIX-TV, Milwaukee

Announcements

MORTGAGE LOANS

SPONSOR: First Fidelity Mortgage Co.  AGENCY: Direct

Capsule case history: The First Fidelity Mortgage Company advertised its mortgage loans on KNOE-TV, Monroe, La. The company sponsored Award Theatre, a 30-minute syndicated program, on alternate weeks on a major-minor basis. They purchased this anthology for 13 major and 13 minor weeks for a 26-week period, at a cost of $600 per month, totaling $3,600 for the entire campaign. The station scheduled this program Tuesdays, 8:00 to 8:30 p.m. In 1960 the firm put out eight million dollars in mortgage loans. As a result of its new business campaign, they had a 40% increase in mortgage loans, totaling 11 million dollars up to now, and they expect to go over the 12 million dollar mark by the end of the year. At renewal time, the firm advised the station that because of the tremendous increase this campaign gave them, they found themselves with more mortgage loan business than could be handled. They now have taken a hiatus, picking up the show again in January.

KNOE-TV, Monroe, La.

Program

MUSIC STORE

SPONSOR: Gianetta Music Store  AGENCY: Direct

Capsule case history: The Gianetta Music Store, one of the leading music stores in the Scranton, Penn., area, recently embarked on a television spot campaign to boost sales of their Lowrey organs, a highly expensive musical instrument. The music store sold three of these organs, each one costing in excess of $1,000, as a direct result of their television announcements. No other advertising was used to promote these organs, only the campaign of three 60-second spots on WDAU-TV, Scranton. These three spots were placed on WDAU-TV's 1 p.m. children's show, Uncle Ted's Children's Party, one spot per week for the brief three-week flight. An additional plus for the music store, the television campaign enticed twelve new students to sign up for instruction in Gianetta's music classes. Gianetta, having racked up phenomenal results on a small budget, is now a firm believer in television advertising and has extended the original spot campaign for an additional seven-week flight.

WDAU-TV, Scranton, Penn.

Announcements
NOVELTIES

SPONSOR: Wonder Mouse, Inc.  
AGENCY: Direct

Capsule case history: One of the most outstanding sales records for a novelty product resulted from a campaign by Wonder Mouse, Inc., on WLOF-TV, in Orlando, Florida. Over 6,000 orders, all paid sales, were realized from only 20 announcements on the station. Wonder Mouse is a rubber mouse toy which sells for 25 cents. The toy company’s television technique for selling it is simple: one 60-second spot a day was scheduled in WLOF-TV’s Popeye Playhouse, which runs Monday through Friday from 5 to 5:30 p.m. For four straight weeks the program racked up sales for the item and at the end of this period, 6,023 rubber mice had been sold. Another factor impressive to the manufacturer was the coverage. Returns came from a wide area that Wonder Mouse felt only tv could deliver, and the firm is now sold on the medium. Wonder Mouse, Inc. is now planning on using television in other areas to sell the toy with a similar one-spot-a-day schedule in top children’s programs.

WLOF-TV, Orlando  
Announcements

SUPERMARKETS

SPONSOR: Giant Eagle Markets  
AGENCY: Direct

Capsule case history: A new concept of increasing advertising impact for supermarket campaigns has met with great success by the Giant Eagle Markets over WIIC-TV, Pittsburgh. The Double Image concept consists of the sponsorship of a syndicated program Thursday night, shopping news night, followed by the sponsorship of local news in the Date Garroway Show Friday morning. This concept of the Double Image program has been called a “many splendored thing” by Charles Krupensky, ad manager for Giant Eagle. According to Phil Marella, local sales manager for WIIC, Krupensky was impressed by two specific results of the Double Image story, “First, it has been easier to sell co-op minutes because of additional time which spreads the cost thinner, plus giving us three more spots in the Walter Winchell File. Thus we realize the prestige that accrues from participating in a network program.” All in all it added up to a renewal for 26 more weeks on WIIC-TV.

WIIC-TV, Pittsburgh, Pa.  
Announcements

SPECIALTY ITEMS

SPONSOR: Gordon Service  
AGENCY: Direct

Capsule case history: With a limited budget to work from, the Gordon Service of Detroit had to be selective in his choice of advertising. Quick returns were important; this advertiser of specialty items, Jacques E. Goulde, manager for the firm, bought a short schedule on WLOF-TV, Orlando, for 20 seconds, “The Kitty Broman Show to sell its hooked rugs in Springfield, Mass., area. On the strength of one announcement alone, more than 200 orders were received. 90% of which contained payment in full with the order. Goulde told WWLP: “We found the volume of business that was brought us exceptional, considering that ours is a special item and not of general appeal.” As a result, a new schedule was placed on WWLP, again attracting a substantial number of orders for the hooked rugs in spite of a strict advertising budget. The firm now plans to expand its budget for television next year, with The Kitty Broman Show slated to get its advertising in this part of New England.

WWLP, Springfield, Mass.  
Announcements

SUPERMARKETS

SPONSOR: Food Town  
AGENCY: Wendt Adver

Capsule case history: Food Town Super Markets had a sale on Pepsi-Cola, and the sale went over well using WTOL-TV, Toledo. Two weeks later, Food Town ran the same price, and their sales went up 90% over the firstFood Town sponsored a basketball game telecast from Toledo University field house over the station, on which announced this second sale. Then Food Town sponsored another basketball game on WTOL-TV, this one play Bowling Green, and sales went up another 36%. Kuehnle, radio/TV director of Wendt added, “Our promotion was more surprising. We had a 67% increase over a previous sale at the same price. Sales on gallons of ice cream were fabulous. I have no idea how stores were able to keep frozen the many thousands of gallons sold. Many new shoppers told dealers they were shopping with Food Town in appreciation of their sponsoring the games, and WTOL-TV drew almost 10,000 fans.

WTOL-TV, Toledo, Ohio  
Announcements
TV RESULTS

SUPERMARKET CHAIN

SPONSOR: GEM Stores
AGENCY: Direct

Capsule case history: When GEM Stores in the new state Hawaii booked Huckleberry Hound, Yogi Bear and Quick raw McGraw for personal appearances to build store traffic and plug the stores' third anniversary promotion, an on-air schedule on KHVT-TV, Honolulu, was used to implement the program. Starting almost two months before the sit, a strong tv spot campaign was initiated to recruit embers for the H. Hound fan club and plugging Huckleberry for President buttons. When Huck and his pals arrived at Honolulu International, about 10,000 of their loyal Hawaiian fans turned out to greet them—the largest crowd at the airport's history. At GEM, fans and customers, numbering 2,500, were on hand to welcome their heroes. Glenn Hayes, general manager of GEM, reported that store sales were up way up during their Honolulu junket. Results were truly record-breaking on their visits to other islands which are reached by KMVI-TV, Maui, and KHJK, Hilo.

WKVT, Honolulu
Announcements

TRACTORS

SPONSOR: International Harvester
AGENCY: Art Knott Syracuse

Capsule case history: International Harvester, planning a campaign to introduce its $650 Cub-Cadet Lawn and Garden tractor, decided to use television alone to do the job for them, and contacted WKTV, Utica. The company purchased a 12:45 p.m. five-minute weather report on Saturday, plus a one-minute 6:45 p.m. weather announcement on Tuesday, both on WKTV, at an approximate cost of $200 per week. At the end of the second week, the six dealers in the area reported sales were soaring. One of the dealers sold seven tractors on one Saturday alone. Three weeks after the initial blast WKTV had to relinquish the two tractors International Harvester had sent for use as commercial props, as the dealers had sold all the Cub-Cadet tractors they had on hand, plus the props too. The campaign was originally scheduled for seven weeks. The agency is now planning to extend the campaign due to the sales it triggered. WKTV sold viewers more tractors; sold International Harvester on use of television.

WKTV, Utica, N. Y.

YO-YO'S

SPONSOR: Chapman Harkey Co.
AGENCY: Kincaid Advertising

Capsule case history: The Chapman Harkey Company, distributors of Duncan Yo-Yo's in the Winston-Salem area, recently completed a highly successful promotion involving live and filmed television commercials. The company purchased a schedule of five one-minute announcements per week on WSJS-TV's Bob Gordon Show (Monday through Friday, 5:05-6 p.m.) for a period of six weeks. The commercials consisted of a live introduction by Gordon, followed by a film and closing with plugs for local dealers. During the first two weeks of the schedule, $10,000 worth of yo-yo's were sold in the area, emptying the stock of every dealer in town. On a one-minute single announcement, offering 100 yo-yo's to the first 100 who wrote in, there were responses from more than 400 listeners. Wilton Damon, general sales manager of Chapman Harkey, says, "it was the most successful toy promotion ever staged in the Carolinas. I would have never thought that you could sell yo-yo's that fast."

WSJS-TV, Winston-Salem
B&B SURVEY

(Continued from page 10, col. 3)

assumption that the world situation will continue much as it has been for the present and probably the next generation.

"The message of these charts," concludes B&B, "is an encouraging and reassuring one: that our national economy is gradually maturing, that the varying economic fears voiced in short-term analyses of the past prove to be less serious in retrospect than at the time of forecast".


SING ALONG with Art Brown (at the piano) was the theme at the recent party thrown for Art by WWDC, Washington, D.C. at the Presidential Arms. Over 500 people were on hand to help celebrate and over $700 was contributed for the elderly people at the D.C. Village.

ALUMNI of Du Mont tv network gather in New York for sixth annual reunion. Here (l to r) are James O'Grady, exec. v.p.; Adam Young Robert Coe, ABC v.p.; Edward Kletter, Parkson pres.; Robert Dreyer Metromedia v.p., secretary, gen. counsel; Rodney Chipp, Rodne Chipp & Assoc.; Art Elliot, Harrington, Righter & Parsons sales mgr.

TWISTERS ALL—WNAC-TV's Louise Morgan (second from r) gives Boston viewers a special treat on her show. She went one step further than other show hosts who've had twist demonstrations—she got rig in there herself. Here she gets help from some Arthur Murray exp.
and national spot will continue to augment the network concentrations.

Ralston Purina is going into 185 tv markets starting 5 February to promote its “Lucky Paw” sweepstakes.

The pitch to consumers in the canine category: each entry must carry the imprint of a paw and be accompanied by a Purina weight circle or a hand-drawn copy. The first prize, via a drawing, is $10,000. There’ll be 10 second prizes of $1,000 each, and 300 third prizes of $100 each.

Purina’s agency is Gardner, St. Louis.

New medium: Telad Corp. has set up a network of hotels in New York for “hotelcasting.” The company supplies tailored-made programs to individual hotels, for showing on unused channels over room sets. Programs offer information and features for the visitor to New York. The system has been in operation for over a month at the Statler Hilton.


Agency

Top management appointments at Fuller & Smith & Ross marked the close of the annual board of directors meeting.

William E. Holden, senior vice president and manager of the New York office, was named to the agency’s executive committee. Dave Echols, vice president and manager in Chicago, and Kirk Tuttle who holds the same post in Cleveland, were named senior vice presidents.

Two account executives were elevated to vice presidents: Carl Schneck, Chicago, and Howard W.
Brinkerhoff, Cleveland.

J. Nelson Prewitt Co. of Rochester, makers of Matey bubble bath for children, has moved its $3 million in billings to Arthur Meyerhoff, Chicago.

The account, which spends about two-thirds in broadcast, had been at Hanford & Greenfield, Rochester, which will retain some portion of the business.

Meyerhoff is currently planning spot schedules for Matey, an item which is heavy in network TV kids shows.

Agency appointments: Westinghouse Electric's portable appliance division to Grey, which has the TV-radio division, from McCann Erickson. Major appliances will stay at M-E... Shoppers Markets, Los Angeles, to Enyard & Rose... Hazel Bishop ($2 million) to C. J. LaRoche... Chicago Dodge Dealers Assn. (about $200,000) to Grant from BBDO... Society of American Florists to Ketchum, MacLeod & Grove for public relations on its National Product Promotion Program.

Merger: A new advertising and public relations firm dots the Tulsa scene as a result of the merger of Ferguson-Miller Associates and Edward Spillman, Inc.

International Entente: Robert Otto & Company is merging with the London Press Exchange Ltd., wholly British owned international advertising agency. The new name will be Robert Otto-Intam, Inc. Billings of the joint agencies will exceed $50 million, it's estimated. Some Robert Otto clients are Miles Laboratories International, Campbell Soup, and The Boeing Co. Intam handles, among others, Beecham Company, Ford Motor Co. Ltd., The Wrigley Co., Ltd., Quaker Oats, Ltd.

New v.p.'s Paul E. Nelson and Dixon L. Harper at Aubrey, Finlay, Marley & Hodgson... Graham Rohrer at Needham, Louis and Broby... Paul Synor and William Grisham at Leo Burnett, Chicago.

PEOPLE ON THE MOVE:

Bernard L. Friedberg to Universal Advertising as account executive... James L. Halpin to account executive at Barlow/Johnson, Syracuse... Russell A. Gilbertz to assistant director of advertising and Russell D. Rynerson to media director at W. E. Long Advertising, Chicago... Arthur Wyman Sawyer to v.p. and account supervisor at Garfield, Hoffman & Conner... Arthur A. Silver to copy supervisor in the TV commercial department at Leo Burnett, Chicago... Paul E. Kelly to account executive at Erwin Wasey, Ruthrauff & Ryan, Chicago.

Associations

The Advertising Council went way over its estimate of $181.9 million in free advertising contributions for 1961.

Lee H. Bristol, chairman of the Board, announced that agencies and advertisers had donated a peace-time high of $226.7 million worth of advertising to a host of well-known causes, ranging from the Red Cross to Smokey the Bear.

The Advertising Council will mark its 20th anniversary at a dinner attended by some 1,500 executives on 17 January at New York's Waldorf Astoria.

Keynoter of the dinner will be Henry Ford II, Ford Motor Company chairman, who is the recipient of the Council's 1961 Annual Award for Public Service.

Neil McElroy, Procter & Gamble chairman and last year's winner, will make the presentation and Lee H. Bristol, chairman of the Council and of Bristol-Myers, will preside at the dinner.

Happy Anniversary: Organized in December 1937, The Southern California Broadcasters Assn. has begun its silver anniversary year.

PEOPLE ON THE MOVE: Ronald A. Murphy has resigned as president and general counsel of the Washington State Assn. of Broadcasters. His unexpired term will be filled by W. W. Warren, chairman of the Board.

James A. Murphy has been appointed executive vice-president and general counsel of the association.

Tv Stations

Discount houses are making their mark on television, according to TVB.

Sales volume for 1961 is estimated at $4.1 million, making them the fastest growing segment of the retail field and the most aggressive local users of tv.

More items to sell, less personal salesmanship, rapid turnover and other factors have made it necessary for mass merchandisers to look to tv to reach customers, TVB notes.

Several stations have signed for Community Club Awards promotions in the past few weeks, including WCCA-TV, Columbia, S. C.

The CCA, a seven-year-old outfit which sets up merchandising campaigns for station advertisers, has previously concentrated in radio markets.

Other stations are: KBAT-TV Bakersfield, WHTN-TV, Huntington W. Va., WUSN-TV, Charleston, S. C. and WLKY-TV, Louisville.
Welcome Back: The latest step in Shell Oil's slow but sure return to the tv fold is the purchase of a class A spot schedule on KTLA, Los Angeles. Shell had sponsored a news-cast on the west coast station several years ago.

The numbers game: The ratings race routine paid off nicely for Helen Gordon of Liller, Neal, Battle and Lindsey in Atlanta. She won an RCA Victor tv set in a contest run by WSB-TV. Object: to predict the number of homes that would view 11 new NBC programs during the ARB rating period in October.

Radio Stations

Ideas at Work: Stations in the east Texas area have begun the inevitable search for "Miss and Mr. Twister." Climax will come in late January with a star-studded "Twist-a-Thon" ... WTIC, Hartford, in answer to public requests, has produced a 12-inch recording of Robert Maxwell's symphonic suite, "The Broadcaster," which was commissioned and first performed at the station's dedication ceremonies last month ... To promote its schedule of new programs for 1962, KCBS, San Francisco, gave away 700 fortune cookies bearing the message: "San Francisco's Good Fortune for the New Year!, etc." naming some of the new features.

Congratulations: Robert Hyland, KMOX, St. Louis general manager and CBS Radio v.p., has been elected to the Board of Directors of the Chamber of Commerce of metropolitan St. Louis. This is only the second time in the Chamber's history that a broadcaster has been so honored.

This 'n' data: WSOC, Charlotte, enlisted the support of Services Agency, operated by the Carolina School of Broadcasting, to compile qualitative audience study for advertisers. It is, according to general manager Henry Sullivan, one of the only efforts of its kind in the Charlotte radio market.

Special note: KSUY, San Luis Obispo and its rep firm, Sandeberg/Gates, entertained some 40 agency buyers and media executives for an entire weekend, including cocktails, dinner, dancing, golf and a visit to the Hearst Castle at San Simeon.

Kudos: WEEI, Boston, got the Massachusetts Dental Society certificate of recognition for its dental health education programs ... Thirteen radio and tv stations in the San Diego area were awarded Certificates of Appreciation by Western States Advertising Agencies Assn. ... WBMM and WGN took home a major share of the awards from the first banquet in Chicago of the American College of Radio Arts, Crafts and Sciences ... Thomas J. Swafford, WCAU, Philadelphia, general manager, was named chairman of the radio & television division of the Philadelphia fellowship commission's 1962 Membership enrollment ... WFIA swept top honors in the quarterly Dallas Press club awards for outstanding news coverage ... WOW, Omaha, and the tv outlet won an American Institute of Architects' award for its one-year-old building.

Fm

As part of the promotion for its FM stereo programing, KPNI, San Diego, has distributed over 10,000 booklets labeled "FM Stereo Facts for Hi-Fi Hounds."

The station, which went on the air in June, 1960, began test broadcasts with its stereo multiplexing gear early in November, between one and two o'clock in the morning. It got the FCC go-ahead for full-time broadcasts on 22 November.

Stereo starts: 17 December saw the inauguration of FM stereo multiplexing at two stations. KPFM, Portland, Ore., which opened with 24 hours of programing, will broadcast in stereo on a regular basis from noon to 3 p.m. and from 7 p.m. to midnight daily. WPPI claims the distinction of being Rhode Island's first station to broadcast in FM multiplex stereo, and the third station to do so in New England.

Networks

NBC TV wound up the year with a record two-week period of daytime sales. Newcomers to the sponsor roster and expanded buys by traditional advertisers boosted the total for the period to $8,171,455.

The sponsor list includes Colgate-Palmolive, Lestoil, Fels, Andrew Jergens, Helena Rubinstein, O'Caer division of American-Marietta, Simo-niz, Whitehall Laboratories, Procter & Gamble, Kenner Products, Speidel, Upjohn.

Sales: ABC Radio added four new 52-week advertisers to its file in the month of December, with the latest being Miller Brewing (Mathisson and Associates, Milwaukee). Miller will sponsor "Good News With Alex Dreier" which debuts today, 1 January.

Kudos: ABC TV and James C. Hag-
ery, v.p. in charge of news, special events and public affairs, were honored by the National Education Assn. and the Assn for Higher Education for scheduling the second season of “Meet the Professor.” The weekly series, which introduces outstanding college teachers to the public, resumes 7 January.

Station Transactions

KUAL-TV, San Antonio, formerly KCOR-TV, changed ownership with control passing from Cortez Industries to Spanish International Broadcasting Corp.

Extensive program changes are under way, under the new management, with over 30 hours a week in network programming from Mexico City included in the schedules starting 21 January.

The purchase gives Spanish International two uhf stations in this country — it has recently been granted a construction permit for channel 34 in Los Angeles.

Sales: KEEL, Shreveport, La., was sold for $800,000 to LIN Broadcasting Co., headed by Frederic M. Gregg and John P. Ozier. The seller is Foster Associates, owned by Gordon and B. R. McLendon. Broker: Blackburn & Co. Gregg and Ozier, who now own WMAK, Nashville, have an application before the FCC to transfer WAKY to purchase WAYS, Louisville, Ky., from McLendon for $1,350,000 ... WSHE, Raleigh, North Carolina, was sold by Louis Heyman of New York for $180,000 to Ralph Baron and Edward Kerum. Baron, who owns 100% of WILA, Danville, Va., has made application to sell 50% to Kerum.

Representatives

Wade’s Lou Nelson hammered hard on the personal public service theme and not at any industry peccadillos, in his latest talk before the SRA’s Chicago chapter. His subject: how to improve advertising’s image.

Nelson’s suggestion: fulfill your obligations not only to the local but world community; rear your children on historical, traditional Americana; visit national shrines, etc.

TvAR’s latest audience dimension report relates food and household spending to the amount of tv viewed by housewives.

The survey, conducted by Pulse during the spring, 1961, covers eight major markets and shows that during the day, 10.7% of light spenders viewed tv during the average quarter hour, vs. 19.3% of the heavy spenders. At night, 17.9% of light spenders viewed during the average quarter hour, compared with 27.7% of the heavy spending group.

Rep appointments: WILX-TV, Lansing, to Young-TV for national sales ... WEMJ, Laconia, N.H., to Green & Ward for national sales and Nona Kirby, Boston, for New England ... WILA, Danville, Va., to Bernard Howard for national representation ... KOIL, Omaha, and KISN, Portland, Ore., to H-R.

Public Service

Westinghouse Broadcasting Co. and the four other members of Intertel, the non-profit organization founded more than a year ago as an international program exchange, have decided to produce a second cycle of tv documentaries for broadcast in 1963 and 1964.

A new feature: interviews with outstanding leaders of the respective countries. Members of Intertel are WBC, National Educational Television Network, Associated-Rediffusion, Ltd., Canadian Broadcasting Corp., and Australian Broadcasting Commission.

Public service in action: WAST-TV, Albany, has set up a special network of stations stretching across the state to carry its organition of the opening of the New York State Legislature on 3 January (1-2:30 p.m.). Its the first time tv cameras have been allowed into the State Capitol and the first time an Albany station has ever fed a program to the entire state ... WREX-TV, Rockford, Ill., is conducting a concentrated campaign to promote the use of automobile safety belts. Spot announcements throughout the day and a special feature program produced by the University of California are included.

Kudos: WGN, Chicago, got the Fou Chaplains Americanism award from the Independence Hall of Chicago Assn. for “consistent outstanding educational programs for responsible citizenship” ... WGBS, Miami was awarded the South Florida service award of the National Cyst Fibrosis Research Foundation.
NORTHWEST ORIENT
(Continued from page 27)

Son trips. Leighton points out. This group consists of older adults, college-educated, and with incomes of $10,000 or more annually.

Since then, the study has been expanded as a continuing effort, to determine not only the primary market for airline travelers, but methods by which a new air traveling public can be developed.

NWA and Campbell-Mithun conduct other surveys on a regular basis, Leighton explains. Special reach and frequency studies, further audience composition studies, continuing studies of air travel and public attitudes, and constant probing into programming and station management, have greatly assisted NWA's media planners.

Market visits, too, have helped NWA formulate radio strategy. Agency and client media planners get out into the field, explains Leighton: "We spend many weeks of each year in the airline's various cities, visiting radio stations, airline personnel, and generally getting the feel of each market and its variations."

Both at the agency and client levels, those involved with NWA advertising are all deeply concerned with media. At NWA they are Robert J. Wright, v.p. and director of sales, and Russell Kruze, director of advertising. At Campbell-Mithun the entire account team is involved with media. These include: Win Case, v.p., account supervisor; Robert Nevin, v.p., account director; Ralph Campbell, account executive; Joe Hoffman, creative director; Harry Johnson, v.p., media director; Ray McWeeny, associate media director; Leighton; Wallace Hanson, space buyer; Charles Anderson, media research director, and John McCarty, marketing research supervisor.

NWA is continuing its normal pattern of using more than three stations in each market, utilizing traffic times and newscasts. Occasionally schedules are increased, depending upon seasonal needs. NWA has continued to buy only the best program franchises in its primary cities.

Traffic times which are normally filled with news and other information of interest to business and professional air travelers have been selected by NWA as the most logical time to reach this market.

COLLINS
(Continued from page 29)

and public interest at one and the same time. He may easily be the first NAB head who has ever staked out clearly this two-headed objective.

3. Collins and the Administration. Collins is certainly proud of his close contacts with the Administration. Two days before his interview with SPONSOR he had arranged for the NAB's Freedom of Information Committee to have lunch with President Kennedy. "When the publishers were here they were received by the President but weren't invited to eat with him," the Governor pointed out gleefully. "We spent an hour and a half at the White House."

Moreover, Collins' political views are definitely those of the New Frontier. "I believe that this is a time in world affairs in which all of us are called on for a greater effort," he said, in discussing the need for TV program improvement.

Significantly, he has little patience with those he labels as "ultra-conservatives." and in some off-the-record remarks, named certain individ-

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NO!
“TRIPLE SPOTTING ON KVOO-TV”

Many agencies and advertisers have been concerned about over-commercialization as a result of the 42-second breaks this fall.

The management of KVOO-TV has reaffirmed its policy which has been in effect for the past five years: there will be no triple spotting... no over-commercialization... on Tulsa’s Channel 2.

"Our policy on the above remains absolutely inflexible.
WE WON'T DO IT!"

The result? You buy with confidence when you buy KVOO-TV in Tulsa.
uals within the broadcast industry who, he feels, fall into that class.

As to his own political ambitions, sponsor has it from reasonably good authority (but not the Governor himself) that he was tentatively offered a cabinet post in the Kennedy Administration and turned it down in favor of the NAB office.

Collins does say that many political leaders were surprised by his choice. He reports that both the President and the late Sam Rayburn asked him, "Roy, what is the NAB?" when he took the job.

"And this," says the Governor, "in spite of the fact that NAB representatives had been appearing before House and Senate groups for years. Don't you think that perhaps we're a little better known today?"

Despite his close political ties, however, sponsor found no reason to believe that Collins regards his NAB position as a stepping stone to future political office.

4. Collins and the NAB. In answer to a direct question, the Governor said, "My greatest disappointment within the past year has been to discover that there are strong and financially influential forces within the Association who don't want the NAB to be successful."

He refused to elaborate or become specific on this point but it was evident he was deeply hurt by some of the opposition he encountered.

Sponsor asked, "When you look back on your first speech before the NAB Board of Directors at Palm Springs last winter, what—if anything—would you change?"

It is probably a significant indication of the Collins character and determination that his answer was "I'd change very little."

At Palm Springs, the Governor called for a three-point program: 1) improve the industry's relations with government, 2) improve its relations with the public, 3) improve broadcasting itself.

To implement such a program Collins proposed a greatly strengthened NAB which would assume a leadership position within the industry, and would "speak for broadcasting." He said he deplored the fact that the networks were generally considered as industry spokesmen.

Sponsor reviewed with Collins just what had been accomplished in each of these areas during the past year.

In the field of government relations he feels "great progress" has been made. In public relations he is less certain. "It is a highly complex problem." In the improvement of broadcasting itself, he believes that substantial strides have been made in news, information, and public service programming. He is considerably less satisfied with progress in entertainment fare.

"I looked at a U. S. Steel Hour show last night," he said, "and it was terrible. Not that it was full of crime or violence of anything objectionable. It was just dull, boring, poorly done. I can't understand how such things happen."

The one area in which Collins appears surest of progress is in the steps taken to strengthen the NAB.

5. The Collins Program. "Vince is doing a great job," says the Governor. of Vincent T. Walsielewski who was elevated during 1961 to the newly created post of executive vice-president at NAB, "and Bob Swezey is making tremendous contributions to our new code work."

Collins believes that the tightening of codes and code administration was one of the most significant NAB accomplishments of 1961.

He is also very high on his proposal for an NAB Research Center and looks forward to a constructive report from the Research Committee headed by Don McGannon which will be presented to the NAB Board in late January.

When Sponsor reminded him that his Research Center suggestion had been greeted with suspicion in many quarters, Collins said this, "Let me make it clear. I am not out to try to destroy the rating systems."

"I have talked with agencies and advertisers and they have convinced me they must have ratings. I have discussed rating systems with the networks and am satisfied that in general they use ratings to assess trends and draw broad conclusions about the conduct of their business."

"But I am very disturbed about the misuse of ratings on the local level—by stations, station representatives, and agencies. I don't believe that the methodology of the rating system is adequate for the local uses to which they are put."

"The purpose of the NAB Research Center will be to provide a place where broadcasters can check out research and rating methods, and all sorts of other problems, under highly respect auspices."

Turning to the question of programming, Sponsor asked the Governor about his proposal last year that the three networks each devote two hours of prime time a week to what he called "Blue Ribbon Programs."

Collins still believes firmly in the "Blue Ribbon" idea—even though his proposal evoked something less than enthusiastic acceptance by the networks. "I think it would be wonderful if the networks were competing to see which could put on the best "Blue Ribbon" programs," he says. "I don't see why they don't do it."

Here again Sponsor got the distinct impression that the Governor was moving with intense good will into the programming area but with perhaps too little background of actual program operations. "Don't you feel that individual network pride would prevent them joining in such a group effort?" we asked Collins.

"Perhaps," he said. "But they ought to feel a group pride." The remark is, in many ways, wholly characteristic of the Governor's approach.

6. Collins and 1962. In discussing his plans for the coming year, Collins revealed that he hopes to do considerably more public speaking than he has been able to in 1961.

This year he is planning to speak as frequently as possible before educational, civic, and business organizations. On his calendar, for example, is a date to address the convention of the Automobile Dealer's Association.

He also told Sponsor that he plans to get out more among industry groups, and hopes to attend at least five different state broadcaster association meetings in 1962.

7. Collins, the man. Throughout the entire Sponsor interview which covered nearly three uninterrupted hours, Collins revealed himself as very much the kind of person his staunchest admirers believe him to be—a man of great dignity, charm, sincerity, idealism, and character.

"I always want to feel that I am succeeding in anything I do," he told Sponsor, "and that is how I want to feel about this job."

Asked what would help him to get this feeling, he replied a little wistfully, "If only a few more people in the industry would let me know they appreciate what I am doing."
TIMEBUYERS
(Continued from page 32)

Angeles; Jim Tufty—Y&R, Los Angeles; and Tom Blos—Botsford, Constantine & Gardner, Seattle.

The predominance of female timebuyers on the West Coast (one of the reasons for their preponderance in SPONSOR's survey) may be something of a phenomenon in U. S. timebuying. Unlike New York City where the number of women timebuyers seems to be diminishing or, at least, remaining unchanged, on the West Coast, particularly California, the distaff numbers are rising.

There were some reps in the survey who expressed the opinion that existing conditions in the majority of West Coast agencies (many of which are not headquarters) are not conducive to hiring male buyers. The reason: men want the opportunities more in evidence at the large eastern agency headquarters.

Women, on the other hand, these reps also said, are content to remain at a salary level which, although sometimes not large enough to provide security to a household head, is nevertheless sufficient for a single woman. The fact that West Coast women timebuyers are satisfied with their respective incomes (and their jobs too, undoubtedly) is brought out by the relatively low rate of turnover in these agencies. Many of the top-rated girl buyers have come up to their present positions after a considerable number of years with the agency.

While the majority of the rep firms located on the West Coast showed no reluctance or hesitation to name the most knowledgeable (in their opinion) timebuyers, interestingly enough, the SPONSOR survey brought replies from two rep firms which did not choose to name names—for opposite reasons.

One rep shop said it was impossible to tag an individual (or individuals) since, in his estimation all buyers (with possibly one or two exceptions) in his area were classified as conscientious and intelligent.

The other note declined to name names because it was felt that there are far too few buyers eligible for classification as "knowledgeable."

To most reps, however, West Coast timebuyers are not lacking in this respect. Indeed, the buyers, say the sellers, are nothing if not pros.

COMMERCIAL COMMENTARY
(Con't from p. 11)

Next time you gaze gloomily into your empty coffee cup as some after-lunch or after-dinner orator drones on, see if you can spot which one of these five pitfalls he is tumbling into.

The Essay Error is especially common among speakers who take themselves and their views with extreme seriousness.

Essentially it is the mistake of thinking that a speech should resemble—in form, tone, and content—just a darn good college theme. It should look like the professor would give it an "A."

This is manifestly absurd, since a theme or essay is meant to be read, while a speech (on the surface anyhow), is meant to be heard. And everyone of us with even the slightest experience in radio and tv knows that good writing for the printed page is often bad writing for the human voice.

The self-expressive vacuum

By far, however, the most serious weakness of most industry speeches, is that they are one-dimensional.

They represent what a speaker wants to say, but without any thought of his listeners—the Self-Expression Error.

I find it shocking that so few of our speechifiers ever seem to ask themselves, "Who is my audience? What is my relation to them? How can I touch their thoughts and interests?"

If you doubt this, then I suggest you try to count how many times the next speaker you hear uses the word "you." How often does he directly relate himself and his ideas to his audience?

I think you'll be startled by the "non-youness" of most industry orators. They operate in a self-expressive vacuum.

The third pitfall—the Omnibus Error—is often a direct result. This is the mistake of believing that you can cover 15 waterfronts and throw in 22 kitchen sinks in a single speech.

The notion that a public platform appearance is an excuse for discussing a host of unrelated items is an insult to an audience.

And almost invariably it means that the speaker lacks both a sense of form and structure, and a sense of courtesy.

The Home-and-Mother Error is an outright oratorical absurdity. It springs from the goofy idea that making a speech gives you a license to use flowery language and arm-waving idealistic generalizations which you wouldn’t dream of employing in ordinary talk.

The best possible advice for avoiding Home-and-Motherness is simply—listen pal, don’t say it on a platform if you wouldn’t say it to one man. face to face.

Finally, and I find it the most common of all, there is the Error of the Undefined Purpose.

What does the speaker hope to accomplish with his remarks? What specific action does he aim to promote among the members of his audience? What is his target, what is he aiming at?

Purposeless oratory is not merely a waste of everyone's time. It is evidence of extreme fuzzy-mindedness.

Yet I'll make you a pessimistic bet about 1962. I bet you won't be able to discern any clear purpose in 19 out of every 20 industry speeches you hear in the next 12 months.

I'll bet you that 30 minutes after hearing the average industry oration you won't have the vaguest idea of what the speaker wanted you to think, to feel, or to do.

Can't we possibly clean up this distressing situation?
Suggestions to Governor Collins

In this issue (page 28) we are reporting a long and most enlightening conversation we had recently with Governor LeRoy Collins in Washington.

We have tried to set down, as objectively as possible, the Governor's answers and comments on a variety of industry questions, and to present an accurate picture of the man who is beginning his second year as president of NAB.

We hope that this, in itself, will provide a valuable service to the industry.

But inevitably, of course, sponsor has its own editorial opinions and convictions about such matters, and we want to take this opportunity to offer some friendly and constructive suggestions to Governor Collins.

First of all, Governor, we firmly believe that you are potentially the greatest leader our industry has ever had.

We highly respect your ability, your integrity, your ideals. We agree with your concept of broadcasting as a combination of private enterprise and public service.

But we do want to point this out—your own background and career has emphasized public service. And we strongly feel that at NAB you must make a special effort to learn and understand the problems, psychology, and drives of the private enterprise aspect of the industry.

We are wholly convinced that you want to do this. But we do believe that you must become far more familiar with the character, difficulties, and day-to-day work of the individual broadcaster than you have been able to do thus far.

Our second suggestion is this. We are happy to learn that you are planning to make more public appearances and speeches. You have a great gift as a speaker and you are, as no other NAB president has ever been, a nationally known and respected figure.

But we do hope that in your speaking engagements this year you will concentrate on telling the American people the really great story of broadcasting's accomplishments.

You have said that you are an "advocate," and we need strong advocates. Please let us see and hear you in action soon with an upbeat presentation of our industry's contributions to American life.

10-SECOND SPOTS
Best of '61

Baseball managers to team: "Aw right, you guys, here's the line-up for the 1961 season. Gus, you're off the shaving commercials, Ed will do 'em. Pete, Bob and Cy will do cigarette commercials; Sal and Lefty, breakfast-food commercials; Carl and Whitey, sports cars; Tony, Jake, and Morrie, deodorants!" (Caption from Register and Tribune Syndicate cartoon.)

Just a Minow: A humorous moment during a Minow address occurred when he referred to a station that dropped 'The Untouchables' and put in 'The Chicago Symphony Orchestra show. Said Minow: "We can only speculate about the reaction of the television audience when they see what comes out of those violin cases."

Good evening, men: Washington correspondent Bill Shannon (N. Y. Post) quotes an Administration official this way: "(My) most uncanny experience is to attend committee meetings with Edward R. Murrow, the U. S. Information administrator. The chairman calls upon him and there he is, just like on television, chain-smoking and talking in that deep voice. I almost expect him to say, 'This is the news!'

Next case: When asked what crime was committed by sit-down pickets dragged away from the Soviet UN Embassy, where they were protesting Russia's nuclear bomb testing, Goodman Ace (whose wit long has sparked the broadcast media) is reported to have made this reply:

"They were arrested for disturbing the war."

What's a marketing man? Paul Lee, national advertising manager, Volkswagen of America, titillated a gathering of the Marketing Executives Club of New York in mid-October with the following definition of a marketing man. "He's a no-nonsense guy who wants to know all of the facts about everything before coming to any conclusion. He's the kind of guy who, when you ask him how his wife, says, 'Compared to what?'"
Today is the time to begin to tackle a few of the challenges and the opportunities around us. Today is the time to speak only kind words about others. Today is the time to give something of ourselves, our time and our resources, where they are urgently needed. Today is the time to do at least one worthy thing which we have long postponed. Today is the time in which to express our noblest qualities of mind and heart. Today is the time to make a beginning. Never put off until tomorrow what can be done today.

Martin Himmel, President
Dunnan & Jeffrey, Inc.
730 Fifth Avenue
New York, New York
as of January 1

BERNARD HOWARD & CO., INC.
radio and television station representatives

One of the most progressive Station Representatives in the country, with offices in New York, Chicago, Atlanta, Los Angeles and San Francisco-

BECOMES
NATIONAL REPRESENTATIVE

FOR
WLID

One of the most respected Negro Radio Stations in America, serving 1,600,000 people—the biggest Negro Community in the United States.

WLID
125th St. and Seventh Ave., N. Y.
JANUARY 1962

SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

MEMO TO ALL STATIONS:

low budget daytime series
laden with sales-producing merchandising gimmicks

"IT'S FUN TO REDUCE"

President Kennedy is talking about physical fitness . . .
TV sponsors are talking it up . . . and
newspapers are featuring it! Take advantage of all
this talk about physical fitness, exercise, weight
control—give women a program they want.

A PROVED WINNER

We have a pile of proof as to its
effectiveness. Many sponsors are on their
fourth repeat of series. Available are
merchandise aids such as exercise
chart giveaways, premium phonograph
records, point of purchase displays.

AN OUTSTANDING VALUE

Use "It's Fun to Reduce" as 5 weekly
quarter hours . . . sell one sponsor or
several. Perfect for banks, savings and
loans, bakeries, milk accounts,
any women's product.

Fills that normally hard-to-sell
morning time from 9 to 10 AM beautifully—
at the price to fit every budget.

W. CRAIG CHAMBERS, INC.
53 Second Avenue Pittsburgh 19, Pa.
GRant 1-8500

IS THE FCC BIASED AGIN' ADVERTISING?

Government agency's actions regarding tv
have raised questions about its ad attitudes

Net show costs continue their
below-line rise

Blair Vedder,
'illustrious'
NL&B trainee

How radio will
fare from petrol
budgets in '62

DIGEST ON PAGE 4
REVIEW OF FACTS

(1) BASIC MEDIUM . . . WCCO Television has a daily circulation of 78.6% of the 752,300+ homes in the 68-county Twin City area. More than any other TV station . . . More than any other advertising medium.

(2) BASIC MARKET . . . The Twin City market is 14th most populous area in the country . . . 12th in the nation for retail sales.

NOW, ANOTHER FACT

BASIC SELLING . . . involves many elements . . . audience, station image, programming and MERCHANDISING. WCCO Television's TELE-SELL Merchandising guarantees a qualified advertiser displays in 145 Twin City supermarkets.

Three TELE-SELL Merchandisers personally visit all 145 cooperating stores twice each month . . . and check on pre-arranged TELE-SELL displays.

Documented reports are compiled and submitted for each product . . . listing displays, stores, dates, and photographs.

For a TELE-SELL Brochure write WCCO Television, Minneapolis-St. Paul or contact your nearest Peters, Griffin, Woodward, Inc. "Colonel."

MORE THAN THE DOMINANT STATION in the Minneapolis-St. Paul Markets, WCCO television is the medium to BUY FIRST OF ALL!

*ARB 1960 Coverage Study
†Nov. TV Magazine
IT'S A NEW YEAR...

BUT IT'S THE SAME

BOLD

STORY...for KETV, Omaha!

FIRST FOR 21 CONSECUTIVE RATINGS

It's an Old story . . . . KETV is first again!

It's a Bold story . . . . KETV's MOVIE MASTERPIECE leads for the 21st consecutive rating with a big 12.5 AVERAGE. Tuesday through Sunday — more than double any other movie series in Omaha.

It's an Exciting story . . . . For the 4th year in a row, the November ARB proves KETV has the largest 6 P.M. to midnight audience. Monday through Sunday...KETV is entertaining the market with 6 of the TOP 10 programs:

1. THE REAL McCOYS  35.0
2. MY THREE SONS  34.0
3. BEN CASEY  31.5
4. NAKED CITY  31.5
5. LAWRENCE WELK  30.3
6. THE UNTOUCHABLES  28.8

Use full minutes in early starting Movie Masterpiece, or choose availabilities next to most of the top-rated shows on KETV.

Call Harrington, Righter & Parsons, Inc., NOW!

OMAHA WORLD-HERALD TELEVISION STATION

Source: November, 1961, ARB

EXCLUSIVE ABC TELEVISION NETWORK FOR OMAHA, COUNCIL BLUFFS AND LINCOLN

SPONSOR • 8 JANUARY 1962
Continued leadership and No. 1 spot from August-September, 1961, through June-July, 1962, in Pulse Survey.
VOL. 3—"FILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

HENRY FONDA  JAMES CAGNEY  WILLIAM POWELL
JACK LEMMON  BETSY PALMER  WARD BOND  PRODUCED BY LELAND HAYWARD
DIRECTED BY JOHN FORD AND MERVIN LEROY  SCREEN PLAY BY FRANK NUGENT AND JOSHUA LOGAN

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

MISTER ROBERTS!
By Any Yardstick

**THE BIG ONE**

Takes the *Measure*

**WKRG-TV**

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative, or C. P. Persons, Jr., General Manager
FTC LAYS DOWN LAW OF TRUTHFULNESS IN TV COMMERCIALS

The FTC last week ruled unanimously that "salesmanship" cannot supplant "truth" in demonstration commercials of products offered for sale.

The ruling accompanied a Commission order against Colgate-Palmolive and its agency, Ted Bates. (At pretime, agency president Rudolph Montgelas denied that Ted Bates had yet been officially notified of the ruling. He added that no statement would be made by the agency until consulting with counsel and client.)

The FTC's ruling came against the "sandpaper" commercials used by Palmolive late in 1959. They purported to show that Palmolive Rapid Shave could remove the abrasive from sandpaper but the mock-up photograph was actually plexiglass that had been sanded.

Their legality was first challenged in January 1960. The present ruling reverses the opinion of Hearing Examiner William L. Pack, who found only "harmless exaggeration or puffing" in May 1961. Commissioner Philip Elman's opinion this week has far reaching consequences. Although he had no objection to the use of simulated objects in tv entertainment he definitely drew the line on objects for sale.

Commissioner Elman also dismissed as invalid Bates' argument that it had not intentionally violated the FTC act and that it was

(Continued on page 10, col. 3)

Toasting with radio in Baltimore

An agency that really believed in radio would use it to celebrate New Year's Eve.

That saying was actually the case in Baltimore this holiday with the Leon Golnick Shaffer Advertising Agency, which purchased five hours on WTH-AM-FM to tell what he had done during the year for local businesses.

The program was a New Year's Eve Dance Party, running from 9 p.m. to 2 a.m.

Agency president Leon S. Golnick used the commercial time to show off actual radio commercials he produced for clients and to tell success stories of his clients in air and print.

The agency itself paid for airing the radio spot on all its radio accounts.

CHRYSLER TURBINE CAR AIRED FAST WITH TAPE

Chrysler Corporation (Leo Burnett) was able to announce limited production of its new turbine engine car in 1963 with commercials on tv only 3 days after the start of a cross-country test depicted.

The test vehicle left New York 27 December and tape commercials were aired 30 December and 1 January on Chrysler's Blue-Grey and Rose Bowl Football games on NBC TV.

Commercials were produced on video tape by MGM Telestudios, which also had another crew in Detroit a week earlier.

BELAIR $6 MIL. TO KM&J FROM BATES

Belair Cigarettes, a $6 million account, has been switched from Ted Bates to Keyes, Madden & Jones.

However, other Brown & Williamson brands, including Kool, Viceroy, Life, Kentucky Kings, and Du Maurier, totaling an estimated $20 million are staying at Bates.

KM&J has handled the various B&W Raleigh products for some time, worth about $3 million annually.

Belair production did not rise in 1962, according to Wooten estimates. The cigarette produced 1.0 billion and ranked 20th among all brands. Raleigh, ranking 13th, rose from 9.0 to 10.2 billion in production in 1961.

IN A NUTSHELL...

• FTC sets significant ground rules via rapid shave edit

• BELAIR $6 mil. account switches from Ted Bates to KM&J

• HITCHCOCK full hours going to CBS TV but never on Sunday

• 3M (MJ&A, BBDO) orders $1 mil. on ABC TV daytime

• CHRYSLER turbine car announced quickly with tape commercials

• BBDO elects Ermoyan, Turner, and Villante
THOMPSON TO BATES
IN CREATIVE POST

R. E. "Tommy" Thompson has joined Leo Burnett as v.p. and assistant to the chairman of the creative review committee.

Thompson was v.p. and associate creative director at McCann-Erickson. He was with the agency for twenty-six years and was actively identified with accounts such as Liggett & Myers, Coca-Cola, Buick, Ford, Chrysler, Standard Oil (N.J.), and Esso.

Thompson will move to Chicago.

James P. Storer

to WJW, Cleveland

James P. Storer has been appointed assistant general manager of WJW, Cleveland.

A son of George P. Storer, Sr., chairman and principal executive officer of Storer Broadcasting, James P. Storer was national sales manager of WBIG, Philadelphia.

James P. Storer has also served at WGBS, Miami, and for the Storer Radio Division in New York. He has been in broadcasting since 1950.

KBS optimistic; ranks ad income by types

Radio revenue will grow in 1962 through better programing, more sales service, and heavier merchandising and promotion, stated Sidney J. Wolf, president of Keystone Broadcasting System, in reporting last week the results of a special year-end questionnaire.

The stations surveyed reported local business was more important to them than regional business and that national business was the smallest of the three groups.

The survey also listed the products and services that gave them most business from each of the three sources.

Local business was ranked as follows: Food, automobile, clothing-department stores, furniture stores, appliances-utilities, financial, drugs, gas and oil, soft drinks, and agricultural.

The regional ranking given was: Food, beer, agriculture, soft drinks, drugs, automobile, gas and oil, financial, appliances, and real estate.

This was the national ranking reported: Automotive, food, drugs, tobacco, beer, agriculture, gas and oil, soft drinks, appliances, and financial.

Ermoyan, Turner, Villante BBDO v.p.'s

Three new v.p.'s elected this past week at BBDO are Suren H. Ermoyan, Leo J. Turner, and C.P. Villante.

Ermoyan joined the agency in June 1959 as creative visual supervisor in the art department. He had been senior v.p. and visual director of L&N, and art director of Good Housekeeping, Town and Country and Cosmopolitan.

Turner, director of public relations, joined BBDO last April. He was formerly v.p. in charge of financial public relations of Selvade and Lee, New York public relations firm.

(Continued on page 48, col. 1)

Canadian SRA elects officers for 1962

Reo Thompson has been elected president of the Station Representatives Association of Canada, Inc. He is general manager of All-Canada Radio and Television, Ltd.

Other officers elected for 1962 include Andy McDermott (Radio and Television Sales, Inc.), first v.p.; Ernie Towndrow (Stephens and Towndrow, Ltd.), second v.p.; Ken Davis (Interprovincial Sales Ltd.) secretary, and Gordon Ferris (Radio Representative Ltd. and Television Representative Ltd.), treasurer.

LIGHT EXITS SCHICK
IN OFFICE CHANGE

Gerald Light has resigned from Schick, where he was v.p. of marketing.

Schick is closing its New York marketing offices and is consolidating all offices in Lancaster, Pa. Light was formerly v.p. and account supervisor at McCann-Erickson, director of advertising for CBS-Columbia, and advertising manager of Emerson Television.

Collins lauds air boon to communications

Broadcasters "have constructed the most amazing means of mass communication the world has ever seen and done more to bring mankind closer together through information and understanding than any other single enterprise in history" stated NAB president LeRoy Collins, writing in the winner issue of Business Horizons, published by the graduate school of business of Indiana University.

"There is hardly a home in America that does not enjoy entertainment and educational experiences that only a few years ago would have been beyond imagination," wrote Collins. "In a short span of time, broadcasters have created some truly fine programing, and achievements that they are continually trying to better."

Collins compared the feat of broadcasting to that of a juggler; private enterprise and public service must be maintained simultaneously.

Broadcasters, Collins said, "have done and are doing a truly remarkable job" in view of the complex forces which continually bear on their operations.
SERVING THE ONE BIG TOP 10 MARKET OF FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

WNEM-TV

Affiliated with WNEM (FM, TV), WIC (FM), WFLY (AM) and WADM (AM) in Adrian.

Sponsor • 8 January 1962
HITCHCOCK TO CBS
BUT NOT ON SUNDAYS

CBS TV has announced that Alfred Hitchcock Presents will be back on its network in the fall in a full-hour version.

But contrary to some earlier unofficial reports, Hitchcock won't bump General Electric Theatre and Jack Benny on Sunday night. In fact, CBS said definitely that the show would not be seen on Sundays at all, although it had not settled on which time period it would occupy.

The different version of Hitchcock on NBC would end when the CBS hours began and part of the deal is that the CBS hours would be protected against any re-run use of the NBC episodes.

Although CBS emphasized that Hitchcock would not replace GE Theatre, it was not ready to go so far as to say definitely that the drama series would continue in its present time period, or at all.

NAB Code reports
violence down, sex up

Violence for its own sake declined on tv in 1961, but "improper portrayals of sex" increased a little, reported Robert D. Swezey, director of NAB's code authority.

In 1962 the NAB office will make the same efforts against the new problem that it made against excessive violence in the past.

A special problem exists in the area of "trailers," or film commercials for motion pictures seen in theatres. The trailers are often offensive in their sexual suggestiveness even where the pictures themselves contain nothing objectionable.

NBC's FCC hearings

NBC TV will carry the forthcoming FCC hearings on network tv programming as three special half hour programs on successive Sundays beginning 28 January.

Want free tv program time?

Advertisers can obtain a Virgin Islands audience free by merely providing programs with commercials in them to VITV, St. Thomas closed circuit station.

There are now between 1,200 and 1,500 viewers there who pay $10 monthly fee. Population of St. Thomas and St. Croix totals 33,000 people.

Arrangements are being handled by representative Charles Michelson in New York.

BROADCAST PIONEERS' 1962 AWARD TO WGN

Second recipient of the annual "Mike Award" of the Broadcast Pioneers will be WGN, Chicago, it was announced by Phil Edwards, president of the New York Chapter.

The award will be made at celebration 25 February in New York.

The first of these awards was made last year and went to WLW, Cincinnati.

WGN went on the air 24 March 1924, almost 38 years ago. The station is a subsidiary of The (Chicago) Tribune Company, and its call letters are said to abbreviate the Parent Journal's motto, "World's Greatest Newspaper."

TvB names Miller as sales promotion head

Duncan Miller has joined TvB as director of sales promotion.

He was director of promotion at the Magazine Advertising Bureau for the past five years and was previously national sales promotion manager of the New York Mirror, promotion manager for WJZ (now WABC) Radio, New Year, and a copywriter for Time Magazine.

The appointment was announced by George G. Huntington, vice president and general manager of TvB.

ABC RADIO'S $4.7 MIL.
RECORD DEC. & HOT
FIRST QUARTER 1962

ABC Radio is kicking its heels over one of its best sales outlooks in many a year.

With the first quarter hardly begun it is already 37% ahead of what it did by the end of the corresponding period in 1961.

Thanks to a record December 1961, ABC Radio wrote $2,280,110 in new business and $2,429,516 in renewals.

3M orders $1 million
on ABC tv daytime

Minnesota Mining and Manufacturing (MacManus, John & Adams; BBDO) placed a 52-week $1 million order last week on ABC TV daytime.

Shows included various women's programs and American Bandstand.

Brigham to West Coast

John Brigham has been made tv manager of PGW in San Francisco. He was a New York tv account executive.

FTC lays down law

(Continued from page 7, col. 1)
merely an agent for the client. He asserted that the agency had originated the "sandpaper" idea and could not evade liability for it.

Commissioner Elman denied that technical tv requirements justified "falsehoods and deception of the public." He stated, "Stripped of polite verbage the (advertisers') argument boils down to this: Where truth and television salesmanship collide the former must give way to the latter.

"This is obviously an indefensible proposition. The notion that a sponsor may take liberties with the truth in its television advertising, while advertisers using other media must continue to be truthful is patent nonsense. The statutory requirements of truth in advertising apply to television no less than to other media of communication."
**Negro radio in Newark**

Your special Negro Radio sponsor supplement (11 September) was up to your usual fine standard of reporting.

I have only one objection to enter. Your Negro Station Profile on page 40 lists under New Jersey WHBI, Newark, with 154 hours per week on the air and 95% Negro programing.

The fact is that our WNJR in Newark is the only full time Negro programed station there and that WHBI is on the air Sundays only. WNJR is the only full-time seven day a week Negro programed station in the New York area.

I would appreciate it if you would get the record straight.

Albert R. Lanphear  
vice president  
Continental Broadcasting Inc.  
Wilmington, Del.

Lanphear's objection is justified. WHBI broadcasts 2 hours per week, from 8 a.m. Sunday to 4 a.m. Monday. The 154 hours reported is an inadvertent error. However, the figure indicating that WHBI broadcasts 95% Negro programing is correct.

**Telephone is still ringing**

If anyone ever doubts the pulling power of sponsor, you need only refer him to me. I am now in a position to make a much stronger statement of readership than even that issued by the B.P.A.

In your 27 November issue I appeared in The seller's viewpoint. The telephone is still ringing.

Robert E. Richer  
president  
Robert Richer Rep., Inc.  
New York

**Radio should shout its merits**

Think sponsor has done one hell of a job for the radio industry. For this, you have my heartiest congratulations. There isn't any question in my mind that your publication stands heads and shoulders over all others when it comes to supporting this industry.

It is unfortunate that a medium as powerful in radio that to cyclicly justify its very existence.

I think it is about time that radio people quit blaming themselves for the ignorance of others and stood up and shouted it to the skies the merits of their medium.

Manning Slater  
general manager  
KRAK  
Sacramento

The real KXXX  
I noticed a feature titled "One-upmanship" on page 78... 10-SECOND SPOTS in the 4 December issue of sponsor. This was an amusing story, and fit this particular column well; however, I would like to call the writer's attention to the danger in the use of X's as substitutes for the actual call letters of a station.

The story referred to a radio station in San Diego and the involvement of its mobile unit in a traffic accident. Apparently the writer was not aware that three X's have been assigned to stations in both of the FCC geographical areas. In order to disguise the station in San Diego involved in the accident, your writer called it "KXXX."

KXXX is located in Colby, Kan. As far as we know, they're all safe drivers as well as good broadcasters. Although we don't represent WXXX, I'd like to point out that it is located in Hattiesburg, Miss.

Ray Simms  
director of promotion  
HR Representatives, Inc.  
New York

**“Look South for new economic strength...look at the Jackson TV market area for solid growth and a sound future.”**

Served, 1954-1957, as Head of Largest World-wide Masonic Organization (Royal Arch Masons)  

**TOM Q. ELLIS**  
Clerk, Supreme Court of Mississippi

**WLBT Hollingbery 3**  
**WJTV Katz 12**  
Serving the Jackson, Miss., Television Area
CHOSEN FROM OVER 10,000 ENTRANTS in Martha Dixon's Sugar 'n' Spice Competition, the top winners here receive their awards from Martha on a Copper Kettle telecast. Besides a program-association of exceptional prestige, Copper Kettle advertisers get the advantage of live product-demonstration. As state capital and home of Michigan State University, Lansing provides many important guests that help keep Copper Kettle bubbling merrily.

Prime example of program leadership by alert management, enabling creative talent continually to build new vision into Television on stations represented by BLAIR-TV

"Condensed into one sentence, the program-pattern is simply this: give families throughout our service area the greatest available values—culture, information and entertainment. Into this pattern 'Copper Kettle' fits perfectly. So does 'To Class Six' which rates college credit. So do our newscasts, with extensive on-camera coverage of Michigan news. Consistent response proves to our viewers and our advertisers the special quality of WJIM-TV production."

HAROLD F. GRAY, President, WJIM-TV
What were you doing New Year’s Eve?

The combination of doing a column on an every-other-week basis plus advance magazine deadlines plus the hustle and bustle of the festive season caused me to overlook entirely wishing my readers a happy holiday time. It is only a little late, however, for me to wish you a most prosperous and healthy 1962. And I do.

The manner in which I spent the holidays brought home to me as never before how complete and inextricable a part of our lives television has become. I wonder if your holiday activities were similar. My freshly pregnant daughter, Carol, and her husband Bob had come in from Ypsilanti, Mich., to spend Christmas and the New Year with us. On Christmas Eve, just before Bob played Santa Claus, we tuned in either channel 2 (WCBS-TV) or 4 (WNBC-TV)—since I didn’t anticipate doing this column then. I failed to note which—and heard the mass at the Madison Avenue Presbyterian Church. By odd coincidence this is the church in which Carol and Bob were married. And then, by an even stranger coincidence, one of the ministers, who delivered a warm and eloquent sermon during the mass, was Dr. White—who had married the kids.

A well done telecast

It was an extremely well done telecast. The director selected his shots most artfully, now hitting a line-faced, serene old lady; now a wide and innocent-eyed little boy; now a gaunt, noble-headed Negro choir singer; now a buxom, spirited white lady lifting her voice in joyous song. New Year’s Eve we had a couple of Carol and Bob’s friends, named Al and Pat in, and by a third odd coincidence, this nice young pair had attended the services we’d caught on tv in person.

We learned why the mass had made such an excellent tv show. All of the good people attending were thoroughly alerted to the fact that the mass was going to be telecast to a nationwide network audience. They were requested to be sure to read the prayers distinctly and with fervor, and to sing the hymns loud and clear, with particular emphasis on conveying the meaning of each lyric. Al said that he hardly felt he’d been to church at all, so conscious was he that he was on television.

In the course of the mass, Bob called his parents in Fort Wayne, Ind., and (coincidence number four) they had the same program tuned in. They and we in New York were attending the same televised services, and I am indeed curious how many other millions of us all around the country were doing likewise.

On the day of New Year’s Eve, of course, it seems inconceivable to me that any adult and many children in the United States would be doing anything but watching the Green Bay Packers and the New York Giants have at it for the championship of the National Football League. Since little Green Bay (population 63,000) chewed (Please turn to page 46)
The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the "network look"—an array of network proven and network caliber programs night after night. Groucho Marx, Wyatt Earp, One Step Beyond, World of Giants, Troubleshooters, It's a Wonderful World, Wanted, Dead or Alive are some of the new fall shows joining the best looking and top-rated independent in New York—and the only one qualified to display the NAB Seal of Good Practice. Only WPIX gives you minutes in prime time in such a network atmosphere. A client list that is 98% national advertisers is the clincher. where are your 60 second commercials tonight?
SPONSOR-SCOPE

There's no understating the potential impact that Washington in 1962 will have on advertising as a whole and broadcast media in particular, but you might list these as some of the more important non-Washington issues, trends, cross-currents, and points of conflict in the offing:

- The leading packagers of grocery and drug products will encounter more intensive debate on whether it's wiser to start all over with a kindred brand than to pour more millions in an established brand that's begun to show pronounced signs of being passe—like trying to rejuvenate the all-purpose pitch in the face of a host of products that emphasize specialized use.
- With more and more grocery chains entering the discount-house area, manufacturers of a variety of products will have to decide to what degree they will recognize the discounters in relation to fair trade and other factors.
- In view of the trend among major advertisers to gear their buys according to individual brands, the TV networks may make definite moves toward revising the corporate discount structure.
- The networks' continuing encroachment on the spot area via the expanding of the network spot carrier could lead to agitation among affiliates for a revamping of the basic yardstick for station compensation; that is, payment on the basis of actual minute participations sold instead of per accumulated number of hours; or, one rate for network option time and another for time which comes within the purview of station time.
- Bellwether TV stations will take under serious consideration the advisability of adopting an "economy" 40-second rate, providing, of course, the segment catches on with copywriters and the demand for it mushrooms.
- Unless there's an early upturn in radio revenue, some of the longer established rep firms will be doing some deep soul-searching on the question of whether it would be prudent, from the long-range point of view, to pare some of their services to stations. The likely cause for pause here: the fear that their more important stations will be enticed away by more richly endowed rep firms who will assure stations they will deliver the deleted services.
- On the Washington front, more and more stations, bowing to official nudges, will give thought to joining cooperative program producing setups, which would likely pose quite a threat to the networks in the fringe time areas of programing.

For a holiday week new national spot TV, at least in the New York sector, was quite active.

The orders and avail calls included: Lever's Breeze (SSC&B), seven weeks, starting 18 February; Folger's coffee (C&W), 15 weeks, 15 January; Wildroot (Bates); P&G's Zest (B&B), 15 January; Fels, 20 weeks, 29 January; Maxwell House regular (OBM), six weeks, 15 January; Jell-O (Y&R), six weeks, 22 January.

Makers of farm equipment take the frost in the air and the snow on the ground as a cue for reminding their customers that now is the time to think about replacing or adding to their machinery.

Hence that burst the past week of farm radio buying by Massey-Ferguson (NL&B) and J. I. Case Co. (GMM&B, Racine) and the looking around for spots by the Oliver Corp. (F&S&R).

That Massey-Ferguson money is supplementary to its TV activity.
Humble Oil (McCann-Erickson) has applied Esso's eminently successful spot policy to Enco, the gasoline, etc., distributing division which operates west of the Mississippi.

The ambition that Humble has in mind eventually for Enco is to have an Enco reporter on tv stations in 20-25 markets (Esso in the east is on tv stations in 50 markets).

Enco already sponsors 12 Your Enco Reporters, and the way it's going about adding the others is to buy a weather and/or sports pattern on the remaining prospective stations.

The Enco Reporter schedule: three to five 10-minute programs a week, depending on the size of the market. The time: early or late evening, preferably the former. Contracts for these: 39 weeks or the balance of the calendar year.

Schlitz's decision to do its 1962 spot tv buying in mid-December is hailed by Chicago reps as a good piece of timing.

The brewer's agency, Burnett, was able to get the fringe minutes and prime 20's it had originally slated as most desirable.

Dimensions of buy: 31 weeks, starting 28 January in a flock of major markets.

Also from the brewery front: Anheuser-Busch (D'Arcy) is testing the acceptance of its Michelob brand (formerly an all-draught seller) as a gourmet item and competitive to the imported labels. Michelob's being offered in an ultra-fancy bottle, which, according to the promotion, the housewife could subsequently use as a bud vase.

The abnormal warm weather spell that prevailed this past November may have had a lot to do with the circumstance that daytime viewing slipped under what it had been for the like month of 1960.

Hours of usage for the entire day and night also dipped. The average hours for November 1961 were five hours and 25 minutes, as compared to five hours and 47 minutes for November 1960 and five hours and 25 minutes for November 1959.

Here's a three-year comparison of average daytime usage by hours of the day:

<table>
<thead>
<tr>
<th>TIME SPAN</th>
<th>1961</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>8-9 a.m.</td>
<td>11.2</td>
<td>13.6</td>
<td>10.2</td>
</tr>
<tr>
<td>9-10 a.m.</td>
<td>13.3</td>
<td>15.5</td>
<td>12.1</td>
</tr>
<tr>
<td>10-11 a.m.</td>
<td>14.6</td>
<td>17.4</td>
<td>14.7</td>
</tr>
<tr>
<td>11-noon</td>
<td>17.1</td>
<td>20.5</td>
<td>18.8</td>
</tr>
<tr>
<td>1-2 p.m.</td>
<td>23.0</td>
<td>24.2</td>
<td>21.9</td>
</tr>
<tr>
<td>2-3 p.m.</td>
<td>19.7</td>
<td>20.1</td>
<td>18.4</td>
</tr>
<tr>
<td>3-4 p.m.</td>
<td>20.5</td>
<td>20.8</td>
<td>18.7</td>
</tr>
<tr>
<td>4-5 p.m.</td>
<td>24.8</td>
<td>25.9</td>
<td>23.4</td>
</tr>
</tbody>
</table>

Source: Nielsen. Monday through Friday, average homes per minute.

The latest spot tv order on Comet (Compton) contains something a little different in P&G buying tactics.

P&G's usual and implied tack in a spot buy: the schedule is to run until cancelled, up to the end of the contract year, with the understanding that if there's a lap-over a new order for the brand will be issued.

In the case of Comet the order specified five weeks.

In glancing over their orders for the initial quarter of 1962 tv reps have been impressed by the fact that the schedules as a whole are for longer stretches than has been the case the past year or two.

The hand-to-mouth type of buy, in the major markets particularly, seems to be in the minority. Most of them are in the 13- to 39-week brackets.

Probably a telling factor in this trend toward longer campaigns is confidence in the general economic picture for at least the next six months.
Judging from the pricing policy that’s operating at NBC TV with regard to nighttime minute participations, the time seems not far off when the network will base its rates on the cost-per-minute rating point, rather than on Class “A” or “AA” clock segments.

The network’s current practice, which, to Madison Avenue, indicates a step in that direction: raising or reducing the minute prices of the evening schedule according to their rating status. Such shows as Dr. Kildare, Dick Powell, and Laramie have had their per minute participation prices raised and such shows as Cain’s Hundred and The Detectives lowered, with repeats also readjusted accordingly.

NBC TV started off the new year with a gratifying batch of daytime sales.

The biggest haul of the lot was 52 quarter-hours from Bristol-Myers’ Sal Hepatica (Y&R), which, for the year, could figure out, with discounts, to around $600,000. Bristol-Myers will also be on the new Ernie Ford show on ABC TV.

Two of the other orders: an additional quarter-hour weekly from Whitchall (Bates) giving the network four quarter-hours a week from that source, and another weekly quarter-hour from Colgate, making a total of nine quarter-hours.

The network appears so heavily sold out that it might find further sales stymied on a number of product fronts until it’s able to loosen corporate product protection. (See 18 December issue, page 27, for in-depth article on this dilemma.)

Minnesota Mining & Manufacturing’s stake with ABC TV alone is now in the neighborhood of $2.5 million a year, with about $1 million of it in daytime.

The daytime allotment breaks down this way: tape and gift-wrap $600,000, via MacManus, John & Adams, and $400,000 for the Scotch Tape division, via BBDO.

The 3M firm at the same time renewed participations in Ben Casey over the second and third quarters and again committed itself for the Bing Crosby golf tournament, accredited to EWR&R.

The networks are going to Chicago for feeds of daytime personality newscasters.

NBC TV’s inductee: Floyd Kalber, an afternoon five-minute strip, with Colgate as the sponsor.

ABC Radio’s entry: Alex Drier, a 10 p.m. stint on behalf of Miller Brewing.

This may not mark the beginning of a renaissance of Chicago network origination but it does give the Breakfast Club, the town’s only network contributor the past four years, some company.

Nobody need tell you that TV network advertisers are spreading their budgets over more and more programs, but it’s still interesting to measure the extent of this trend from season to season.

You can see from the following chart of purchasing types as compiled by Nielsen that, just within the past two years, there’s been a hefty pickup just in advertisers who concentrate their all in multi-program (minute participation) buys:

<table>
<thead>
<tr>
<th>TYPES OF BUYERS</th>
<th>1960</th>
<th>1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multi-program buys only</td>
<td>28%</td>
<td>38%</td>
</tr>
<tr>
<td>Alternate half-hours only</td>
<td>18%</td>
<td>23%</td>
</tr>
<tr>
<td>Single sponsorships</td>
<td>26%</td>
<td>13%</td>
</tr>
<tr>
<td>Multi &amp; alternate</td>
<td>10%</td>
<td>16%</td>
</tr>
<tr>
<td>Alternate &amp; single</td>
<td>10%</td>
<td>3%</td>
</tr>
<tr>
<td>Single &amp; multi</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>All basic types</td>
<td>7%</td>
<td>5%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Note: Covers November-December of each year, 7-11 p.m. Monday through Sunday.
Christmas proved a boon for retail stores in the east and midwest with fm stereo equipment.

The turnover in many cases was so unexpected that equipment was sold out before the peak of the Christmas trade was reached.

GE's Chicago distributor told SPONSOR-SCOPE that the factory had so oversold its orders that it had to cancel hundreds of retailer requests.

Obvious reason for that rush to buy in Chicago: WFMT let it be known that it was going all-stereo as of 1 January.

Don't be surprised if 1962 becomes another one of those big switch years for automotive accounts.

Agencymen say it's in the air. The main reason for the expected receptivity: the lines have come to look pretty much alike and so has the advertising, and the cry in the immediate future will be for anybody with an original creative platform approach.

Auto marketers seem to be getting around to the belief that the consumer accent is shifting from price to quality, witnessed by the trend to luxury in fitting and accessories regardless of car size.

Cigarette admen's latest eyebrow-lifter was a report in Business Week which showed R. J. Reynolds' Salem rates neck-and-neck with Lucky Strike in sales.

The first three remained in rank order: Pall Mall, Camel, and Winston.

If you're interested in how am radio stations (based on a total of 3,381) are distributed in terms of power and clear, regional, and local channels, here's a breakdown that SPONSOR-SCOPE got last week from the FCC's economic bureau:

CLEAR CHANNELS: 50,000 watts: 86 unlimited time, 10 part time; 25,000 watts only: 2; 25,000 watts through 5,000 watts, 57 unlimited time, 22 part time.

REGIONALS: 5,000 to 500 watts, 842 unlimited time; 1,284 part time.

LOCALS: 100 to 250 watts: 853 unlimited time, 227 part time.

The program category viewers are spending the most time on this season—at least they were the early part of it—is suspense-mystery.

Only a season ago it was westerns, with situation comedy next in line of popularity. Here's a comparison of type by actual hours of weekly programs and total home viewing hours, as based on the NTI 1 November report:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOURS OF PROGRAMING</th>
<th>TOTAL HOME VIEWING HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspense-mystery</td>
<td>16</td>
<td>126,815,000</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>13½</td>
<td>115,871,000</td>
</tr>
<tr>
<td>Westerns</td>
<td>11</td>
<td>114,400,000</td>
</tr>
<tr>
<td>General drama</td>
<td>13</td>
<td>108,202,000</td>
</tr>
<tr>
<td>Adventure</td>
<td>4</td>
<td>27,836,000</td>
</tr>
<tr>
<td>Total</td>
<td>57½</td>
<td>493,164,000</td>
</tr>
</tbody>
</table>

Gillette (Maxon) isn't taking any chances on the electric shavers slicing off big chunk of the feminine trade.

The safety razor maker is readying test marketing of a woman's razor this spring, with the Pacific area as the likely starting point.

For all its products the Gillette corporation last year spent $15 million in advertising with well over 60% of it in tv.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 48; Washington Week, page 51; SPONSOR Hears, page 54; TV and Radio Newsmakers, page 60, and Film-Scope, page 52.
GATEWAY TO THE HEART OF SOUTH CAROLINA: The 257,961 people who make WIS-television's home market the state's largest metropolitan area (and a close second in the two Carolinas after a 8.1% increase in the 1960 Census) give Channel 10 their major time and attention, not to say devotion. This adds up to a 78.5 share of audience, says ARB (March 1960). And throughout South Carolina, WIS-television's 526-foot tower, tallest in the South, delivers more of the state, more effectively than any other station. In short, South Carolina's major selling force is

WIS-television NBC/ABC-Columbia, South Carolina

Charles A. Batson, Managing Director

G. Richard Shafto, Executive Vice President

18-televisio, Channel 10, Columbia, S.C. • WISRadio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Peters, Griffin, Woodward, Inc.
In the first place, there was this network called ABC-TV...followed in the second and third place by those other two networks called Z & Y. And this network called ABC-TV, rated first according to the latest Nielsen figures,* further demonstrated its popularity by placing 8 of its programs in the top 20. And did this where it counts most—where the watchers can watch all networks. Which is, in the first place, the truest test of program popularity.

*Source: Nielsen 24 Market ratings, week ending December 23, 19__. Average audience, Sunday thru Saturday, 7:30-11 PM.
IS THE FCC ANTI-ADVERTISING?

SPONSOR probes the question
midst an air of uncertainty created by the governmental agency

Since the day last May when FCC chairman Newton N. Minow stood up at the NAB convention in Washington and lambasted the broadcasters with the "vast wasteland" charge, the industry has been concerned with FCC thinking on program balance, station time, children's programs, contractual relations with network affiliates, and advertising on the air.

The subject of advertising, in particular, has persistently puzzled broadcasters and admen. They are raising these questions:

• Are FCC actions creating an air of uncer-
Ad agency executives do not view with alarm

FCC chairman Minow’s challenging remarks

At the NAB Convention, 9 May 1961

“I believe in the free enterprise system.”

“I believe that most of television’s problems stem from lack of competition. This is the importance of uhf to me: with more channels on the air, we will be able to provide every community with enough stations to offer service to all parts of the public. Programs with a mass market appeal required by mass product advertisers certainly will still be available. But other stations will recognize the need to appeal to more limited markets and to special tastes. In this way, we can all have a much wider range of programs.”

“At Commonwealth Club, San Francisco, 22 December 1961

“During the next decade, we are working to build a fourth network dividing its time between daytime programing for classrooms and nighttime programing for adults seeking intellectual and spiritual adventure rather than action-adventure.”

CBS, and NBC upper echelon executives descend on Washington this month to play leading roles in what promises to be the last and most dramatic scene in the FCC’s epic-running hearings on network programing procedures.

The survey reveals, among other things, that:

- There is no basic disagreement within the industry or government as regards the broadcaster’s objectives. It was best summed up by NBC chairman Robert W. Sarno in a recent utterance: “We all want to offer the public more information, more reality, more children’s programs, and so on. That is the simple fact. Some people are impatient. They want more programs for minority groups—too. But, should we do it more slowly than the free enterprise system? Or is it better to preserve the free enterprise system?”

- The FCC is determined to maintain indefinitely the great advantage of the uhf channels and hopes within the next few years to see tv switch to the upper bands. Broadcasters point significantly to Dr. Jerome B. Wiesner, former head of MIT's electronic search laboratory and currently President Kennedy’s special science advisor who advocates an all-uhf arrangement. Minow is familiar with Dr. Wiesner’s suggestion but says, “First we’ll have to complete the N...
York test and then we'll have to decide what that means in terms of tv's future. The switch to uhf will not affect advertising, Minow has said.

- Broadcasters have no doubt, of course, that Minow is going much further than any of his predecessors in the fight for better program balance. But they honestly believe he is going about it without doing any violence to the precepts of the free enterprise system. They recall his historic 9 May speech in which he proclaimed his belief in the free enterprise system and said he championed the broadcaster's cause.

- Broadcasters say Minow will ultimately carve out what amounts to a fourth network dedicated to educational television. If there is not a nation-wide educational television system in this country, it will not be he fault of the FCC, Minow has said. As one big broadcaster put it o a SPONSOR editor: "The fourth network would carry all the goodies not carried by the major networks." But the fourth network would be essentially an educational hookup.

- Minow hammered away on his fourth network idea in another address on 22 December before the Commonwealth Club of San Francisco. He told his audience that during the next 10 years the FCC would strive to build "a fourth network dividing its time between daytime programing for classrooms and nighttime programing for adults seeking intellectual and spiritual adventure rather than action-adventure."

- Most advertising agencies regard chairman Minow's crusade with approbation. Their feelings can be summed up as follows: "We're for tv's standards being lifted. It means a better frame for our sales messages. We believe in good taste in advertising, authenticity of claims, and an end to advertisers who denigrate the advertising of their competitors." There was no apparent concern that FCC programing pressures would ultimately diminish tv audiences and its ability to compete with other media.

- Broadcasters say that chairman Minow is a "kissing cousin" of James Lawrence Fly, onetime chairman of the FCC, and considered by some, during his reign, as a fly in the broadcast ointment.

- Broadcasters insist advertiser domination of program content is highly exaggerated and will prove this when the network executives take the stand in Washington.

- The broadcast industry is grateful to both Dr. Frank Stanton, CBS president, and Sarnoff for their recent exposition of the broadcaster's position in relation to the FCC and Minow's "approval" or "disapproval" of network program content.

- Broadcasters are certain that Minow has captured the public imagination and has the people on his side.

- Broadcasters and Madison Avenue exponents of advertising are of the opinion Minow is pleased with their current conduct. They cite a recent statement of the FCC chairman: "There is in tv programing a growing sense to be conscientious. And I don't think these signs of responsibility are hurting financially."

A typical viewpoint on Minow from the agency side came from Daniel A. Whitney, vice president. Reidle & Freele, Inc. He said most top agency executives exhibited a strong urge to kick Minow in the pants following his now famous "wasteland" speech last spring. "And rightly so," Whitney observed. "The advertising industry, always under attack, suddenly got blasted by a new administration. No wonder we were so defensive."

In Whitney's judgment, many advertising leaders have revised their opinion and now feel that Minow may not be an uninformed ogre—that he really does want taste in tele-

Answer to FCC's philosophy on advertising may come after hearing

FOR IMPORTANT FCC program hearings are expected to begin in Washington on 23 January with CBS president Frank Stanton (c) as the witness. Next to be grilled will be NBC board chairman Robert W. Sarnoff (r) and six other company witnesses. ABC TV president Sam Teylz (l) and other network executives will fill the Washington spotlight during the third week of the significant program hearings
vision programing, and that he has no intentions of knocking the advertising concept per se.

It is generally agreed, as Whitney saw it, that programing has improved a good deal with the current season. "With the possibility of license renewals on the line it is understandable that Minow's 'wasteland' words were at least kept in mind when programing decisions were made." Whitney noted. "This undoubtedly had its influence on programing. As for censorship, it seems that Minow did not truly want to be a dictator as was suspected, and that he would rather the broadcasting business cleaned its own house."

Many executives in the industry evidently felt on the edge of disaster following Minow's initial blast, Whitney declared. Minow added a great deal of uncertainty to a relatively uncertain industry, he said. "Some morale damage was done to our confidence in ourselves and the televisioners' confidence in us," the agency executive pointed out. "But perhaps the good that seems to be resulting will offset the harm. Whatever may come of 'the new look' and the FCC, we can be sure that a greater array of services will be rendered to the viewing public. At times, the 'new' Federal Communications Commission will be difficult and exasperating for various interests in the broadcasting and advertising fields but we all should benefit in the long run by improving public and governmental agency opinions regarding programing and advertising itself."

Lennen & Newell's senior vice-president in charge of the television department, Nick Keesely, said there has been no change in thinking or operations at the agency because of the attitude of the FCC and its new chairman toward tv programing. In fact, Lennen & Newell's general approach to tv and the standards that "we have always set for ourselves have been as high or higher than enunciated from the commission," Keesely declared.

"On the whole we back away from violence, unpleasant themes, downbeat philosophy and the hackneyed," Keesely continued. "Or, to put it the other way, we believe in entertain-

(Please turn to page 42)

NET SHOW COSTS

- Rise in technical service expenses expected to go on, but with prudence above-line outlays can be held level

- Unions, upgraded production values, increased use of film and hour shows contribute to rise in expenses

With admen preparing to look into new shows for next season, it's time to check into what's been happening to production costs.

Below-the-line (technical services) costs continue in their upward spiral, with no end in sight. Talent and supervision (above-the-line) costs, on the other hand, for the most part maintain an even keel.

Among the main forces behind the upward movement of below-the-line-costs:

- Upgraded production values to keep pace with heightened sophistication of the tv audience.
- Continuing union bargaining effectiveness.
- Increased use of film, where financial risks are considerably greater than with live production, and need to deal with the long-established...
CONTINUE BELOW-LINE RISE

A look at net tv show costs in recent years

<table>
<thead>
<tr>
<th>SITUATION</th>
<th>'61-'62</th>
<th>'60-'61</th>
<th>'59-'60</th>
<th>'56-'57</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMEDY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half hour</td>
<td>$45,000 (23)*</td>
<td>$38,250 (24)</td>
<td>$39,000 (15)</td>
<td>$36,000 (15)</td>
</tr>
<tr>
<td>ADVENTURE-MYSTERY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half hour</td>
<td>33,600 (5)</td>
<td>46,500 (5)</td>
<td>38,500 (7)</td>
<td>30,805 (18)</td>
</tr>
<tr>
<td>Hour</td>
<td>90,500 (6)</td>
<td>88,900 (10)</td>
<td>77,500 (6)</td>
<td></td>
</tr>
<tr>
<td>WESTERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half hour</td>
<td>47,200 (4)</td>
<td>40,500 (14)</td>
<td>40,000 (19)</td>
<td>31,166 (6)</td>
</tr>
<tr>
<td>Hour</td>
<td>86,890 (9)**</td>
<td>87,750 (8)</td>
<td>78,000 (7)</td>
<td></td>
</tr>
<tr>
<td>VARIETY</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half hour</td>
<td>38,000 (1)</td>
<td>49,500 (4)</td>
<td>41,850 (7)</td>
<td>36,000 (15)</td>
</tr>
<tr>
<td>Hour</td>
<td>128,600 (6)</td>
<td>128,250 (6)</td>
<td>125,960 (6)</td>
<td>66,687 (8)</td>
</tr>
</tbody>
</table>

*Figures in parentheses indicate number of shows. **Does not include Maverick re-runs.

Hollywood unions.

- Trend toward hour-long programs, more costly than the traditional half-hours.

While audience is far and away the adman's prime consideration in buying a network TV program, he has to keep abreast of what that program costs and why.

"Make sure the money you pour into a show is right up there on that cream," cautions Ted Bates' senior vp-programming director Richard A. Pinkham.

With surveillance the adman may be able to suggest ways either to cut corners or to improve the show with added expenditures in a seemingly weak area of the show's makeup, according to Pinkham. If you've invested in a variety show or anthology or which a great deal is spent on guest stars, see that you aren't getting 3,000 talent for $7,500 fees. Further, he hypothesizes a program not doing so well, for which the producer is spending $2,500 on scripts. Here suggestion that the script stakes be raised, say, to $3,500 may be in order.

Additional advice to investors in TV fare emanates from Michael Dann, v.p. for programs, CBS TV. He notes that while above-the-line costs (talent and supervision) by and large have leveled over the past few years, every now and then a client falls in love with a performer or script, and pays a price way out of line with the going market rate. From then on, the lucky artist will be expecting the same inflated fee or more.

Dann cites two recent examples of such boat-rocking. One involved an actor who had been making guest star appearances on the Garry Moore show at $7,500 a shot. A naive client came along and offered that same performer $42,500 to appear on a network special, as one of several guests. Then there's the director who normally had received $5,000 per assignment on CBS TV. Unaware of this a client hired him directly—at $16,000.

If this kind of aberration can be avoided there need be no appreciable hike in talent pricing, Dann feels. He points out, however, that when a show succeeds, the package price goes up year-by-year, as per contractual agreement.

Otherwise, it's below-the-line expenses (technical services) that provide the price rises, which Dann estimates at five to six percent per year. And he anticipates that this chronic increase will continue so long as the nation's economy maintains its current pace. (As an ameliorating factor, Dann points out that technological advances, such as in the field of tape, can be counted on to bring about some below-the-line cost cuts.)

Below the line costs include camera work, a highly expensive element: production staff (unit manager, assistant directors, etc.), grips and stand-by labor, electricians and their equipment, scenery (can run into plenty of money), sound recording, studio rental (a heavy expense), makeup, hairdressing, set dressing, props, film editing, and so on ad infinitum.

Periodically and perpetually, union contracts for the myriad groups working at below-the-line jobs come up for renewal—and at such times, pay increases are the norm.

There is an industry rule of thumb that above-the-line expenses should approximate 10% of a show's costs, while below-the-line takes up about (Please turn to page 41)
That’s the way his agency associates describe Blair Vedder, Jr., chief of Chicago shop’s 50-man media department. He started at Needham, Louis & Brorby in 1948. In 1948, radio salesman Blair Vedder arrived at the office of Needham, Louis & Brorby and took a job as one of the ad agency’s freshman trainees. For twelve months he worked in every agency department. By 1958, Vedder was still with NL&B, but with a new job—v.p. and director of media. His achievements in 10 years gained him well, for his associates not only came to respect his media judgment; his mentors unofficially dubbed him as a most “illustrious trainee.”

Today Blair Vedder’s job demands not only the judgment of a trained media executive with $28.8 million to spend on broadcast (1961 estimate) supervisions, the millions spent on media, however, does not tell the whole story of Vedder at NL&B. He is in on top agency planning, has carried on a new training program for media personnel, and brought in a vast IBM system for media data processing.

As media head and plans boar member of the second largest Chicago-based agency, Vedder has observed some major market changes over the last five years while intensified advertiser objective and increased the complexities of media plan problems. They are:

• A substantial increase in number of households. There are more people to reach now than there were five years ago.
• Growth in discretionary spending power. Now more consumers are thinking in terms of convenience items previously out of reach.
• The number of national advertisers is on the increase.
• The number of new and similar products continuously rises. It becomes more difficult to distinguish fine lines of differences between many products.
• Spiraling costs of delivery
messages today often outstrips the advertising budget.

- Rising cost-per-thousand (circulation related to households is not increasing in many media).

Vedder points out that these factors—the jungle in which media plans must be formulated today—call for more ingenuity and more precision in order to be heard amid the clamor for attention in today's crowded marketplace, while at the same time making sure the advertising dollar is spent as efficiently as possible.

"It's much tougher to outshout the competition today," he says, "but more important, the advertiser must define, refine, and pin-point as accurately as possible his specific market. Not everybody in the country can buy everything; certain kinds of people are more suited to certain kinds of products, and vice versa. This is why more information on attitudes toward product and competitive products is required today."

At Needham, Louis and Brorby, where about 55% of the total estimated $52.1 million in billings for 1961 was devoted to broadcast, the entire agency, through its task force operation, is geared to efficient media planning. The tremendous amount of detail involved in planning a media program seldom, if ever, begins in the media department, Vedder explains: "It starts with the creation of marketing strategy for the brand."

At the marketing strategy development level in NL&B's task force operation, the media supervisor works along with the account executive, the research supervisor, the marketing supervisor, and sometimes representative of the creative department, correlating all the aspects of the brand's performance, distribution, consumer attitudes, competitive environment, consumer profile and other known facts, to determine these three fundamentals:

1. Significant problems that will face the brand during the campaign year.
2. Outstanding opportunities for its growth.
3. Strategy that can circumvent or diminish the problems and capitalize most fully on growth opportunities.

Vedder emphasizes one very impor-

Developing the marketing strategy is another process of defining and refining. "Often," Vedder explains, "in an attempt to set a marketing strategy, we realize that we do not have all the facts needed to make a

(Please turn to page 44)

JOINT ACTIVITY between broadcast facilities department and tv/radio program department has increased at NL&B this season with more use of spot carriers. Vedder (c) is shown with Arnold E. Johnson (l), v.p., and dir. of broadcast facilities, John Cole, manager under Johnson.
January U. S. RADIO will give the full story of gas and oil usage of radio. This is one phase of the big picture.

LISTENERS-ON-WHEELS are prime targets for oil companies in selling service, gas, oil and tires-batteries-accessories, as at Cities Service.

GAS AND OIL:
Radio’s big $32 million gusher

- Radio is expected to get a healthy $32 million chunk of gas and oil’s $120 million ad budget this year.

- New U.S. RADIO study slated for late January shows how radio can get more dollars as oil pitches peak.

About one in four oil/gas advertising dollars this year will go to radio, with a strong possibility this share will rise as the competitive industry sales push starts in the spring.

All told, SPONSOR and U.S. RADIO estimate radio’s gas and oil investments in ’62 will amount to some $32 million—of $120 million in total advertising appropriations.

Reports from all parts of the country, including detailed questionnaires returned to U.S. RADIO (see box next page) from station operators, executives of major oil companies, and officers of advertising agencies servicing oil company accounts—indicate the industry is stocking up for a heavy battle. Radio will be in the front lines.

The biggest single reason: the marketing melee oil producers have been carrying on is about over, and the rush for sales is on. Consolidation is as complete as it can get, with a few exceptions, and the industry seen more than 300 company mergers in the past seven years. About half of these were carried out by fewer than 50 companies.

The lines are drawn in many areas in distribution patterns, with lines firming up for the first time in years in media patterns, as oilmen pay ever closer attention to radio because mobility matches that of the autom
bile and its driver; in marketing, which last year cost the industry $222 million, 13% above the previous year (with three-fourths of this sum going for new and renovated service stations). There are some 170 oil companies with brand name gasoline and oil products for consumers. They are small, medium and large, most of them operating within scattered but fixed distribution areas in a jigsaw scramble for dealers and stations. Between 70 and 80 are fairly constant users of radio—some at the big-budget national network and spot level, others on a regional or local basis.

This year they’ll spend the heaviest proportion of that $32 million (estimate) on radio in selling brand name gasolines and lubricants. Perhaps $10 million will originate with the top 10 companies in the field. Another $10 million will be siphoned in from companies seeking consumer product sales below the top 10. The remaining $12 million is predicted to be spent locally in a complicated funneling of co-op funds to dealers and distributors.

Aggressive radio selling can expand these budgets even further, in the opinion of both broadcasters and gas and oil company specialists. Many of the arguments which radio can put forward to which buyers will be receptive are detailed in the findings of U.S. RADIO’s national survey.

Patterns of radio usage emerge in specific terms in responses from (1) oil companies, (2) advertising agencies servicing oil company accounts, and (3) radio station owners and/or managers.

Advertisers. Products rather than services make up the bulk of consumer advertising by gas and oil companies. Most are experienced radio advertisers, and plan to use it this year for gasolines and motor oils. Next in order of product types using radio are oil and gas additives; tires, batteries and accessories (TBA), service stations.

Of those advertisers who use radio, the average share of radio to total advertising budget ranges between 20% and 25% (although the editors construe this to be a high national average), and the highest radio share for any one sponsor was 35%.

When asked to compare radio’s budget with other major media, 18% of the responding advertising executives said radio topped all other budgets; in 45% of the instances, radio had equal dollar emphasis. More than seven in 10 responses—73%—indicated the radio budget is growing, with 27% saying it remains the same. None reports a decline.

Of those with radio budgets increasing, most cited two reasons: (1) added distribution and marketing areas; (2) increased effectiveness of radio’s advertising.

Those reporting radio budgets as remaining even gave these reasons:
(1) they want to keep the company name before the public; (2) they credit radio with gaining effectiveness.

Patterns of specific client radio usage indicate:
• Local radio is the preferred buy, followed by regional spot.
• Announcements rather than programming get the nod.
• If programming is used, news and

(Please turn to page 59)

Full in-depth story of gas and oil to appear in U.S. RADIO late January

SPONSOR’s new bi-monthly radio service, U.S. RADIO, will detail the full story of gasoline and oil company marketing and advertising in its first issue to be published later this month. Marketing is the key to the advertising program, which totals only $120 million for all 170 such companies in the U.S. This is less than Procter & Gamble. The preview story on gas and oil in this issue reveals one side of a multi-faceted industry. Here are eight other phases which you’ll find in the new U.S. RADIO which SPONSOR subscribers will receive with the 29 January issue:

• New campaigns being readied for ’62 airing, with sales opportunities for stations, representatives, and networks

• A complete rundown on the 76 oil companies known to have used radio in the past year, with a summary of address, executive officer in charge of advertising, advertising agency and address

• Tabulated results of trends of national questionnaires sent to radio stations, oil companies, and the advertising agencies servicing oil company accounts to determine usage patterns and trends

• A report on the top 51 integrated oil companies with the products they manufacture, transport, refine or market, the number of branded retail outlets, the types of products and the brand names

• Individual oil company advertising and radio usage of such sponsors as Esso, Humble, Mobil, Richfield, Sinclair, Cities Service, Shell, Wynn, Pennzoil, Bardahl

• Charts indicating gasoline brand preferences and items bought at service stations by listeners-on-wheels

• A summary of the merger pattern (some 500 in the past seven years) with the shift of companies among advertising agencies

• The individual marketing history of major companies as well as the industry, with documentaries leading to U.S. RADIO’s estimate of 1962 as a year of potential prosperity for radio

SPONSOR • 8 January 1962
It was a yeasty year for Arnold Bakers of Port Chester, N. Y.

Sales by the 21-year old quality baking firm reportedly hit an all-time high in 1961. A new plant was erected, with one-third greater capacity than the five separate units it replaced. And Arnold took a big plunge into spot tv. The likelihood is there is a connection.

Tv veteran Arnold participated in four shows during the early 1950's. Up to six cities in its eastern seaboard distribution area learned of Arnold products via the Faye Emerson show, Life Begins at 80, Magic Cottage (children's show), and Robert Q. Lewis. There followed Duffy's Tavern (1954), which Arnold sponsored in New York only, the results of which were "disappointing," as one official puts it, and took a five-year hiatus from tv.

Arnold ended its tv famine in 1959 with a weather show sponsorship on WPIX (TV), New York. At that time Gloria Okon became spokesman for Arnold (as well as the weather girl for WPIX), and she continues in that capacity today, not only on the WPIX program, but via taped minutes throughout an eight-market spot television campaign.

According to Lester S. Rounds, co-ordinator of marketing at Arnold, one large reason for the firm's return to tv is favorable response to the medium on the part of the independent business men who distribute Arnold products. They decide on what quantity of baked goods to attempt to sell to retailers, and exercise great care since they're financially responsible for overstock, beyond a certain percentage covered by Arnold.

"The more impressed they are with Arnold's advertising, the more of our products they'll put out," states L. S. Rounds.
SPokeswoman Gloria Okon, who began delivering Arnold message via her weather show on WPX (TV), New York, now carries the word throughout an eight-market, 10-station drive rounds, "and they've expressed great pleasure with the tv campaign. They watch tv, their wives watch tv, so they're familiar with the medium and what it can do. And they love the Arnold spokesperson about whom they get a great deal of playback from their customers. Many of the distributors call her "our Gloria,' my wife says it's a mass love affair."

Mrs. Okon appears at sales meetings in the New York metropolitan area, and occasionally elsewhere, when broadcast schedule permits, to help stimulate this distributor interest in her work on their behalf. For sales meetings she cannot attend in person, Arnold utilizes film, slides, and blow-ups to illustrate the tv campaign and her part in it for the distributors.

Arnold tv program sponsorship includes news in New York and two other markets. Throughout the year, Arnold has maintained major-minor sponsorship (three times one week, twice the next) of Bob Trout's 7 p.m. report on WCBS-TV, New York. And the baker was daily sponsor of Ron Cochran's 1 p.m. report on the same station for the year's first half. Arnold also sponsors news programs via WPRO-TV, Providence, R. I. (up there the brand name is Brick Oven), and for 13 weeks last fall via WPTZ-TV, Albany, N. Y., and WAMS, Albany—where this market is outside Arnold's primary distribution area.

Rounds explains his company's interest in news and weather broadcasts this way: "While not everyone likes western or other varieties of entertainment, most people are concerned about Mr. Khruschev and whether or not to wear a topcoat." Along with its direct news and weather sponsorships, Arnold attempts, wherever possible, to place its spot announcements adjacent to that kind of programming.

That spot announcement campaign got underway in the spring of '61 (May through 4 July), followed by a second flight from early September to Thanksgiving, or in some cases into early December. Richard A. Russell, account executive at Arnold's agency, Donahue & Coe, reports the fall tv schedule reached 7,941,000 homes per week, based on ARB ratings.

Here's the lineup: Albany—WRGB-TV, WTEN-TV, and WAST (TV), for the spring flight; WRGB-TV only during the fall; Hartford, Conn.—WTIC-TV both flights; Springfield, Mass.—WWLP-TV both flights; New Haven, Conn.—WNEW-TV both flights; Boston—WHDH-TV and WNAC-TV in the spring; WHDH only in the fall; Baltimore—WBel-TV and WMAR-TV, both flights; Washington—WRC-TV both flights.

Frequency of the Arnold 60-second announcements aired outside New York ranges from 10 to 15 per market per week. Mrs. Okon delivers the Arnold message in every instance except for the Providence and Plattsburg news strips, these are done live by the local announcer.

According to TvB-Rorabaugh, Arnold's spot tv expenditures zoomed from $130,290 in 1960 to $333,460 for just three quarters of 1961. With much of the year's second spot flight placed in the fourth quarter, the 1961 figure may surpass $500,000. This plus talent and production and maintenance of spot radio in several markets, brings the air media share of Arnold's ad budget to about 80%.

Arnold's radio exposure in its primary distribution area takes in WCRB, Boston, over which the baker co-sponsors Boston "Pops" orchestra broadcasts: WFLY and WHBG, both Philadelphia; and WDEL and WAMS, both Wilmington, Del.

From time to time Arnold airs its

(Please turn to page 59)
Commercials
festival enters
third round

The annual American Ty Commercials Festival spreads its wings this year as regional councils in five major ad centers prepare to judge 1962 entries.

When judging time rolls around for the third annual American Ty Commercials Festival and Forum, come spring, the tv commercials awards group will have come of age geographically. The reason: veteran admen from five regions, East, Midwest, Southwest, West Coast and Canada, have been formed into special councils to sit in judgment on the latest crop of commercial entries.

The increasing acceptance of the young Festival has, according to its founder and director, Wallace A. Ross, triggered the expansion of the judging staff.

Chairing the group for the third year, is John P. Cunningham, Cunningham & Walsh executive committee chairman and current chairman of the Advertising Federation of America.

Anticipating a large-scale turnout this year, Ross has arranged for the awards to be presented in the Grand Ballroom of the Waldorf-Astoria in New York City on Friday, 4 May. Subsequent award presentations are scheduled for Chicago on 11 May; Toronto, 16 May; Dallas, 7 June; and Los Angeles, 13 June.

There’s a general feeling, among those close to the Festival, anyway, that the 1962 crop of filmed and taped commercials will represent the finest and most imaginative work in many a season. According to Ross, the impact of last year’s successful showing will help provide the creative stimuli for the new entries. Although the quantity of entries may not vary much (there were over 1,300 entries last year) its a certainty, he says, that the quality of the entries will hit a new high.

Ross’s sentiments are echoed by Cunningham: “Almost everybody agrees on at least one thing in this business of ours: that is, that tv commercials are getting better and better. Much of the credit for this should go to the highly successful first two American Ty Commercials Festivals.” His prediction: “I’m sure that the third Festival will bring forth an increasing amount of award-worthy, effective advertising.”

In addition to the new regional judging councils, the 1962 Festival will spotlight single markets with awards to retail stores, utilities, banks, and local products. Entries from local tv stations and advertisers are expected to swell entries.

Advertising achievement in special markets will be singled out also for recognition in 1962 in addition to the established product category and technique areas.

The operating plan for the five regional councils is for each group to meet and vote on the top 150 finalists that will be screened out of the total number of entries. The councils will also have the responsibility of planning workshops in connection with awards luncheons and screenings of the winners in Chicago, Dallas, Los Angeles and Toronto.

A heavy list of entries from Canadian advertisers is expected in response to current plans under way for the awards luncheon and workshop, in cooperation with the Advertising & Sales Club of Toronto, scheduled for that city on 16 May.

Entry deadline for the 1962 Festival competition is 15 February. The orientation of judges and start of the three weeks of preliminary screening according to product categories takes place on 1 March. Judging of the finalists by the five regional councils 24-31 March; advertising deadline for the Festival program, 10 April; awards luncheon, screenings, workshops and exhibits in Grand Ballroom; Waldorf-Astoria, New York City, May; Chicago Festival, Sheraton Hotel, 11 May; Toronto Festival, Prince Edward Hotel, 16 May; Dallas Festival, Sheraton, 7 June (tentative); Los Angeles Festival, Beverly Hilton, 13 June.

The advisory board this year comprised of the following: Howard Abrams, v.p., local sales mgr., Television Bureau of Advertising; W
Richard Bruner, executive editor, Printers' Ink; Stockton Helfrich, manager, New York Code Office, National Association of Broadcasters; Larry H. Israel, president, TVAR; Mark Lawrence, president, Mark-L Enterprises; Harry Wayne McManan, v. consultant, columnist, Advertising Age; John E. McMillin, executive editor, sponsor; Howard Magwood, past president, Screen Directors International Guild; John Oxton, business agent, Motion Picture Film Editors, Local 771; Merrill Panitt, editor, TV Guide; and William Van Pragg, president, Film Producers Association of New York. (For the list of executive board members, agencies, and advertisers, see box this page).

All film and videotaped commercials shown on television in the United States and Canada in the period from March 1961 to 1 March 1962, are eligible for awards in 30 product categories and citations for technique warranted.

A $20 fee (not returnable) must accompany each submission. Entries submitted after the 15 February deadline will, according to Ross, be accepted only when accompanied by an additional $5 handling fee. No entries will be accepted after 22 February.

Those commercials which are selected for Certificates of Recognition are among the top 150 finalists to be screened at the Festivals, enumerated in the program, and considered for top awards, will be billed an additional $10. This fee is payable upon notification and will go to cover printing and projection costs.

The principal criteria which will govern the judges' ratings: Is this an effective, selling advertisement? In other words, does it reflect the highest order of advertising of which the industry is capable? Does it register impact and motivate? Is it believable and tasteful? Does it employ imaginative tv techniques?

The awards breakdown embraces, side from the Certificates of Recognition to the top 150 commercials selected as finalists: best of product category awards, citation for special advertising achievement, and special citations for techniques.

The citations for special advertising achievements will go to the commercials selected in such areas as the council may deem deserving. Among them: premium offer, children's appeal, eight- to 10-second I.D., program billboard or opening. A "best" commercial will be selected from the Canadian market and "bests" also for single market retail store, service, and product categories. There will also be a citation for a low budget commercial open to those produced for $2,000 or less.

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Here is 1962 Festivals' executive board

EXECUTIVE BOARD—AGENCIES

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JULIUS RUDOMINER, v.p., advertising & sales, Rayco
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JAMES D. STOCKER, advertising manager, Scott Paper
RAY WEBER, general advertising manager, Swift
ALFRED WHITTAKER, advertising director, Bristol-Myers
R. W. YOUNG, JR., v.p., dir. mktg., hshld, pdcts., Colgate-Palmolive
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
1419 H St., N.W. • Washington, D. C. • DI 7-7400

Our radio/tv and media clients include:
• Corinthian Broadcasting Corporation • Greensboro News-Record
• Media/scope • Pulse • Storz • WBTW • WMAL • WMT
• Your station? Give us a ring.
Trade publications deliver two kinds of news. One might be more classified as "chatter"; the second kind of news means something.

SPONSOR delivers the second kind of news.

Week after week its pages are filled with the meaningful facts and conditions of the broadcast industry. This is the sort of news that a man reads for his own self interest; the sort he needs to keep abreast of the times.

Books such as this are never skimmed thru. They are read thoughtfully, carefully and more often than not—at home. And this kind of news about SPONSOR should have a vital meaning to every station interested in national spot business.

SPONSOR delivers more of the right people in the right frame of mind than any other book in the broadcast field. It's the kind of publication that makes trade paper advertising make sense.

**SPONSOR**

555 FIFTH AVENUE, NEW YORK 17
Media people: what they are doing and saying

TIMEBUYER'S CORNER

Ben Pettick of Product Services returned from vacation... Two McCanners who found each other: Larry Bershon marries Dorine Bloom in April... Sam Scott left JWT for EWR&R to take the place of Marvin Richfield as media dir. Richfield moved to Madison Square Adv., a new agency... At F&S&R, Jack Low, who was media mgr., has been made an a.e.

When Steve Katzman of Bates returned from his Florida vacation, he commented: “One resort near Miami was so dull that the tide went out and never came back.”... With Enid Cohn leaving McCann, Judy Bender takes over Nestle... Pete McClean, former DCS&S, joined JWT... Jack Carver, who was an assoc. media dir., has been made an a.e. on the P. Lorillard account at L&N. Before L&N, he had been v.p. and assoc. media dir. at DCS&S.

Paul Theriault of Y&R, lunching at the Envoy Restaurant with reps, observed that certain agencies either seek out or attract distinct social types. One of the agencies he mentioned is notoriously Ivy, in dress, manners and the way they conduct business. “In fact,” said Theriault, “when they lost a three million dollar account last year, one v.p.’s hair turned charcoal grey overnight.”

Shifts at B&B: Tom McCabe, who bought on Texaco, was appointed asst. media dir. on General Foods... Walt Reichel, previously buyer on...

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PSPONSOR • 8 JANUARY 1962
**TV BUYS**

**Lever Brothers** will promote Breeze in a seven-week campaign which starts 18 February in 60-70 markets. Time segments: three-tenths minutes a week. Agency: Sullivan, Stauffer, Colwell & Bayles. Buyer: Chuck Woodruff.

**J. A. Folger** has lined up several markets on behalf of its coffees for a campaign which starts 14 January for 15 weeks. Time segments: Prime 20's and I.D.'s. Agency: Cunningham & Walsh.


**Fels & Company**, Philadelphia, on behalf of Fels-Naphtha and Instant Fels, is using spot for 20 weeks or longer starting 29 January. Time segments: daytime minutes and 20's. Agency: Manoff.

**Whitehall Laboratories** has 10 selected markets for Preparation H for a 52-week campaign which starts 18 January. Time segments: minutes. Agency: Ted Bates.

**Standard Brands** on behalf of Chase & Sanborn is using fringe and day minutes, prime breaks and I.D.'s in 15 markets. The eight-week campaign begins 3 or 22 January, depending on the market. Agency: J. Walter Thompson. Buyer: Martha Thoman.


**Helena Rubinstein** will use night minutes in five markets starting 29 January. The campaign is scheduled to run 11 weeks. Agency: Ogilvy, Benson & Mather. Buyer: Maxine Cohen.

**RADIO BUYS**

**Kayser-Roth** has included spot radio in its 1962 marketing plans for Supp-Hose. Starting 5 February, it goes into some 40 markets with 20 spots a week for six alternate weeks. Agency: Daniel & Charles.

IBM, ASR, and Mutual of New York, has been placed on Texaco . . . Mal Gordon, in turn, moved from asst. buyer on Parliament to buyer on Reichel's accounts . . . Barry Alley got Zest, which was formerly handled by Bob Silberberg, now at DCS&S.

Bob Maynard of WMTW-TV, Portland-Poland Springs, Me., feels that a station must constantly improve its programming to keep pace with its audience and travels extensively throughout the country each year to view other stations. At the Grinzing Restaurant last week, he told a group of buyers that the airlines have frequently mislaid his luggage at the terminals. "Old travelers never die—they lose their grip," said Maynard.

At Papert, Koenig, Lois, Carol Lewis is now handling the National Sugar Refining Co., in addition to Pharmacraft Labs. Elaine Art has been made a full buyer and will handle all other accounts . . . Rep Memo: Dick Gurley, formerly with KDKA in Pittsburgh, has joined TVaR . . . New researcher at the Katz Agency is Peter Mead, who came from London where he was with C. R. Carson ad agency.

Mort Reiner of Hicks & Greist, dining at Vincent & Neal's Hampton East, told Vincent about the New Year's Eve Party he went to several years ago that was given in a small ballroom downtown. "Up in the balcony at the stroke of midnight was a waiter with a huge kettle of scorching hot Italianood, and the excitement was too much for him," said Reiner. He tipped over the pot and the food cascaded to the dance floor—with the host, buried in marinara sauce, shouting, "Stop! Stop! Confetti!—Not Spaghetti! Confetti!"

Elizabeth Griffiths of FR&H, lunching at the Pen & Pencil, thinks she nows the antidote to Madison Ave. occupational diseases such as nervous breakdowns, ulcers, hypertension, nailbiting, etc. "Eliminate attache cases," she said. "Have you ever seen a rep carrying an attache case who wasn't rushing to get somewhere?"
5 men
and what they have said about

JOHN F. KENNEDY: "I congratulate and commend The Advertising Council for its two decades of public service to the U.S. Government in bringing important public messages to the American people. The Council can well be proud of its record in war and in peace. We shall continue to look to the Council for help in communicating a variety of essential public messages in these critical times."

DWIGHT D. EISENHOWER: "The results of your work are obvious. The various Government departments whose programs you have done so much to forward have reason to be grateful to you. Your combined efforts have been worth many millions of dollars to our Government. When I spoke to your group on March twenty-fourth, I said I thought it one of the most important agencies in the country."

The voluntary, unpaid work of The Advertising Council—for Government and for private causes—is simple to explain: Let the American people know about things that need doing and let them know how to go about it. The people pick it up from there.

Take a moment to look at the campaign symbols at the right. You may have worked in your own community in behalf of some of them. You may have bought Bonds, solicited funds or helped get out the vote. Whatever you did, you did freely by your own choice simply because the need was there.

The power behind all of these campaigns was supplied through The Advertising Council by advertising donated by American business—by companies, magazines, newspapers, broadcasting stations, networks, motion picture producers, outdoor and transit companies. Advertising agencies prepared the advertising campaigns free of charge.

In 1960 alone, the advertising donated to the Council's public service campaigns added up to 226 million dollars. Not a penny of tax money was spent for it.

The work is not finished. In today's cold war the need is as great as in yesterday's hot war. On the occasion of its twentieth anniversary, The Advertising Council reconfirms its pledge of support. How about you?
The Advertising Council

HARRY S. TRUMAN: "The dissemination of wartime information through advertising played a vital part in bringing to the people the story of what had to be done to speed victory. Our problems did not end with the war, and there will be many which cannot be solved without the cooperation of the people."

FRANKLIN D. ROOSEVELT: "The voluntary contribution made by advertising men and women under the Council's leadership has been of notable assistance to the Government's wartime information programs. I am gratified to learn that the Council plans to continue its public service."

HERBERT HOOVER: "I congratulate the Council on twenty years' service. I have had occasion to witness (your) effectiveness in raising funds to relieve the famines in Europe and in giving wide publication to the reports of the Commissions on Organization of the Executive Branch of Government."

The Advertising Council, supporting these and many other public service causes with men, materials and money contributed by American business, helps solve more problems and serve more people than any other single private institution.
FCC Anti-Advertising?

(Continued from page 24)

...ing people, not depressing them. Of course, we do not control TV programming, and since we are responsible for using the medium for our many advertisers, we frequently have to utilize available programming, even though it might fall short of the programming objective we would like to obtain.

Keesey said his agency, so far as practicable, hews to standards similar to those enunciated from Washington "and for the very practical reason that our sole purpose is to win friends, ... This being so, the FCC's approach to programming has created no sense of uncertainty with us since it hasn't changed our viewpoint. On the organizational side of TV, the FCC's concern over network option time can well create a new set of ground rules, under which we will have to operate, when and if the present practices must be revised. But, here again, this causes no uncertainty, but creates extra problems. For today, we are going ahead under the present rules and regulations. When and if they are changed, we will work under a new set. It's as simple as that.

There was enthusiasm for Minow and his reforms from numerous proponents of educational and allied-type programs who have daily traffic with commercial broadcasters. A typical comment was made by Morris Novik, radio and TV consultant of the AFL-CIO, producer of the Edward P. Morgan program on ABC, and former director of communications for New York City in the LaGuardia administration. Novik hailed Minow's behavior and emphasized his belief that the FCC chairman was indeed in favor of our commercial economy. He was convinced that Minow did not regard advertising as an economic waste.

"In my book, anything the FCC chairman does to improve the general acceptance of radio/TV helps the industry," Novik maintained. "The FCC is certainly upping the standards of the industry. Minow is a devoted and determined public servant who accepted the chairman-ship fully aware of the problems that lay ahead. He will solve many of these problems and in so doing improve the medium."

A veteran broadcast executive with more than two decades of network and independent station operation under his belt, indicated he wasn't worried about how Minow was conducting his office in Washington. The executive thought Minow's current behavior was like that of a school teacher giving his students lower grades than he thinks they deserve in order to spur them on to greater goals (a description that may relieve other broadcasters though the implication they are children will not endear the FCC chairman to station men). "As the industry improves, Minow will start patting them on the back and take justifiable pride in their accomplishments," the executive predicted. "Minow will then say: 'They learned their lesson well!'

In an effort to make clear to professional groups and consumer organizations what the FCC and the FTC mean to do about advertising during the "New Frontier" administration, representatives of these regulatory agencies are appearing simultaneously and with more frequency on the same speaking platform. Such an appearance took place recently when Richard M. Saul, chief of the complaints branch of the FCC, discussed "Broadcast Advertising and the FCC" and Charles A. Sweeney, chief of the Division of Food and Drug Advertising, FFC, discussed "Broadcast Advertising and the FTC" before the TV and Radio Advertising Club of Philadelphia.

Obviously in this stepped-up campaign to inform the public as regards governmental policy, Saul is projecting chairman Minow's philosophy on advertising as is Sweeney in espousing the principles laid down by his boss, chairman Dixon, although Sweeney, in his talks, says he is expressing his own personal views.

Saul told his Philadelphia audience that the FCC was prepared "to be tougher" as regards false and misleading advertising on broadcast stations. "Of course, it is our hope that the commission will not be faced with a large number of license renewal hearings on the issue of false and misleading advertising," Saul said. "Rather, we have tried with the public notice and in cooperation with the FTC to enable stations to carry out their responsibility in this area more effectively so that widespread enforcement action by this commission will not be needed. The present renewal application forms make no mention of a licensee's responsibility for the elimination of false advertising."

He said the new proposed forms now under study will ask the applicant what procedures he takes to review broadcast matter including commercials.

Most advertisers and broadcasters agree with Saul that they can recognize questionable advertising and questionable advertisers without too much difficulty and view the Public Notice of November 7 as reasonable. "One of the main problems in this area has been, I think, that in certain highly competitive markets, it has too often been difficult for a station manager to turn down advertising which he knew would simply be broadcast by a competitor," Saul said. "More than that, he has not had the backing of a strong position by the commission which would enable him to turn down advertising copy without offending the advertiser."

Asked why the FTC is so concerned with TV advertising, Sweeney replied: "The inherently intrusive nature of a television commercial, whereby a selling message is delivered to such a large, essentially captive, audience with its dual impact on ear and eye, place it in a category apart from other advertising."

A score of advertising executive queried about the FCC's present attitude toward commercial copy saw little difference between this Administration and previous ones. A top rung agency executive saw no harassment in the effort on the part of the FTC and FCC to educate broadcasters via the new monthly release dubbed "Advertising Alert," which discusses editorially subjects of current interest related to advertising and reports on individual action taken by the FTC based upon advertising representations.

Said a distinguished figure in one of the top ten agencies: "Minow wants broadcasters to live up to their promises. All he is trying to do is has them render decent programming to the mass medium. Broadcastin is getting better and you can't forget that Minow's actions are responsible for the improvement. Minow, in my opinion, is not against the economy.
usefulness of advertising."

Not all advertising executives saw eye-to-eye, however, on Dixon's role. "The guy to be worried about is the present FTC chairman," one executive exploded. "He's far more of a threat to advertising than Minow will ever be. I say look out for Dixon, not Minow!"

Broadcasters, it appears, need have no fear of government censorship or coercion, if they live up to the promises they make to the FCC when they apply for renewals. Two NAB executives made this clear recently. One was NAB president LeRoy Collins, who said that radio/tv need not be afraid of excessive government regulation if the broadcaster is "an honest man with a plan." Similarly, William Carlisle, NAB's vice president for station relations, assured broadcasters that Minow isn't trying to impose "censorship."

In a desire to let "the man in the street" sound off on television and provide him with an opportunity to express himself, WABC-TV, New York, recently launched a once-a-month series called We Ask You. CBS newsmen Robert Schakne and Kevin Delaney interview people on what they like and dislike in the programming. This type of program, according to reports, is the sort that meets with the blessings of the FCC because it permits the man "who owns the air" his first real opportunity to gripe, if need be, about triple peppering or canned laughter.

Some industry executives are of the opinion that Minow started off like a three-alarm fire with his "vast wasteland" declamation but since then, for various reasons, has been placing mittens and mufflers on his remarks. Subsequent to his first appearance at the NAB convention, as some observers see it, his remarks have been softened and are getting more pulverized with every pronouncement.

Is this good for the industry, some are asking? One contingent would like to see him return to his old stand—that of super-careful watchdog of the broadcast industry's conscience.

On the whole, there appears to be guarded optimism regarding Minow. The broadcasters (particularly the network people) buttonholed last week kept saying "Let's wait and see what happens to us after the vital hearings in Washington."
TV NET COSTS
(Continued from page 25)
60%. But that rule is replete with exceptions.
Production officials will tell you that no two shows are alike, yet there are some generalizations more or less applicable in terms of show types. For instance, situation comedies are very much apt to wind up with a greater percentage of expenditure above-the-line than mystery-adventure programs or westerns of the same length.
The explanation is that comedies usually are fronted by a well-known performer or two, while virtually unknown players often are assigned the leading roles in the action shows. Further, comedy writing and directing cost more as they are harder to handle than straight adventure. The settings for situation comedies, on the other hand, usually are a simple affair, which keeps below-the-line expenses down compared to the adventure shows which place more emphasis on variety of settings.
To keep pace with heightened sophistication of an audience exposed to TV for over a decade, a corresponding increase in program production values has been pursued, and that means increased below-the-line expenses. Shows filmed on location, for example, cost considerably more than those which are studio-bound. It is estimated that Naked City, filmed partly on the streets of New York, costs 10-20% more than if shot entirely in the studio, Route 66 is filmed entirely on location, and therefore eats up 13-30% more money than if it were filmed wholly in the studio.
A comparison of NBC TV’s latest production facilities rate manual (§5, effective 1 April 1961) with its predecessors furnishes an indication of what has been happening to individual below-the-line expenses. The network now charges seven dollars per hour for associate directors and stage managers compared to six dollars for both categories in ’59 (and five dollars in ’56).
Stagehands cost six dollars an hour on the new rate card, compared to five previously. An exception to the upward trend is the five dollar hourly charge for wardrobe handlers, which has been constant since ’56.
The NBC hourly rate for scenic carpenters is up to six dollars, from five-and-a-half dollars as of the ’59 rate card. For hair stylists and make-up artists, the network now charges seven dollars an hour, compared to six in ’59. The rate for scenic designer continues at nine dollars, the hourly rate since ’59.
Price hikes since 1959 are especially noticeable in the area of engineering crews for live productions. Whereas NBC charged $180 for 10 men working 8 hours on the previous rate card, that figure now is $640. For that engineering crew of 10, working 12 hours, sponsors now must pay $1,140, compared to $810 in ’59. Ten men working four hours formerly cost $300; now it’s $340.
TV’s trend away from live shows to film production has been a heavy contributor to increased costs. And the accompanying move from New York to Hollywood, where the long-established unions were way ahead of the younger “live” unions back East in wages, intensified the cost hike.
An overwhelming financial danger inherent in use of film is that big mistakes may be discovered after several episodes of a series are in the can. This can necessitate highly expensive reshooting, or in drastic situations, scrapping of entire programs. Magnifying this danger is the ever-greater number of hour-long series as opposed to the traditional half-hour fare.
Live tv, on the other hand, provides producers an opportunity to switch signals before things get out of hand. Revisions, even of major proportions, are feasible right up to air time.

BLAIR VEDDER
(Continued from page 27)
sound decision. When this happens, original research is instituted to discover the missing facts.”
The final marketing strategy as developed by the task force is presented to the NL&b plans board for approval, further refinement, or rejection. It is submitted for client approval after plans board clearance.
At a recent meeting of the Chicago SRA chapter, where Vedder spelled out for reps the specific evolution involved in NL&B’s media planning, he said, “This strategy document is a major piece of work. It sets down definitively who we want to reach, in what parts of the country what markets should receive the greatest attention, and what basic ideas we want to implant with consumers about the product or service we are selling.”
“At this point in the development of a campaign, not a single copy line has been written, not a single medium has been selected.
“With the approval of a marketing strategy by plans board and client, work on the advertising campaign itself begins. Looking at the information on consumer attitudes, consumer profile, product strengths and weaknesses, the creative departments in both print and broadcast begin shaping advertising patterns.
“Out of this experimentation sometimes will emerge a factor that has a strong bearing on media selection. How can the most pertinent story be best expressed? The print copy department may evolve a theme line that, when researched, proves an unusually compelling—but when they try to express this theme in advertising, it is discovered that the motion and sound of TV conveys the idea more clearly.”
The media department at NL&B begins its work on a campaign at the same time the creative department start. It is recognized that many of the facts contained in the marketing strategy may not influence media direction. But, Vedder points out in the area of consumer attitudes, consumer profile, distribution patterns, and competitive activity can and must be capitalized on by media.
Vedder’s definition of the term media strategy—one which has been pretty well abused and confused, he feels—is simply, “a statement, with reasons, of what the media plan should fundamentally contribute to the campaign in the course of the campaign year, if it contribute nothing else.”
At NL&B the sole responsibility for developing media strategy on brand lies within the province of the media supervisor.
Although the responsibility for media plans rests with the supervisor, there is every opportunity for the buyer’s use of creativity, ingenuity and judgment, according to Vedder. NL&B timebuyers, working closely with the supervisors, advise and recommend a medium or combination of media, which, in their opinion, will work most efficiently with t.
outlined marketing strategy.

When a network buy is made for a NL&B client, the agency’s TV/radio program department co-ordinates and dovetails its activity with the broadcast facilities section of the media department. This joint activity originates from a broadened base this season, due to the agency’s trend toward network participation buys.

Vedder feels that the network participation trend will continue, not just at NL&B, but universally, because the technique enables advertisers to buy network as they have sought spot TV in the past. It offers agencies new opportunities for creative buying, he maintains.

“This technique will become more important as advertisers learn how they can expand their reach, at a line when their markets are expanding and budgets are tight,” Vedder says.

Last fall, the agency developed just such a plan for its client, Mars, Inc., which, according to Vedder, afforded the flexibility of spot, with an extended reach for the budget involved. Here’s how it worked:

Mars’ basic advertising objective was to reach a diversified audience consisting of children (the consumers); mothers (the purchasing agents); the families as units (consumers and purchasers combined), to reach these people, television was selected as one of the two major media. Outdoor was the other.

Initially it appeared (as it had in 60-61) that spot TV would be the only possible route, particularly in view of flexibility required and audience profile desired. The allotted television budget would only permit spot effort on a flight basis, in the 30-35 markets.

With the advent of a wider choice network participation carriers for the 61-62 season, this direction as studied intensively by NL&B’s broadcast facilities department and TV-radio program department. It was felt that if the right combination of minutes could be found (without compromising flexibility, audience profile or the media impact required in top markets), network TV looked more promising than before to the agency.

NL&B media people felt that network would be superior in meeting such objectives as broad coverage and identification. Moreover, they felt that network, on this basis, offered other advantages such as full minute commercials, interior positioning, billboards and merchandising value to Mars salesmen and the retail trade.

After detailed study of offerings from all three TV networks, an ABC flight package of five different vehicles was bought, including: Bugs Bunny, The Hathaways, Leave It to Beaver, Cheyenne, Bandstand, and a one-shot special, Feather top.

The variety of programming allowed a selection which accomplished every major media objective. And by manipulating the weight of participation by programs, the agency solved the delicate problems of audience profile and market penetration. This technique gave Mars an opportunity to expose its advertising in over 130 markets, more than three and one-half times that offered by spot, according to NL&B estimates.

Because of Needham’s task force system for developing marketing strategy, Vedder says he has the greatest respect for media salesmen who take the time to tailor a pitch.

WWTV-Area Auto Sales Are Larger Than Delaware-Alaska Combined*!

People in the proven WWTV coverage area—Cadillac- Traverse City and Northern Lower Michigan—spend 12½% more for automobiles than all the people in Delaware and Alaska combined.

No other television station—no other medium—even approaches WWTV’s penetration of this important market. WWTV delivers more homes than Station B in 43.3 of 150 quarter hours surveyed, 8 a.m.-Midnight, Sunday through Saturday (NSI, Cadillac-Traverse City—June 6-July 3, 1961).

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

*Auto sales in the WWTV-Area are $151.5 million compared to $136.3 million for Delaware and Alaska. (Source: SRDS, September 15, 1961)
mighty New York into 37-0 bits. I presume most of the estimated 40,000,000 traditionally love-the-little-guy people watching that game got a flying start on a Happy New Year. I didn’t, of course, but dinner at the Tower Suite in the Time-Life building assuaged my afternoon grief.

We left the Time-Life building about 7:30 p.m. and hastened back home to beat the lunacy which takes possession of the New York streets as midnight of 31 December draws near. By ten o’clock our friends had joined us and we passed the champagne and (what else?) turned on the tv. On NBC Xavier Cugat, his voluptuously curved young wife Abbe Lane and the good Cugat band played Latin accented Twist music for a formally dressed herd of ladies and gentlemen, many of them wearing funny paper hats, who had paid a $50 minimum charge to push each other around on the dance floor there at the Waldorf Astoria.

On CBS a large group of revelers, who looked precisely like the ones on NBC—tuxedoed men, expensively gowned ladies, many wearing ludicrous paper hats—were dancing in the space available on the Hotel Roosevelt floor to the perennial music of Guy Lombardo.

**Undressing for a living**

On the town’s other frequencies they were showing old movies. Just before the New Year’s Eve shows, about 10:30, we tuned in the David Susskind 9-to-11 stanza on WNEW-TV, channel 5. Susskind’s guests were Georgia Sothern, Sherry Britton, Blaze Starr, Monique Mon Bar and Libby Jones. All five of these ladies, as you know, are strip teasers, and as his farewell contribution to the waning 1961 Susskind was exploring with the girls the problems, personal and professional, endured by ladies who undress for a living.

Miss Sothern, who is married, explained that she had told her husband right in the beginning that she intended to continue stripping after their marriage, and if he didn’t like it, now was the time to speak up. He apparently had, and continues to have, no objection. Miss Britton’s erstwhile husband, however, disapproved severely, although Miss Britton said his antagonism toward her revealing lovely body to customers for pay was not really the deciding factor in the break-up of their marriage. She was far more interested in knowing why Susskind, who has known her for many, many years (and was thus aware that she had played dramatic parts in more than 40 movies) never gave her a reading in any of the many motion picture and television dramas he produced. Susskind promised to permit her to read first thing the next day. I hope he did. Miss Britton seemed to me a beautiful and determined woman. I don’t know why this made a good New Year’s Eve show, but it did.

The Cugat and Lombardo shows on NBC and CBS respectively were both sponsored by Chock Full O’Nuts coffee, and both featured commercials starring moderately successful singer Pat Morton. The coffee firm’s wealthy owner, William Black, does not seem to have been discouraged at all by his experience with his e — wife, another moderately successful singer named Jean Martin.

At any rate he gave us two appropriately gay musical New Year Eve shows. I think they were a very smart advertising buy. At then at midnight all cameras were turned to the annual madness Times Square. Happy new year, everybody, happy new year!

What did we ever do before television?
on the basis of particular brand requirements. After the media decisions are made, he explains, it's too late for switch pitches, or to question the judgments responsible for media decisions.

On the other hand, Vedder is fully aware that when marketing strategy is in the planning stages—from six months to a year in advance of the campaign—plans are confidential and not revealed for obvious competitive reasons. He acknowledges that it is not possible for sellers of media to know the specifics in advance. However, he feels that it would be advantageous for media salesmen to offer on a regular basis, specially tailored presentations based on acquired knowledge of individual brand requirements.

Blair Vedder, himself a former media salesman (radio, in Oshkosh, Wis., and Utica, N. Y., prior to joining NL&B) has been described by his agency associates as the most illustrious trainee to emerge from the ranks of the company's general training program, the point at which he started with the agency in 1948. During the 12-month training program, he worked in every agency department. Of them all, he found the research department most intriguing. But at the end of his training period he only opening was in media and he began as a buyer of outdoor. Later he was advanced to assistant media director, and in 1958, became vice president and director of media.

In addition to the NL&B general training program for prospective account men primarily, the agency established a specialized media training program in 1957. Trainees begin with media research, where they become familiar with available data such as those published by Nielsen, Tarsh, Polite, TVB. They also work in specific assignments, and later advance to the print or broadcast buying section, spending equal time in each. Final trainee assignments are determined by aptitude and interest, he course runs for approximately one-and-a-half years.

About a year ago, the NL&B media department installed a vast IBM system, known as a data processing center. A tabulating expert from Nielsen was employed, and in about six months, according to Vedder, solved the problem of spot broadcast estimates. Now, all estimates, both print and broadcast, are handled via automation. Vedder explains that such an installation does not cut down on the number of people employed, but he has found that it is not necessary to add people as the department grows and expands. One of the greatest advantages to automated estimates, Vedder feels, is the substantial increase in accuracy. This is essential, he points out, for an agency that spends as much in broadcast as does NL&B.

In 1961, $233.8 million was devoted to broadcast, a $1.9 million increase over 1960 air media expenditures. Vedder feels that the increase, especially in television, is because of the nature of client products. The majority of them are mass produced, mass consumed, high turnover items, such as those produced by such clients as Johnson's Wax, Kraft Foods, Campbell Soup, Morton Salt, and Rival Packing.

NL&B network program sponsors include: State Farm Mutual Automobile Insurance Co., Mars, Humble Oil, Johnson's Wax and Campbell Soup.

Spot television is used for these NL&B clients: Household Finance Corporation. Humble Oil, Johnson's Wax, Kraft Foods, Lever Brothers, Mars, Massey-Ferguson, and Peoples Gas Co.

Campbell Soup, Kraft, and Ac'cent are active in substantial radio campaigns, both network and spot. Others are Rival, Household Finance.

Blair Vedder is really a native son. He was born in suburban Winnetka, but now lives with his family in Evanston. Except for his years at Colgate University, and the radio stints in Oshkosh and Utica, the major portion of his career thus far has been Chicago-oriented.

Vedder sums up his philosophy of professional media buying, defining it as a creative function through which extra values are added to the advertising plan. In order to achieve this, he emphasizes these four essential points:

- Placement of media buying at the highest conference level.
- ThorOUGH training of personnel.
- Inclusion of media in the creative process beginning at planning time.
- A positive procedure for making media buying decisions surely and swiftly.

LOBSTERADIO serves MAINE ... one of the TOP 35 MARKETS

Buying the top "35" Markets? Then you must include "Lobsterland" — MAINE

- Uniform product distribution
- Single Medium Coverage — Lobsteradio
- $1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as $28 for minute spots

1 RADIO ENTITY WITH 8 TRANSMITTERS

LOBSTERADIO EXECUTIVE OFFICES:
Columbia Hotel, Portland, Maine
TEL. 5Pruce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devaney-O'Connell Co.

BOSTON
George Eckels & Co.
Villante, with BBDO since 1950, was originally a member of the public relations department, but is now television sports director and in charge of local and syndicated programming. Before joining the agency he was a sports business agent and a sports publicity director.

INTERTEL members met to design production plans for the upcoming season—16 more specials for global consumption. Representing the U.S. are Robert Hudson (second from l), v.p. of National Educational Television Network; Donald H. McGannon (fourth from l), WBC pres., John White (sixth from l), NET pres.; Richard M. Pack (third from r), WBC v.p. of programming. Other nations represented are Australia, Canada, and Great Britain.

FOREIGN BROADCASTERS recently wound up their tours of U.S. broadcasting operations sponsored by Syracuse University. Emmanuel Fadaka (l), pictured with Meredith Broadcasting's Frank P. Fogarty, heads for Nigeria where he's manager of Lagos commercial station.

CHIMP CHAMP Judy, whose skill at bowling makes her tough competition for Winston-Salem topplers, gives some ten pin tip to WSJS-TV's Bob Gordon. Judy was in town to appear at a local bowling lan

TELLO-TEST QUIZ on WBBM, Chicago was won by Mrs. James Pirie. She gets a prize—$35,000 S&H Green Stamps and ticket to Hawaii from Allen King (l), National Tea sales mgr. & WBBM's Jerry Heal.
Britt, Jr., Kenelm W. Coons and Robert R. Weiss to product managers at Lever Brothers... Ronald M. Ayer to market director, food packaging and R. Blair Murphy to market director, beverage packaging, at Reynolds Metals.

 Agencies

A break between Ted Bates and Brown & Williamson's Belair cigarettes ($6,500,000) was a much pondered possibility along Madison Avenue last week.

Due to benefit from the break up: Keyes, Madden & Jones, which has long handled B&W's Raleigh cigarettes and Sir Walter Raleigh smoking tobacco.

The switch was still unconfirmed at press time but a company spokesman said B&W was "re-examining" its 1962 marketing plans for the menthol filter cigarette.

Top echelon appointments at Kudner followed the death of president Charles R. Hook, Jr., and the retirement of chairman C. M. Rohrbaugh.

Succeeding Hook is Roger A. Purdon, senior vice president and creative director of McCann-Erickson while Robert M. Watson moves up within the Kudner ranks from executive vice president to chairman and chief executive officer.

Agency appointments: Otoacustica to Kameny Associates, New York... Fun, Incorporated ($300,000) to The Biddle Company, Chicago... Freedomland ($750,000) to Cole Fischer Rogow for the second consecutive year... Teppaz-Benman ($250,000) to Stern, Walters & Simmons... The Wabash Railroad Co., St. Louis, to Winius-Brandon from Gardner.

Expansion: Philip I. Ross Company, New York, has expanded operations to include a Chicago office (located at 201 N. Wells Street). New addi-
tions to the staff include Daniel E. Valsor, general manager, and Neal Landy, creative director and member of the Plans Board.

New name: Irving J. Rosenbloom & Associates is now called Rosenbloom/Elias & Associates. The change doesn’t involve any switch in stock ownership or officers.

PEOPLE ON THE MOVE: Lewis M. Marcy to vice president and George Newi to director of daytime programs at M-E Productions. Charles Mortimer to program manager and Clarence Thomas to director of news and sports in the television department at William Esty. Robert E. Healy to vice chairman of Interpublic. Albert J. Petcavage and Don Trevor to vice presidents at Doyle Dane Bernbach.

Station Transactions

The sale of KOGO-TV and radio, San Diego, to the Time-Life broadcast division for $612,500 rounds out the Time roster of tv stations to five, the maximum under FCC regulations in 1980.

Time bought the outlets from a private investment syndicate which includes Newsweek magazine. Blackburn & Company was the broker for the sale, which is subject to FCC approval.

Wichita Television Corp., current owner of KARD-TV, Wichita, Kan., will have a state-wide network if it gains FCC approval for the purchase of Wedell Inc.’s interests in three tv properties.

The stations in question: KCKT-TV, Great Bend, KGLD-TV, Garden City, and KOMC-TV, McCook, Nebraska, which is located in Oberlin, Kan.

W. J. Moyer, executive vice president of Wichita Television, said that Federal Judge Delmas C. Hill has already signed an order approving the transfer of control.

Sales: WRKH, Rockwood, Tenn., was sold by J. A. Gallimore to Richard Holloway, formerly with WMFY-TV, Greensboro, N. C., for $70,000. Broker: Blackburn & Co. KRBO, Las Vegas, sold by Joe Julian to Mike Gold, president of the Gold-Linden advertising agency and head of Creative Productions, for $85,000. Broker: Wilt Gunzendorfer.

Associations

Howard H. Bell, vice president for industry affairs of the NAB, told the

Speech Assn. of America that no business or profession can match broadcasting in determining public reaction. Other comments on the industry’s progress and problems:

- Broadcasters bristle at criticism only when it portends “a possible change in the system.”
- The censorship cry is justified if FCC seeks to substitute its own judgment for that of individual stations.

New quarters: The Radio and Television Executives Society has moved to offices in the Newsweek Building at 444 Madison Avenue, New York.

Tv Stations

ARB outlined its concept of “homes reached per $100 expended” before the New York meeting of the American Statistical Assn., the group which recommended that TV adopt this method of measurement long used in print.

The theory is thought by many industry researchers to have better statistical properties than cost-per-thousand audience estimates which tend to be biased upwards and subject to large variabilities.

Using audience size figures, noted ARB, assume an advertiser spend $500 and reaches an estimated 100,000 homes. Allowing for variability, this could mean anywhere from 80,000-120,000 homes, without affecting the true cost estimate. With the current method, 80,000 homes give a cpm of $6.25 while 120,000 home decreases the cost to $4.17.

Family viewing in the New York metropolitan area is up six per cent over the 1960 daily viewing average of about five hours.

This was the salient finding of special study conducted by Lawrence Pollock, research and sale development director of WABC-TV utilizing Nielsen rating information. Other highlights:

- Some 1,100,000 New York families own two or more sets.
- Biggest viewing increase was

(Continued on page 56)
FCC chairman Newton Minow aimed two hard blows at those who have been claiming to discern a softening of his attitude toward broadcasters and broadcasting: the alleged White House-dictated change was nowhere in sight, either in Minow's San Francisco speech or in his annual report.

Annual reports are usually innocuous affairs, dealing with major past accomplishments and speaking in general terms of future problems. Minow included all of this, but wrote a section which put a great deal of stress on the toughening regulatory attitude.

Among all of the statistics cited, by Minow's clear intention one set stood out. He underlined the fact that 20 stations had been put on short-term license renewals in 1961. He went so far as to cite a case which is still in the preliminary stage, the hearing examiner's recommendation that the WDKD license be cancelled because of alleged obscenity and over-commercialization. There was a clear warning that 1961 was only a beginning in this move toward tighter regulation.

As 1962 began, there was little doubt that Minow had merely been giving broadcasters a breathing spell: this amounted to a pause to permit steps already taken to sink in, before new moves are undertaken.

Things could get considerably worse before they get better. There will be no need for idle speculation and rumors about White House backing for the Minow position or secret directives to tone down. By May, or June at the latest, there will be irrefutable evidence.

On 30 June, the term of John S. Cross as an FCC commissioner comes to an end. It will very likely be quite simple to figure where the White House stands on Minow and his policies from the identity and the beliefs of the nominee for the 7-year term beginning on 1 July.

As a usual thing, a commissioner wishing reappointment switches in his voting over toward the position of the administration which will do the appointing. Cross has not, however, appeared to do any shifting from his moderate position. He has favored more intervention in the business of broadcasting than Hyde and Craven, but considerably less than Minow and Bartley. He did back Minow in the FCC reorganization controversy, when the broadcasting industry was united against the chairman.

However, it is considered unlikely at this point that Cross will be reappointed. This would leave the way open for appointment of a strong Minow man, which would mean full White House backing for the chairman, or for appointment of somebody more moderate in his opinions, which would mean just the opposite. Time will tell, and not too much time remains.

Incidentally, the Craven term ends on June 30, 1963, and at this stage of the game Craven appears to have no chance whatever of reappointment. This would lose broadcasting one of its two most effective friends on the FCC. It could give Minow complete control of the FCC, adding the Minow-Bartley votes to those of the two new appointees. That is, if Minow still does ride high in inner White House circles.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, appears to be completely out of the crusading business for 1962: however, the Senate Commerce Committee is a question mark at this stage.

The House Committee will busy itself with allocations matters. Although the noise will be just as loud, it will not be calculated to shake the broadcasting industry. This time, the FCC will itself be on the pan. (Please turn to page 53)
FILM-SCOPE

Although network cartoons were hardly an unblemished success this season, on the local-regional end cartoons have been growing steadily and new product or new syndication availabilities will flourish in 1962.

Two distributors with national ambitions are ITC and King: ITC has Kozmo, made by Paramount, and King has three new series based on its newspaper comics. Should network and national spot negotiations fall through, it’s always possible either or both of these distributors would try the syndication route.

For syndication, Screen Gems will bring out Touchay the Turtle, its first non-national Hanna-Barbera cartoon series; it contains three animal characters.

NTA is expected to announce a new syndicated cartoon series later this month.

Already available in syndication are off-network re-runs of Tom Terrific, brought out by CBS Films; they were seen on Captain Kangaroo on CBS TV. Another off-network cartoon, already on sale, is ABC Films’ Casper, originally on Matty’s Funday Funnies on ABC TV and culled from post-1950 Paramounts.

MGM’s Billy Bang Bang—not cartoons but re-tracked silent westerns — has just been released and is intended for much the same programming use as the cartoons.

ITC’s two series, Diver Dan and Supercar, are puppets rather than cartoons but their use, too, is similar to cartoons. Screen Gems has acquired a special “doll” process and has rights to use Laurel & Hardy and the Marx Brothers characters in non-cartoon animated productions.

National spot and regional cartoons are booming at the moment: Kellogg now has three Screen Gems/Hanna-Barbera national spot series and Lay’s Potato Chips is using CBS Film’s Deputy Dawg regionally for a second year.

Other distributors insist that the older theatrical cartoons aren’t used up because their children’s audience changes so quickly. Seven Arts notes that almost 36 million children grew into the 4-10 viewing age group in the past decade, 5 million of them in the last 18 months.

Texas State Optical (EWR&R), not restrained from using tv by any professional codes in its area, will begin its sixth year as a Ziv-UA user.

The company has estimated it obtains 75% of its clients through tv; in 1960 its tv efforts led to the sale of almost 10% of the contact lenses sold throughout the nation.

The optical company bought KMID-TV, Midland, and KFDX-TV, Wichita Falls, for Everglades and KENS-TV, San Antonio, for Ripcord; more markets will be added.

Another multi-market buy of Everglades was by Red Bud Food Stores (Beindor Beck & Whittaker; Oklahoma City) on KWTV, Oklahoma City, and KOTV, Tulsa.

A select list of hardy syndication perennials has been weeded out over 10 years—shows that keep going for ten, even twenty re-runs, in good health.

Jim Victory, sales chief of CBS Films, predicts Phil Silvers will join Amos ‘n’ Andy and the Honeymooners as a classic of this type.

Incidentally, it’s understood that two national advertisers with new products are dickering for small regionals of Phil Silvers at the moment.
Several additional post-1948 movie packages are going into syndication.
This week Seven Arts released 41 more Warners features, Volume III. The first two groups are now reported in 118 and 83 markets, respectively.
MGM just before the close of the year brought out a second group of post-1948 features, pre-sold to WOR-TV, New York; WGN-TV, Chicago, and the six Triangle stations.
UAA will probably have an additional package of UA features shortly.
The Universal post-1948’s—not yet released to tv—are a major factor in the talks going on currently between Universal and MCA. Negotiations also involve possible MCA-Universal cooperation in theatrical film production, as well as tv distribution of the post-1948 Universal backlog. (Screen Gems handles their pre-1948’s for tv.)

Storer Programs’ third syndicated entry may be a half-hour series on communism.
Its two present series are Divorce Court and Men of Destiny.
Storer recently held its first sales meetings under its new general sales manager, Jacques Liebenguth.

WASHINGTON WEEK
(Continued from page 51)

Harris has promised full hearings both to the clear channel stations and to the stations and communities which will lose vhf tv assignments under the Commission’s deintermixture policy.
The FCC decided to permit additional radio stations on 13 of the 25 clear channels. Theory here is that the added stations can bring radio service to areas which currently are underserved, principally the mountain areas of the West.
Clear channel stations lodged a number of objections, backed by some legislators. One was that it would be uneconomic to operate high-powered stations in the areas to which they would have to be assigned. Another was that there would be certain loss of service in some areas and gains in the “white areas” would be questionable. They urge “super power” as a better answer.
The eight communities which would lose single operating vhf tv stations in order to make eight new “uhf islands” all complain that they are being penalized with “an inferior service.” It would appear that the chief sufferers from the publicity sure to arise will be vhf tv and those who back it.

The Senate Commerce Committee, which had tentatively promised a number of probes of its own, is now marking time.
Certain to concern both this Committee and the House Commerce group are such matters as network regulation, proposed changes in the political equal time requirements, all channel tv set legislation.
Beyond that, the Senate Committee will want to see how the FCC moves with respect to tv programing, option time, etc., before it sets hearings.
As the generals like to say, the situation is still fluid in Congress. This could turn out to be a very active year with respect to hearings and investigations of broadcasting. On the other hand, the two Commerce Committees might just possibly permit the limelight to swing to the Dodd subcommittee and its headline probe of crime and violence on the air.
SPONSOR HEARS

If any agencies think that ABC TV is disadvertising its practice of making the program portion of a package price net plus 15% commission, they're headed for disillusionment.

Some agencies have been insisting that the program rate like the time and networking charges be set at a gross commissionable figure so that the commission yield to them would be uniform all around, which, in effect, would be 17.6%.

Chesebrough-Pond won't confirm or deny reports that its candidate for the sustained action decongestant sweepstakes, Nitedri, is being put in drydock for this cold season. The product's been tested in some markets via Esty.

A fast burgeoning facet of the cosmetic field—and one in which TV plays an increasingly potent role—is milady's fragrances.

They're now grossing around $150 million retail among the advertised brands, with Avon accounting for $85 million and Lanvin about $22 million.

Incidentally, Avon's 60,000 door-to-door saleswomen deliver an estimated $250-260 million into the company's coffers annually for the entire line.

Things you can bet won't happen during 1962:
• On switching its account an advertiser will issue a statement explicitly making the point that the other agency had laid an egg.
• Agencies that contended for, but didn't get, a juicy piece of business telling the trade it was a case of where the best man won out.
• A stationman cautioning his rep against making switch pitches.
• A rep admitting that he's been dickering around for a merger.
• Timebuyers collectively protesting against the introduction of automation in their function, arguing that it's basically an agency promotion gimmick.
• TV networks scorning the opportunity to crow over leadership in average (night or daytime) audience according to the lastest rating report.

Look for a series of explosions in 1962 against the ARF from independent researchers.

It's become important in the field of promotional research to have an impartial authority behind you, and the independents don't cotton to the idea of more and more prospective clients going to the ARF for its approval of a proposed research project.

Upper-crust titles keep piling on at the larger agencies, with the result that the badge of vice-president has less and less glitter.

What it used to be: a chairman of the board, a president who doubled as general manager, and then came the vice-presidents.

Now you've got the chairman, the president, a battery of executive vice-president (each heading up main functions), senior vice-presidents who preside for management over a group of accounts or a single major account, and then the parade of v.p.'s, whose authority on the account side varies.

In other words, the v.p. can be in charge of one big account, or one fair-sized account or a piece of an account.
What famous communicator said what? Here are three little words that say a mouthful—and yet say nothing at all! To continue the paradox, there’s a bit of a “twist” to their author’s first name. For his surname, it’s precious and common—reading from left to right! Thoroughly confused? Now tackle those three initial letters SGC—then look below to see how smart you are.

In the subject of famous communicators, the letters WWDC have long spelled radio leadership in the rich, ever-expanding Washington, D.C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate your sales message.

WWDC

... the station that keeps people in mind

Represented nationally by John Blair & Company
And in growing Jacksonville, Fla., it’s WWDC-owned WMBR
WRAP-UP
(Continued from page 50)

the afternoon, up 20%.

- Prime nighttime viewing rose eight per cent.
- Viewing from 11-11:15 p.m., where news is the main bill of fare, rose a substantial 13% over 1960, an indication of the heightened public interest in the world situation.

Financial report: Wometco Enterprises, whose diversified interests include four TV stations and one radio outlet, presented a healthy financial picture to the New York Society of Security Analysts with a long-range view to obtaining a listing on the New York Stock Exchange. President Mitchell Wolfson told the analysts that per share earnings for 1961 are expected to be $1.30, vs. $1.01 in 1960 and that operation gross income should approximate $15,300,000, an increase of 20% over the previous year.

PEOPLE ON THE MOVE: Frank Ragsdale to the board of directors of Martin Theatres of Georgia, Inc. and to v.p. in charge of WTMA (TV), Columbus...Irving Wilson, eastern division sales manager, to general sales manager at WGN, Chicago...Robert L. Tuttle and Paul S. Watson to sales and operations director respectively at WCCB-TV, the new Montgomery, Ala., station due to start operation on 1 February...N. Thomas Eaton to vice president of news at WTIC-TV, Hartford, and its radio counterparts...William J. Early to sales account executive at KDKA-TV, Pittsburgh...George Moore to vice president-sales manager at WRGP-TV, Chattanooga...

Radio Stations

Ben Strouse, president of WWDC, Washington, D. C., surprised the members at the December meeting of the Washington Convention and Visitors Bureau by playing and distributing a recording dedicated by the station to the Capital.

Lyrics for the song—"Washington, My Home Town," were penned by WWDC's Norman Reed, with the vocal by Terry Lee and music by Euel Box.

The station hopes to establish its original song as one of the top tunes of 1962.

Personal greeting: New Year's Eve festivities over WFBR, Baltimore, came under the friendly auspices of The Joseph Katz Company, a local 4-A agency which bought six hours of air time to wish its clients season's greetings. At regular intervals a different client was saluted in a 40-second spot, interspersed with eight-second Happy New Year messages recorded by members of the agency staff.

PEOPLE ON THE MOVE:
Richard Waffle to program director at WVIP, New York...Vicki Pigeon to director of public relations and promotion for WCKY, Cincinnati...Wayne (Red) Williams to executive v.p. of BFR Broadcasting Corp., owners and operators of WLOL, Minneapolis-St. Paul...Danny Martin to director of creative services for the Gordon radio group and Gordon/Wagner Associates, San Diego...Neil R. Bernstein to WFBR, Baltimore, as director of advertising and sales promotion...John C. Moler to general manager of WMGM, New York...Lon Boutin to sales manager at KDY, Los Angeles...Robert Di Mattina to sales service manager at WCBS, New York...L. D. Bolton II to assistant general manager at WKRC, Cincinnati...Philip Norman to director of merchandising for KNX, Los Angeles, and the CBS Radio Pacific Network...Justin Brawshaw to director of station relations at Broadcast Music, Inc. ...Charles S. Gerber to the board of directors of WTOP, Inc., owners of WAQE (AM & FM), Towson, Md. ... Parker R. Daggett to vice president at Commercial Recoring Corp., Dallas...Marvin H. Astrin to general sales manager at WGN, Chicago...M. Earl McDonald, II, to the new post of regional sales manager at WRVA, Richmond...Hal Levin to account executive at WINZ, Miami...Ken Marston to general manager of The Dixie Network...Ed Samra to the sales staff at WOOD, Grand Rapids...

Fm

An unusual salute to sell the radio industry, putting aside the competitive factor, was sponsored by KZM to mark its entry into the Seattle fomark.

Working down the list alphabetically, the station put together spots that featured each station in the area. In addition, competitors were asked to send over a specially prepared tape giving an hour sampling of their programing or, if they wished, a disc jockey to do a show on KZM between 2 and 3 p.m.

Monte Stroh, president and general manager, said "our sole purpose was to demonstrate that radio as an industry has a lot to sell...I'd like to see this become a regular feature of National Radio Monty throughout the country."

Of the 14 am stations and 11 fm stations in Seattle, only one decided against taking part in the promotion.

Thisa 'n' data: WQXR, New York which now broadcasts in FM stere 21 hours a week, is the latest station to publish a promotional booklet of the method. It's called "FM Stereo the facts" and is being offered for listeners and leading dealers in the metropolitan area.

Networks

MBS has been granted FCC permission to operate 12 special short-wave transceivers for use in the remote area for the projected first astronaut flight in the "Project Mercury" series.

Because Mutual is the only radio network in the broadcast pool, it's been assigned the 300,000 square mile recovery area. The plan is to link the transceivers to each of the other networks and the NASA master control unit at Cape Canaveral via a double-looped circle spanning 5,000 miles to insure reliable dialog.
NBC TV's latest communique on its dominance in the nighttime rating picture is based on the December II Nielsen report.

Figures for the period show NBC with a 20.3 rating, 26% ahead of CBS and 22% over ABC. Unique feature of the report: it's the first time CBS has dropped to third place. The figures are for the average minute, 7:30-11 p.m. Monday through Friday and 7-11 p.m. on Sunday.

One independent: After 18 years of network affiliations, WJW, Cleveland, as severed its connection with NBC and is now featuring the programming services of Total Information News and Beautiful Music. Several additions to the news staff have also been made at the Storer station. Here are five other independents in the Cleveland radio market and no network affiliates. NBC has not yet made a new agreement to replace WJW.

New affiliates: Four stations ushered in the new year as affiliates of the usual network radio network. In addition to KHJ, Los Angeles, which rejoins the lineup after a two-year absence, WMTA, Charleston, S. C., WDAL, Herdian, Mis., and WBYL, Springfield, Ohio.

Representatives


PEOPLE ON THE MOVE:

Film

Seven Arts has put its third group of post-1950 Warner Brothers films on the tv syndication market.

Included in the group are "Mister Roberts" and "Battle Cry," and 25 of the 41 pictures are available for colorcasting.

The first group, released in October, 1960, is now in 118 markets and Volume 2, released in May, 1961, is sold in 83 markets.

Thisa 'n' data: The first fruits of Desilu Productions' entry into live tv programing will be two daytime game shows—"Zoomar" and "Focus"—currently in preparation. Heading the new live division are Ralph Andrews and William F. Yagemann.

Another subscriber: Television Affiliates Corp., the Trans-Lux division formed as a co-op for station-produced shows, has added WRAL-TV, Raleigh, N. C., to its list of producer stations. Contribution will be a series of opera performances in English by the National Opera Company.

Sales: George Bagnall & Associates has scored 30 station sales for its new series, "Space Angel" . . . Ziv-UA sold "Everglades" to a half dozen new clients, including Scrivener-Stevens Co., KWTV, Oklahoma City and KOTV, Tulsa; Gustafson Dairy, WFGA-TV, Jacksonville; Northeast Motors (Rambler Dealers) and Master Craft Homes, KNOE-TV, Monroe; WTVJ, Miami and KXTV, Sacramento.

PEOPLE ON THE MOVE: Robert J. Kinney to J.F. Films as vice president in charge of sales . . . Christy Walsh to vice president at United Film Laboratories . . . Marvin Lowe to north central division sales manager at Screen Gems.

Public Service

Evidence of the growing interest in public service among stations: the Ivy Broadcasting Company has formed a board of trustees made up of people active in community affairs to advise on programing in that area.

The trustees will meet every week. Ivy owns and operates two am stations and five fm stations in upstate New York and is an applicant for permission to construct and operate channel 13, Rochester, and channel 9 in Syracuse.

Public Service in action:
Louise Morgan, star of WNAC (AM & TV), Boston, was appointed radio-tv chairman of the 1962 Heart Fund . . . WICC (TV), Pittsburgh, won the Sigma Delta Chi Golden Quill Award for the most outstanding public service program in the Pittsburgh area during 1961, for "Divided We Stand," which dealt with a variety of religious experiences . . . WXGB, Schenectady, N.Y., won a special citation from the Heart Assn. of Albany County for its 60-minute telecast of an actual operation on a seven-year-old child . . . The six general managers of ABC's owned and operated radio stations recorded messages for broadcast over Radio Free Europe to Iron Curtain countries during the holiday season . . . KWK, St. Louis, sent out a plea to listeners for trading stamps and collected over a million which were used for toys for needy children in the community day care nurseries . . . "Public service project of the Month" at KABC, Los Angeles is the Foundation for the Junior Blind . . . KOB-TV, Albuquerque, devoted every station break over the New Year weekend to promoting driving safety. Each ID featured a picture of fatal auto accident that occurred in the state during 1961 . . . WBKB, Chicago, re-broadcast "The Heart Story," a study of Michael Reese Hospital's research, in commemoration of the
late John H. Mitchell, former general manager and ABC vice president who died recently. An appeal was made in his memory for contributions to the Heart Fund.

### Trade Dates

The National Advertising Agency Network has scheduled its 1962 regional meetings.

The eastern group will meet 2, 3, 4 February at the DuPont Hotel in Wilmington, Delaware. The Midwest meeting is set for 9, 10, 11 February at the Whittier Hotel in Detroit.

The editorializing committee of the NAB has laid preliminary plans for a public affairs editorializing conference on 1-2 March.

The seven-man committee also voted to revise and expand the NAB handbook on the topic, including a new section setting forth a code of ethics for on-the-air editorialists on political candidates and issues.

The 1962 Annual meeting of the A.A.A.A. will be held on Thursday through Saturday, 26-28 April. The place is The Greenbrier, White Sulphur Springs, West Virginia.

### Equipment

In a detailed forecast of operation levels in the tube and semiconductor segment of the electronics industry, EIA president L. Berkeley Davis said 1962 shipments should hold to about $1.4 billion due to continued pressures on prices and increasing foreign competition.

Semiconductor sales are not expected to surpass the $525 million mark, he said, but electronic tubes are estimated to reach about $850 million.

The total market for television picture tubes should be about $254 million. Color tube sales are estimated at 300,000 units for new sets.

Despite a dip in output of tv and radio receivers, October was the second highest production month for both types of consumer products, ranking only behind September.

Totals, according to the marketing data department of EIA, showed 620,815 tv sets produced in October (vs. 694,580 during September). Total tv output during the first 10 months of the year was 5,014,583, just ahead of the 4,873,120 for the same 1960 period.

October radio production stood at 1,796,391, compared with 2,048,698 in the previous month. Cumulative output for the year remained behind 1960, with this year's total 13,797,879 vs. 14,135,937 in 1960.

### Expansion: Amphenol-Borg Electronics Corp., which recently opened two new plants in England and West Germany in addition to other overseas operations in Britain and Canada, is considering opening plants in Japan, Brazil and Australia. Target date for the start of the expansion is late 1962.

### New products: Fisher Radio Corp.

New, has a new fm tuner designed specifically for professionals broadcast station use as a transmission relay and monitoring unit.

This 'n' data: Argus Cameras, marketing subsidiary of Sylvania Electric Products, is starting a new sales training program for dealer salesmen. Beginning 15 January, all salesmen will be equipped with a transistorized tape recorder that fits in the palm of the hand. Slides will be used to produce audio-visual training sessions for store personnel.

### Sales: Ampex Corp., Redwood City, Calif., has scored its first outside U.S. sale of a Videotape mobil cruiser. Buyer is Telesistema Mexicano, Mexico's major tv network on the world's largest privately-owned tape operation ... Television Zoom Co., New York, sold SUPER VERSALS to NBC (5), Corinthian (2), WDSU, New Orleans (1), Taft (1), KTVK, Phoenix (1), and Sao Paulo, Brazil (1).

### PEOPLE ON THE MOVE: Norbert Dernbach to v.p. and supervisor nuclear and metallurgical account at Molesworth Associates advertising agency ... James McLaughl to v.p. in charge of marketing Webcor.
GAS & OIL
(Continued from page 29)

Sports are most popular.

- The preferred format is a five-minute program with a one-minute commercial.
- Favored frequency is year-round, followed by 13-, 26-, or 30-week schedules. Seasonal flight campaigns are next-preferred.
- The two major objectives of the oil companies in using radio are (1) association with local dealers and (2) constant stress of a slogan or jingle.

Oil company executives were asked what radio “does best for you.”

Most answered along a media purchase theme. They like radio’s low cost, its ability to pinpoint automobile drivers, its ability to give product identification through high frequency and saturation, its flexibility, its quick availability. Also important is radio’s ability to tell listeners specifically where to buy.

Most oil companies are regional marketers. They outline as their major marketing problems in face of changing competitive conditions: (1) low profit margins because of stiff competition, and (2) the need to maintain brand-name identity. Most companies indicate radio helps in these vital areas because of its economical cost ratios.

Agencies. Answers from agencies servicing oil company accounts, of course, follow similar patterns.

Most agencies place gasoline business on a regional or local level rather than national. They report that radio lags behind tv, magazines, and outdoor in share of total budget, but purports ahead of newspaper and supplements.

Agency men in shops that use moderate or large amounts of radio say it’s mainly because (1) radio provides adequate year-round exposure, and (2) radio reaches far into local markets.

In shops where a minimal amount of radio is used, admen say it’s because (1) the client has a small budget, or (2) he has limited local distribution.

Marketing problems crop up here, too. Agency men say the worst ones are (1) working for companies with scattered distribution, and (2) the difficulty in demonstrating product differences in the advertising.

Agencies, too, are concerned with competition in the gas/oil price wars, inferior low-price products, consumer convenience in terms of station location, and dealer attitude toward consumers.

To solve these problems, admen think radio could help most in covering scattered locations and by stirring interest in what is basically a line of non-emotional products.

In analyzing the actual radio buy, admen say their choice between announcements and programing is about evenly divided, but they do prefer daytime hours over night periods. Commercial are about evenly split between live and transcription, with steady schedules preferred over flights. Short and long copy are about even in favor, but the hard sell approach has a slight edge over the soft-sell.

Radio stations. Most stations say that in sheer strength of numbers most of their business is bought locally. However, in the area of gasoline purchased on regional schedules, the bigger stations—though fewer in number—appear to get a bigger share of their total business from this source.

Questioned as to oil and gas accounts on the air last year and this year, stations report that in the national and regional categories business has been about the same. But they say there’s been a significant gain in business of local origin.

Scheduling patterns emerge in this way:

- In programing, live local and participation shows appear to be the favorites.
- Minutes are the most popular commercial length, with live and transcription running about even.
- The preferred frequency ranges from 10 to 25 spots a week per station, on a contract length of 13 weeks or FF (‘til forbid).

Stations, asked what oil companies are doing wrong in radio advertising, suggested as their major criticisms:

- Failure to understand radio’s power as a local medium.
- Too much emphasis on big regional stations.
- Failure to use popular local air talent.
- The need to increase local co-op buys.
- Too much in-and-out or flight buying.

ARNOLD BAKERS
(Continued from page 31)

message via radio in the following “long-range development” markets to which it ships frozen baked goods: Syracuse, Rochester, Buffalo and Geneva, all New York, Norfolk and Richmond, both Virginia, Charlotte, N.C., Pittsburgh, Cleveland, Detroit, and Augusta and Waterville, Me.

Presiding over the Arnold Bakers organization are Paul Dean Arnold and his wife, Betty, who created the company back in 1940. In a New Yorker “Profile,” (14 December 1957), Mr. Arnold is attributed with “highly volatile energies,” on which his spouse acts as a “brake or steadying influence.”

The Arnolds went into business for themselves after he left National Biscuit Co., (where he had been advancing since the early 30’s), because allergy to, of all things, flour, made working conditions impossible for him. His wife talked the National Biscuit president into firing him, to put him out of his misery, and with $600 in severance pay, the Arnolds launched their operation.

From the humblest of beginnings they built a baking business that grossed $10 million in 1957, and is considerably larger now. They continue to use the same quality ingredients—unbleached spring wheat flour, honey, butter and eggs—with which they set a baking precedent. And they’ve gone on from their several varieties of Brick Oven and Hearthstone bread to market barbecue buns, cubed poultry stuffing, hot dog buns, several kinds of butter rolls, butter crumpets, and a dozen varieties of cookies.

TV COMMERCIALS
(Continued from page 33)

The Festival was organized in 1960 with the help of sponsor. Advice and promotional aid is provided by such organizations as the Advertising Federation of America, the 4A’s, American Women in Radio & Television, Association of National Advertisers, Directors Guild of America, Film Producers Assn. of New York, Motion Picture Editors Local 771, Radio & Television Executives Society, Screen Cartoonists Local 841, Screen Actors Guild, Screen Directors International Guild, the Code Authority-NAB, and Television Bureau of Advertising.
Marvin H. Astrin (l) and In Wilson were named general sales managers of WGN radio and television, respectively. Astrin, who had been western division sales manager of the Chicago outlet, joined the radio staff in 1957 after some time at BBDO and Tatham-Laird. Wilson joined WGN-TV in 1953, left in early 1960 to join CBS TV and returned a year later to manage the eastern division sales office. He began in advertising with the Biow Co. and from there moved to Benton & Bowles.

Michael Membrado has been promoted to sales manager at The Katz Agency in a general re-assignment which involved several new appointments. Membrado will oversee the eastern group of TV stations represented by Katz, reporting to Scott Donahue, vice president for television sales. Membrado first joined the Katz organization in 1954 as a buyer. He had previously been with Cunningham & Walsh for four years in media research and as a timebuyer. His past post goes to Frank McCann.

William Crawford has been appointed the new vice president of the Buckle-Jaeger Broadcasting Corp., owner of WDRC (AM & FM) in Hartford, Conn. Crawford had been general manager of the station for over a year. Before launching his Hartford career, he spent many years in the New York broadcasting field. He was sales manager of WOR and, prior to that, director of sales at WNEW-TV, New York, and WNTA-TV.

William A. Hartman has joined Hicks & Greist as vice president, director of marketing, and member of the executive committee. He's switching over to the New York agency from the same post at Richard K. Manoff. During his entire advertising career, Hartman has specialized in the marketing and merchandising of food products, drugs, and packaged goods. Before joining Manoff, he was marketing and merchandising director of Doyle Dane Bernbach and new products mgr. of Vick Chemical.
The seller's viewpoint

It's time to retaliate broadcasting's criticism and document the selling job and public service it does, says Robert W. Ferguson, executive vice president and general manager of WTRF-TV, Wheeling, W. Va. Ferguson has been in broadcasting since 1947 when he became general manager of Trinity Broadcasting Co.'s WTRF (AM and FM). In addition to station duties, he's now president of the West Virginia Broadcasters Assn. and a member of the NBC TV Affiliates Board of Delegates. He recommends the Tv Code is one way advertisers can be assured of a high degree of performance and service by stations and effectiveness of their commercial messages.

Tv Code and tv station image

For too many years free television has been slugged with criticism from everyone, from pay tv to PTA. I feel it is propitious time to retaliate and document the services that television, and particularly local television, provides to the communities it serves, as well as the massive selling job does for advertisers. Despite the tremendous effort most stations put into their operations to promote and create a selling stance for the enormous variety of products advertised, the individual station has been one of the sitting targets of some advertising agency executives and of some office men for such groups as the 4A's and the ANA whenever they sound off on television in general.

Like any other business, the tv industry has its fringe operators; but like every other business the fringe operators in the tv industry are the exception and not the rule. Every station that over-commercializes or goes in for push-button programing with rates that match, are a hundred stations operating with responsibility to their communities.

I would like to suggest to both the agencies and the toons that represent them that if they wish to get the best out of the tv stations on which they advertise, they need to be sure that they are advertising on a station that is a subscriber to the Television Code. In this way they can be sure that the stations on which their products are advertised are well aware of their responsibility to their community as well as to their financial supporters.

I have heard some agency people brag, from time to time, about the great "deals" they were getting around the country, including triple spots in prime time—only to later have their clients not happy with the results of their "deals." I'm sure that if they had been dealing with a station that was a member of the Tv Code, they would have received full value for the expenditures.

As a station operator it is often discouraging to hear a responsible member of the advertising field publicly make slurring statements about the television industry, using unusual examples to tar the entire industry with the same broad brush.

It is discouraging because stations spend a tremendous amount of time and money to try to provide agencies with superior service in all areas. Stations spend substantial amounts for market research and information, merchandising, product promotion, and other services to help move the products advertised on their stations. They try to protect advertisers wherever and whenever they can to make sure that the advertiser's sales message is made as attractive and effective as possible. They devote great time and energy to build their prestige through public service programing, community and civic promotion, to insure their programing and advertising will be accepted by these same communities.

Consequently, it is disheartening to have criticism piled on the many because of the actions of the few. The tv Code was originated to guarantee a high degree of performance and service and the stations that are members of that group prize the acceptance and prestige they have earned in their communities. I think that if the agencies took the time to insure that the stations on which they advertise were members of this group, they would have little to worry about concerning the effectiveness or acceptance of their commercial messages.
**SPONSOR SPEAKS**

**Fax Cone's products for tv**

The recent speech by Fairfax M. Cone to the Magazine Promotion Group, in which the FC&B executive took the magazine profession to task, was widely reported in the general press.

Most of the reports, however, stressed Cone's warning that "selling by the numbers" is an absurd tactic for magazines, and emphasized his advice to the print media to know specifically the nature of their audiences.

Not generally reported by either trade or general press were some comments which Fax Cone made about the kind of products which need television selling.

His observations are so pithy that it is well worth reprinting them here. He said, "There are certain areas in advertising and selling where the sheer size of its audience combined with the low cost of reaching it makes television an almost mandatory medium.

"There are certain categories of products for which I would rather have television advertising than any other kind.

"These are either products of frequent use where product differences have been made small by alert competitors (and I would want to keep my product name uppermost in the housewife's mind) or they are products of infrequent use when the job is to cover the waterfront for possible users as often as I can afford."

As an example of a product of the first type, Cone cited the case of S.O.S. soap pads which turned to television, and succeeded in beating out Brillo.

Says Cone, "Television made the difference because it reached so many people and held them long enough to win an argument they didn't know they had the slightest interest in.

"This is what television does best, and I think to quarrel with it is to waste the time and money and the brains of able people."

SPONSOR doubts whether all advertising men would agree with all of Fax Cone's reasoning. Television certainly does many other types of selling jobs superlatively.

But it is heartening to hear a top ranking agency man telling the print media of certain areas in which it is foolish for them to fight.

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**10-SECOND SPOTS**

What'll ya have? Reduction in an announcing and engineering staff by WRIT, Milwaukee, brought on by automation, has had its repercussion at a restaurant near the station's studios.

The bartender was heard sardonically to say that the station had just placed its beverage order for its Christmas party:

"One pint of whiskey and four quarts of oil."

**Knows the score:** The wife of Charlie Connelly, New York Giant quarterback since 1948, may do paperback version of her forthcoming "Back-Seat Quarterback," which depicts her experiences as the star wife.

She says that after sales of the hardcover version run their course she'll take on the paperback market with a new title, "My 13 Years as Pro," and a cover photo of herself: a negligee.

**Satisfied customer:** The word from WLHK-FM, Dekalb, Ill., (born 1 December) is that a lady phoned and said she was picking up the station signal via channel 2 on her tv set.

When pres-gen. mgr George Biggar apologised to her for the inconvenience, she replied, "I'm not complaining. I hear your fm exceptionally well on channel 2 and I like it."

**Minority appeal:** In lamenting the simultaneous presentation of NBC White Paper, "Khrushchev and Berlin," and ABC's "World Prospect 1962" (both Tues., 27 Dec., 10 p.m. EST), N.Y. Post radio tv columnist Bob Williams had this to say:

"The tv networks, often accused of total dedication to mass audience and utter neglect of minority interests, are not completely guilty. Our minority group has fared well frequently this season—the two-headed viewers."

**Just in case:** After his Broadw. opening in "First Love," and before publication of the reviews, Hugh O'Brien, alias Wyatt Earp, stocked up on sugar for his way out of Sard restaurant.

His explanation to his party: may meet a horse and decide to back into television."
North Carolina’s Grade A World

Corners the Big Market

Winston-Salem
Greensboro
High Point

Exclusively providing City Grade coverage strength to the state’s top metropolitan area, heart of WSJS’ rich 33-county Piedmont market.

Call Peters, Griffin, Woodward, Reps.

WSJS
Television

Winston-Salem / Greensboro / High Point
December 1, 1961

"I thought that the creative aspects of the dedication made it outstanding. The originality of the statue as well as the symphony set the tone of the creative vitality of the station."

S. J. Paul, Publisher
Television Age

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**TV Review**

Hartford Station Offers a Maxwell Premiere

By JACK GOULD

A SYMPHONIC suite entitled "The Broadcaster," by Robert Maxwell, the harpist and composer of "Ebb Tide," had its world premiere last night over television station WTIC-TV in Hartford, Conn. It is an imaginative and attractive work, which the industry might wish to embrace on a broader scale.

Mr. Maxwell was commissioned two years ago by WTIC to compose the suite especially for last night's dedication of the station's new Broadcast House on Constitution Plaza in Hartford.

The first movement, "Dedication," was a little on the bland side. But the second, "Celebration—AM," contains a waltz that is lovely indeed and could be a hit in itself. The third movement is entitled "Meditation—FM." It has a gentle and haunting quality appropriate to the high fidelity and noiseless segments of the broadcasting spectrum.

The fourth movement, "Anticipation—TV," is a vibrant march with a subtle and constant reiteration of brass ideally suited to the medium under consideration.

Mr. Maxwell conducted the WTIC orchestra, the group with which he began his musical career as a staff harpist. WTIC-TV, operating on Channel 3 and owned by the Travelers Insurance Company, frequently can be received on the northeastern fringe of the metropolitan New York area.

N. Y. TIMES, NOV. 28, 1961

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**New Suite Premiered By WTIC**

The world premiere of a symphonic suite, "The Broadcaster," by Robert Maxwell, highlighted the program marking the dedication of Broadcast House, new home of the Travelers Broadcasting Service Corp. in Constitution Plaza Monday night.

It is a work that reflects the spirit of Broadcast House in more ways than one. The very fact that not many stations have added the cause of music by commissioning a serious composition, represents a service to that art which cannot fail of appreciation.

A Symbolic Composition

And in itself, "The Broadcaster," attempts to catch up the various elements that make up the activities of Broadcast House. Its first movement, "Dedication," refers, of course, not only to last night's high occasion in the 27-years history of WTIC but also the station's aim of service to the community at large.

The three remaining movements symbolize WTIC-AM and WTIC-FM radio, and WTIC-TV. They bear the titles Celebration, Meditation and Anticipation, the last looking forward to the station's future in television, its newest service now four years old. "The Broadcaster" has been in the mind of Leonard J. Patricelli, vice president of TV programs WTIC, for nearly two years. He initiated the project of commissioning a new work of symphonic proportions. And it has been the mind and under the pen of Mr. Maxwell, its composer, most of that time.

Well Known in Hartford

It was no mere chance that Mr. Maxwell was selected to compose it. Sentiment, as well as musical capability, played a part in the choice. Mr. Maxwell was at the peak of his career when he came to Hartford from New York in 1956 and became a member of the WTIC orchestra as staff harpist. Subsequently he received an appointment to the faculty of the Julius Hartt School of Music.

Later he became the young musician ever to work under famous Arturo Toscanini. Since then and up to now, he has been a virtuoso with many orchestras and a composer of considerable music. "The Broadcaster" is scored for 59 instruments and runs some minutes. Its style is highly melodic and it has a lively rhythmic pulse. As has been said, its material is programatic to see the particular occasion. But its judiciously and tastefully so, it is not overweighted with scene-painting. As music pure and simple, the score is neat, skilful and effective. At the same time it is well suited to the general audience in its immediate impact and ready appeal.

The performance, under direction of the composer, was polished throughout, and the whole program was enthusiastically received by the first night audience.

T. H. PARKER, HARTFORD COURANT, NOV. 28, 1961

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**APPRECIATION**

Two works of art, both commissioned in 1959 for the dedication of Broadcast House, new home of WTIC TV-AM-FM, were presented for the first time on November 27, 1961 on the occasion of the dedication of the new studios.

A bronze, sculptured by Frances Wadsworth, was unveiled by Governor John N. Dempsey of Connecticut in the lobby of Broadcast House. Moments later, a symphonic suite by Robert Maxwell was premiered under the baton of the composer.

WTIC • TV3 • AM • FM

Broadcast House 3 Constitution Plaza Hartford, Connecticut
Check Pulse and Hooper... check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG... buy WING!

robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE

DAYTON... Ohio's 3rd Largest Market

AIR TRAILS
STATIONS:
WEZE, Boston
WKLO, Louisville
WING, Dayton, O.
WCOL, Columbus, O.
WIZE, Springfield, O.

MARKETING EXPLOSION IN APPLIANCES
Ferment in retailing, new Philco campaign, portend fresh flow of expenditures for tv
Page 27

The durable sex: reflections in a video tube
Page 30

Syndication—new directions for new product
Page 32

Radio pulls them in off the highway
Page 38
6 ways to connect.

Each of the 6 ABC owned radio stations connects you with the mass buying public in its own way.

Shocking—how some people try to enter every market in the same way. This single-prong approach doesn't fit when you really want to connect in six of the biggest, and yet very different markets. It explains why the big switch is to the six superb ABC owned radio stations. Our power generates from what we call The Flexibility Factor, a skillful fusing of all types of programming to the needs of each local mass audience. All six great radio stations are operated by dedicated radio men, with an understanding of today's radio, and a talent for making the use of our stations profitable for the advertiser. Spark your selling with the high-voltage versatility of WABC, WLS, WXYZ and KGO: make a connection with John Blair & Company. You'll light up with information on KQV from Adam Young, Inc. and learn what's watt on KABC from The Katz Agency. See how our varied live-wire input can boost your output.
IN RADIO
it's the sales climate that counts

MATURE PERSONALITIES
create a friendly sales climate

EXCLUSIVE FEATURES
Helicopter Reports • Editorials • 25 Vignettes Daily

BALANCED PROGRAMMING
assures a diversified audience

SPONSOR • 15 JANUARY 1962

Represented Nationally By Gill-Perna
FOR...FINES TV PICTURES!

TK 12
4½ INCH I.O. CAMERA

For Sales Impact • Unvarying Quality • Creative Effects

The RCA TK-12 is the camera you need, if you want the finest in television tapes, live programs, and commercials. It produces pictures with higher resolution, lower noise, and improved grey scale. Self-adjusting circuits prevent deterioration in picture quality, and RCA engineering has designed features, such as viewfinder display of special effects, and remote iris control, that enable you to do more with the TK-12.

You can use the TK-12 for making dramatic demonstrations of clients' products. Its big 4½ inch I.O. tube (plus advanced engineering) provides big picture quality, rivaling the finest photography. Improved grey scale preserves delicate differences in shading. Pictures are naturally free from "halo" and "blooming", without need for product spraying or painting. You can control contrast and mood as never before. You can produce tapes and live commercials that show the client's product sparkling in life-like detail.

Self-adjusting circuits, built into the TK-12, eliminate variations in performance. These circuits compensate for changes in temperature, line voltage, and aging. Furthermore, long warm-up time is a thing of the past. Pictures are ready for use within minutes after the camera is turned on. This new mode of operation saves set-up time, reduces the number of controls, and assures unvarying picture quality.

RCA engineering has introduced many features that make the TK-12 the most versatile of cameras. An 8 inch viewfinder provides a much larger and brighter picture (200 ft. lamberts). Video effects can be seen on the viewfinder, permitting cameraman to adjust camera position for best advantage in overall effect. Remote iris control permits adjusting all lenses simultaneously, merely by turning a knob.

The RCA TK-12 is the camera you need if you want the finest picture in town. Its new and different look will convince clients that your studio is equipped with the best. Ask your RCA Representative for all the details. Or write to RCA, Broadcast and Television Equipment, Building 15-5, Camden, N. J.

The Most Trusted Name in Television
RADIO CORPORATION OF AMERICA
THE WORM TURNED
(in Virginia, that is)

Once upon a time there was a worm that got tired of apples and took up books. He hit on a choice morsel—a two-volume history of the Shenandoah Valley, standing straight and proud in the usual order on the shelf.

Each book contained 486 pages; each cover was ¼" thick; the paper thickness ran 243 pages to the inch. Our worm started at the flyleaf of volume 1 and ate his way to the last page of volume 2. How far did the tip of his nose (if worms have noses) travel?

Apart from the fact that WMAL-TV will be delighted to receive your solution (and for which we offer our usual enticing mementos as prizes for your enterprise), there's a moral to this story: You can't worm your way into the Shenandoah Valley by buying Washington & Richmond. You need WSVA-TV, our sister station, to cover the Shenandoah Valley. WSVA-TV offers extremely attractive combination rates with WMAL-TV.

wmal-tv
Channel 7
abc
Washington, D. C.

wsva-tv
Channel 3
nbc • cbs • abc
Harrisonburg, Va.
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Marketing explosion in appliances
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The durable sex: reflections in a video tube
30 Women viewers tend to identify with TV models, project own image into beauty commercials; new research suggests best copy appeals

Snydication—new directions
32 Film/tape suppliers predict better year in '62, cite return of veteran firms to first-runs, station cooperative plans, hopes for net prime time

It takes time, toil, talent
35 The route from timebuyer to media director is not easy, but FRC&H's v.p., John Ennis pegs his own rise on energy, talent—his own and others'

How not to sell radio
37 Don't follow elementary selling principles, says Ohio oil ad executive

Radio pulls them in off the road
38 Dairy Queen aims primarily at motorists in Pennsylvania-Ohio campaign

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SPA N SOR • 15 JANUARY 1962

© Vol. 16, No. 3 • 15 JANUARY 1962

SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE


© 1962 SPONSOR Publications Inc.
Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available only to a comparative few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.
FOR SALE: SPACE SHOT
Three tv nets plus four radio webs could do $1.4 mil. daytime, nighttime & background for 23 Jan. orbital

The importance of special news coverage to advertisers today is underlined by an expenditure of over $1 million likely for tv/radio network coverage of the orbital space shot by Lt. Col. John H. Glenn scheduled for 23 January.

This is big news, indeed, to advertisers, because only a little while ago this kind of coverage was stereotyped as "sustaining.

Advertiser reluctance to sponsorship of shows of this kind has now definitely broken down. A few still stay away from programs of this kind, but there’s enough interest to make them quite saleable—a far cry from the days when such shows would be carried to the indifference of network sales departments.

Insiders expect audiences of record proportions to be tuned in. Average audiences could be very high and the total audience might be phenomenal.

Three tv networks and four radio webs will cover the event, most of them with six hours “live” during the day plus a half-hour wrap-up that same night.

Last week here’s how sales stood, network by network.

ABC Radio had Sylvania signed for six hours of daytime coverage, including 24 commercial minutes, for an estimated price of $32,000. ABC TV was carrying the events but was not yet out selling them.

At CBS, price being asked for six hours of tv daytime plus a half-hour at night was $400,000. The radio version with Arthur Godfrey (but without Godfrey commercials) was being offered at $80,000.

Gulf at NBC automatically comes in to take the coverage under its special instant news deal with the tv network. Gulf’s cost will be $500,000 for network tv coverage from 7 a.m. on for a period expected to be six hours, and then a 10-11 p.m. special that night.

NBC is also offering a background
(Continued on page 12, col. 3)

TWO PLACE ORDERS FOR $1 MIL. NBC TV SPOTS
NBC TV took orders for about $1 million worth of nighttime minutes this past week.

Colgate-Palmolive (L&N) took eight in Dr. Kildare for Fab, and Liggett & Myers (JWT) restored 22 minutes previously dropped from 87th Precinct for L&M and Chesterfields. In other words, they’ll be back with two spots a week starting 23 April, after a temporary trim to one a week.

ABC to start “instant news”
ABC TV is reportedly trying to land a sponsor for an “instant news” continuing arrangement much like that of NBC TV with Gulf.

It’s understood that Bob Lang, just brought over from CBS News, will be starting such a set-up.

BARNATHAN TO HEAD ABC TV O&O STATIONS
ABC has beefed up its o&o operations by naming two presidents last week to head tv and radio separately.

Julius Barnathan is now president in charge of the tv o&o’s. He was v.p. of affiliated tv stations and also had research reported to him.

Stephen C. Riddleberger, who was v.p. of combined o&o’s, now becomes president of the radio o&o’s.

Robert L. Coe succeeds Barnathan as v.p. of affiliate relations and stations clearance.

IN A NUTSHELL...
- ABC TV to start “instant news” set-up such as NBC’s with Gulf
- TV, RADIO NETS could get $1.4 mil. from 23 January orbital shot
- BARNATHAN, RIDDLEBERGER to presidency of ABC tv & radio o&o’s
- BORDEN to increase ad spending for public identity of corporate image
- CBS, NFL close $9.3 mil. tv rights deal; total $21 mil.
- Gene Accas to Burnett as network relations v.p. in New York
KING ELECTED A V.P. OF PGW REP FIRM
Lon King has been elected a v.p. of Peters, Griffin, Woodward. He is director of television promotion and research.
King joined the company in 1951 as a television account executive in the San Francisco office. He has been an assistant vice president in his present post for the past six years. Before joining PGW, King was with NBC in San Francisco.

Rukeyser named to new NBC News post
NBC has created a new Washington post, director of news information, and has appointed to it Merryle S. Rukeyser, Jr.
Rukeyser, who has been manager of business and trade publicity in New York since 1959, joined NBC in 1958. In 1959 he was briefly in charge of publicity for NBC News and educational TV.

Cream of Wheat to Bates
Cream of Wheat, one of the largest spot radio users, will switch from BBDO to Ted Bates in April.
Advertiser has been revising its strategy recently. Account is worth about $1.5 million.

Wright to Storer radio
William L. "Bill" Wright has been named national radio sales manager for Storer Broadcasting in New York.

Schlitz: the man that made M'boro famous
(Chicago): In the second installment of the new Schlitz (Burnett) campaign, the male identification image is coming out very strong.
This past week it became clear that there would be a Schlitz male something like the Marlboro male previously out of Burnett.
Schlitz will bear down heavily in visuals and will keep copy short and terse. The radio/TV commercials have the new slogan, "real gusto in a great light beer," and are building up the Schlitz rhomboid and brief lines such as "The beer that made Milwaukee famous."
Spot buys for the next three quarters are still flexible, with spot TV schedule probably to be extended.

B&B's RICH: TV HASTY BUT NOT A WASTELAND
Television was described as "an intellectual wasteland" rather than "a vast intellectual wasteland," in a speech last week by Lee R. Rich, senior v.p., media and TV programming, of Benton & Bowles.
Rich's remarks, delivered before the Advertising Club of Metropolitan Washington, were the most recent of several broadcast and advertising replies to FCC Chairman Newton Minow.
He began his address by pointing out that television is both "a boon and a bane," and if nothing else at least "highly controversial."
Rich insisted that 12 years of TV were a relatively short span of time, yet TV had become the 10th largest industry in the country, three times as fast as it took automobiles to attain similar status.
He noted that 450 U. S. TV stations broadcast about 10 billion words annually, "more verbiage than all the plays, all the novels, all the magazines produces since the invention of the printing press in the fifteenth century."
He called television "the hungriest monster that ever devoured script." It serves a relentless taskmaster—the clock. "Because of that tyrant, it might be more fitting to call television 'an intellectual wasteland.'"
Rich admitted that a decade ago TV had Philco-Goodyear Playhouse, Kraft Theatre, Studio One and Show of Shows, but wondered how well they had been reviewed at the time.
He insisted that today's programs be contrasted: CBS Reports, NBC's Project 20, White Paper, and Close Up, shows presented by DuPont and Alcoa, specials by Westinghouse, City Service, Hallmark and others.
He termed the present level of TV but the rung of a ladder intended for climbing higher, stating "I honestly believe that a comparison of television past with television present (Continued on page 62, col. 1)
belong on your desk...

Designed by agency men
For agency needs

1961 TV Basics and Radio Basics are the most comprehensive publications of their kind in the field. They cover all the basic information on all subjects necessary to help finalize a buying decision. They should be on the desk of everyone involved in the purchase of time.

Copies are still available at $1.00 each. Or—get them free with a year's subscription to SPONSOR at $8.00.

SPONSOR
555 FIFTH AVE., NEW YORK 17
MURRAY HILL 7-8080
BORDEN SPENDING UP IN IMAGE QUEST

Borden is the latest company in the national grocery field to seek a public identity for its corporate image.

It proposes to back this quest — described as the President's Advertising Campaign for Expansion — with a supplementary ad budget which will be administered by William H. Ewen.

Ewen has been named to the newly created post of director of advertising services for the Borden Co.

How Borden described the corporate advertising program: it is "designed to foster the growth of the company and to assist operating divisions in promoting sales of products of special promise."

Probably an incentive to this doing added advertising is the fact that Borden's annual rate of sales increase has been only 3.4% as compared to National Dairy's 5.7%.

Incidentally, Borden's ad budget in recent years has not only gone down but on the radio side dropped from $3.5 million to slightly over $1 million.

CBS NFL 1962-63 $21 MIL. PACKAGE

It took a special Federal law to get around the anti-trust angle, but CBS TV finally signed two-year tv rights this week to the NFL games in 1962 and 1963.

Price: $9.3 million for tv rights for two years. Time and other charges make the package worth about $21 million total to tv advertisers over two years, or over $10 million each season.

A similar deal was killed in July 1961 by a Federal Court in Philadelphia. Then Rep. Celler of N. Y. introduced a bill exempting profes-

ional sports leagues and individual tv networks from anti-trust prohibitions. The bill became a law last October.

After the rescinding of the 1961 deal, eleven teams signed separately with CBS, two (Baltimore and Pittsburgh) with NBC TV, and one (Cleveland) with Sports Network.

The present deal does not include the league title games. NBC has rights to that in 1962 for $615,000.

CBS will have road games of all 14 clubs. It will also have a Thanksgiving Day game. In addition, it will have two late season games from California.

Tv news highlights NBC 1961 report

Advances in news, in color tv, and in advertising investments were the top points of the NBC 1961 year end report.

The network had 40 news specials and 10 regular sponsored news shows. Color transmission was up 62%. Ad spending was up 11% and there were 245 different buyers.

On the radio side NBC claimed it had almost 40% of the business of all four networks.

CBS TV STATION REPORT

CBS Television Stations Division reviewed its activity in 1961 in a year end report issued last week.

The division adopted the name CBS Television Stations National Sales for its o&os last year, acquired an interest in a tv construction in Trinidad and in production studios in Argentina and Peru, and entered a mutual agreement with Radiotelevisione Italiana.

Smerling to NTA presidency

Sheldon Smerling, theatrical executive and director of NTA, was made president and chief executive officer of the company this past week.

Leonard Davis, NTA chairman, remains in that post but relinquishes the presidency to Smerling.

Toynbee: friend(?) of free advertising

Dr. Arnold J. Toynbee, British historian, has voiced his opposition to government control of advertising.

This past week The New York Times printed a letter in which Toynbee expressed concern lest advertising, as a power of unforeseen importance, fall into state control anywhere in the world.

Although Toynbee reinforced the "free enterprise" view, he still had some barbs for advertising. He suggested as a remedy that "we should reduce the amount spent on advertising and diminish the importance and power of advertising" to make it less of a prize to control.

Toynbee also held advertising to blame for overconsumption in some countries while others are underdeveloped for lack of capital and goods.

$1 mil. space shot

(Continued from page 9, col. 2)

hour on Sunday, 21 January, at 6:30-7:30 p.m. in which Gulf is reportedly interested. Should Gulf not buy it, it would go up for sale.

NBC Radio will also be out offering six hours of "live" coverage starting at 7 a.m. on 23 January plus a 55 minute special that night at 9:05 p.m., plus a background show on 21 January, the day before, at 9:05-10:00 p.m.

Mutual Radio is reportedly asking $4,000 for a similar combination of six hours daytime plus a nighttime special, with a combination of minute and thirty second radio commercials.

With the tv deals worth around $400-500 thousand each, plus a total of $100-200 thousand more for the four radio offerings, coverage of the event, if fully sold, could top $1.5 million.
Timebuyers, I apologize

May I crave your indulgence for "an extension of my remarks" to the letter you printed in the 13 December issue.

I made the statement therein that the "timebuyer makes no decision, he simply carries out orders." This . . . no way meant to be disparaging to the timebuyer himself. The decisions I referred to were the original decisions as to whether or not the radio as a medium should be used. The timebuyer is busy enough deciding where he can put the allocated dollar without being harassed by possible misinterpretations of statements such as I have made. In the larger agencies where functions are separated, it is the account executive who sets the policy and the poor timebuyer who is constantly beaten over the head by radio men and their reps.

Frederick Epstein
President
KSTT
Davenport, Iowa

* Epstein's additional comments refer to an 18 Dec. letter in 555 Fiftieth. Both letters concern remarks on Commercial Commentary, 20 November.

Those hep rep girls

I just wanted to let you know that your article on women in research is getting quite a bit of readership. ("Those hep rep girl researchers," 27 November)

As you know, my picture was included in the article. Many people have been calling me to comment on it, many of whom I have never met. I even received a call from Chicago.

Mary Ann Richardson
Radio Research Manager
H-R Representatives
New York

* * *

I thought you'd like to know I've had many calls favorably commenting on your article "Those hep rep girl researchers." (27 November).

Thank you for presenting me to this industry.

Gela Gamble
Edward Petry & Co.
New York

Reprint prices
Please give us price on 2,000 reprints of Sponsor Backstage in the 11 December issue.

Trudy Stamper
WSM
Nashville

- Reproductions are available at the minimum bulk rate of $1.00 for 50 reprints. Prices for larger quantities upon request.

Rep switch

I would like to correct an item appearing on page 71 of the 25 December issue under "Representatives" (SPONSOR-FEED WRAP-UP). It is indicated here that Everett-McKinney is taking over representation of WRBC, Jackson, Miss., from the Bolling Company. Actually the current representative is Bob Dore Associates and the effective date of the change is January 31, 1962.

Powell Ensign
Executive V.P.
Everett-McKinney Inc.
New York

Tv talks back

TIO Brochure, Chicago edition—copy of December issue enclosed—respectfully asks permission to reprint excerpts from K&I's William B. Lewis speech as printed in the 27 November 1961 issue of SPONSOR. ("Time for tv to talk back.") Credit would be given to your magazine. This material would be used in the January 1962 issue.

Ethel Daccardo
Editor
TIO Brochure
Chicago

* SPONSOR is happy to grant permission to TIO Brochure to reprint the Lewis speech.

TULSA? SAN FRANCISCO? HOUSTON?

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

<table>
<thead>
<tr>
<th>Category</th>
<th>Data</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>1,520,100</td>
<td>$40,555,000</td>
</tr>
<tr>
<td>Households</td>
<td>423,600</td>
<td>$299,539,000</td>
</tr>
<tr>
<td>Consumer Spendable Income</td>
<td>$7,761,169,000</td>
<td>$148,789,000</td>
</tr>
<tr>
<td>Food Sales</td>
<td>$300,486,000</td>
<td>$1,286,255,000</td>
</tr>
</tbody>
</table>

KNOE-TV Averages 71.7% Share of Audience

According to March, 1961 ARB we average 71.7% share of audience from 9 a.m. to midnight, 7 days a week in Monroe Metropolitan trade area.

KNOE-TV

Channel 8
Monroe, Louisiana

The only commercial TV station licensed to Monroe

ABC

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

CBS

The only commercial TV station licensed to Monroe

Photo: Monroe Screw Company—manufacturer of cold extruded special parts for industry, Greenville, Mississippi.
Starting Feb. 14, at 7:30 PM
Howard K. Smith will speak his mind.

Howard K. Smith, as you know by now, has joined the ABC-TV News staff.

He starts work on Wednesday, Feb. 14, at 7:30 PM. At this prime time period each week he will report on and analyze the news of the week, the issues of the day.

When the news warrants it, when the issues demand it, Howard K. Smith will extend his analysis by person-to-person interviews with the persons in the news, by firsthand reports from ABC newsmen overseas, by special film coverage.

But principally, in his weekly news review, sponsored by Nationwide Insurance, Howard K. Smith will be free to do what he does best. He will examine, sift, analyze, interpret. He will, when he deems it possible and pertinent, spell out the effects of today’s news on tomorrow’s headlines. And he will, in all instances, train his lucid, tempered insights and fore-sights on those matters that matter most in this our world today.

Thus, a good part of the news analysis that was lost to television audiences when Howard K. Smith resigned his last post is now restored—in prime, evening viewing time. We shall all be better-informed citizens for hearing this man speak his mind. ABC-TV
What, according to Madison Avenue talk, may turn out one of the more drastic moves in 1962-63 program planning is ABC TV's reorientation of its nighttime series' suppliers.

The impressions gathered by these agency buyers is that the network is bent on a considerable widening of its program sources, with MCA's Revue Productions (witness the Wagon Train deal), Screen Gems, Four Star, MGM, and others playing far more important parts in the composition of the next schedule.

Also deduced is this: a pronounced reduction in the alignment with Warner Bros.

In fact the prevalent expectation is that the next ABC TV schedule will be so compounded as to result in a highly-charged revised image of the network.

These agency knowledgeable evince the conviction that when the chips are down the network's activity in the news and public affairs programming area will be a long, long throw from just toe-dipping.

There could be a bitter slice of irony in the efforts being made at the moment by Shell Oil (OBM) to get back into spot tv on a grand scale.

According to reports in rep precincts the account is finding it rather hard to get the positions it would like—the target of the quest involving over 100 markets.

What Shell is looking for: prime 40's and 60's and late and fringe minutes, with a preferable $2.10 CPM. (The 40's rate has been pre-pegged at 150% of the 20's rate.)

Making the situation that Shell finds itself in ironic is this: when the account swung 100% to newspapers a year ago it abandoned what was considered the choicest spot franchises in tv. These spots were quickly snatched up by Shell's competitors, such as Phillips, Sinclair, Amoco, Conoco, and Esso.

Adding to Shell's dilemma: in many of the markets it seeks, stations are so loaded up with nighttime oil business that they can't or won't take any more.

However, there's a rosy side to the picture for Shell. Pleased by the return of the prodigal son (the spot budget could run $4-5 million), reps are exerting as much pressure as they can on their stations to carve out some worthwhile slots in the refiner's behalf. By spring Shell might gather just what it is aiming for.

The cigarettes have added a new recruit to spot radio. It's Spring, a mentholated brand out of Grey.

The buy is for 27 weeks in housewife and traffic times, starting 22 January.

The brand's also using daytime on ABC TV.

Other spot radio activity: Bayer Aspirin (D-F-S); Dentyne (Bates); Pall Mall (SSC&B), two weeks of saturation in March; Tetley Tea (OBM).

Proctor's Silex line (Weiss & Geller) will supplement its ABC TV daytime buy with spot tv schedules in a number of markets.

The spot campaign will run parallel to the network flights, the initial one taking effect 18 February.

Actual buying or availability-call action of the past week included: Mrs. Filbert's margarine (Y&R); Durkee's marshmallow fluff (Manoff); Silver Dust (SSC&B); Nucoa (D-F-S); Chicken of the Sea tuna (EWR&R); Helene Curtis' Spray Net (McCann-Erickson). (For more details see SPOT BUYS, page 44.)
Colgate’s test of Dynamo (NCK), a heavy-duty laundry liquid detergent, has now been extended to 10 markets, but there’s no telling yet when the product will break out of its regional wraps.

Dynamo’s prospective competitor on the national scene is Lever’s Wisk (BBDO).

U. S. Tobacco is testing a new menthol cigarette brand in several tv markets. The name of the brand: Skis. The agency: Donahue & Coe.

Spot tv stands a good chance of finding its share reduced when the National Assn. of Insurance Agents wraps up its media budget for 1962 through Doremus.

The thinking that’s prompting the cutback: tv’s done a yeoman’s job of making prospects conscious of the NAIA’s seal and, hence, it would be safe to allocate some of the budget to newspapers and outdoors.

The state co-op, however, will use as many spot radio markets as ever. The list runs over the 100-market-level. Program preferences will continue to be news, sports, weather.

The 1962 schedules will become effective 15 March.

Even with all the plans that Tvb has on the board, it is evident that the association will not be immune to the continuing assertion of this rep and station battle-cry: we need more manpower to sell tv as a medium.

It is also obvious that rep and station members will look to Tvb to allocate more and more of its efforts in behalf of the spot medium.

The essence of the seller’s gripe is that there are actually only eight men in the industry who are devoting themselves expressly to promoting spot tv—and that in a medium that bills around $600 million a year.

Apropos of this circumstance, the national sales manager for a station group learned at Doyle-Dane-Bernbach that it had been the recipient of only one spot tv pitch on American Airlines since getting the account last summer.

Late night viewing, according to Nielsen, underwent two changes in pattern last fall when compared to the year before. (1) Homes using tv dropped. (2) The audience composition showed an increase of both men and women.

With the November NTI as the base, here’s a three-year comparison of homes using tv:

<table>
<thead>
<tr>
<th>HOUR</th>
<th>1961</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 to midnight</td>
<td>28.4%</td>
<td>30.2%</td>
<td>28.2%</td>
</tr>
<tr>
<td>Midnight to 1 a.m.</td>
<td>15.6%</td>
<td>18.0%</td>
<td>15.5%</td>
</tr>
</tbody>
</table>

Audience composition figured on the same base but limited to 11 p.m.-midnight:

<table>
<thead>
<tr>
<th>GROUP</th>
<th>1961</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
<td>41%</td>
<td>37%</td>
<td>39%</td>
</tr>
<tr>
<td>Women</td>
<td>50%</td>
<td>48%</td>
<td>52%</td>
</tr>
<tr>
<td>Teens</td>
<td>5%</td>
<td>7%</td>
<td>5%</td>
</tr>
<tr>
<td>Children</td>
<td>4%</td>
<td>8%</td>
<td>4%</td>
</tr>
<tr>
<td>Viewers per home</td>
<td>1.7</td>
<td>1.9</td>
<td>1.7</td>
</tr>
</tbody>
</table>

Madison Avenue and its environs swarmed with visiting stationmen last week, with both reps and timebuyers feeling the impact.

Stationmen usually time themselves for a New York sojourn after the Christmas and New Years holidays, but this time many of them had an added impetus. The November comprehensive ARB had just come to hand, the first since last March.

They also came armed with locally-monitored spot schedules.

In any event, it made for a lively and edifying week in rep and buyer circles.
The buying season for next fall is in full swing as far as one facet of the tv networks' schedules are concerned: the networks are locking up commitments for the shows that are in the click column.

And there's a lot of bargaining and manipulating going on in connection with this particular step. Like, for instance:

• ABC TV indicating to Ford that, if it'd like to continue its half sponsorship of Wagon Train, Ford could bring over Hazel from NBC TV, as a sweetening agent. Ford meantime has to answer for itself these questions: (1) What are Train's prospect for another year and how's the competition scheduling against Train? (2) Would it be wise to chance losing the audience flow from Dr. Kildare?

• CBS TV has indicated it's giving serious thought to installing Jackie Gleason in the hour now occupied by GE Theatre and Jack Benny and there's a report that P&G would be welcome to participate if it were reciprocal enough to deliver Car 54, Where Are You? (P&G hasn't had a comedy-variety show since it parted with Red Skelton six years ago.)

Also reported: Jack Benny parting with CBS TV, after 14 years, and making ABC TV his new network abode. (Having started on NBC, Benny would almost complete the circle.)

The Jell-O division of General Foods racked up the first important new buy for the 1962-63 season in network tv.

It tied up the Monday 8-8:30 p.m. and Tuesday 8:30-9 p.m. periods for alternate half-hour shows and bought a half-hour of the Garry Moore Show, all on CBS TV.

In some, this will give GF an hour more a week than it's now sponsoring at night. And it's not through locking out what it wants for next season.

NBC TV's new policy of readjusting on its own the prices on programs according to their latest ratings incurred last week a variety of comment among agencies.

Two of the more pertinent views:

1) NBC TV was doing something that, in the end, would save it more money. The procedure on shows with disappointing ratings had been for the agencies to try to get as big a concession as they could and the size of the price cut depended on how hard or persistently the agency pressed its case. Now the network has stabilized concessions.

2) The readjustment policy for hits and misses won't affect the prestige of the bigger agencies. If the revisions are to be alike for everybody, the agency with know-how will be measured by its ability to pick the winners and back its judgment with a recommendation of long-term commitments. The end result here would be a 52-week ride at the original price. This, of course, could also work the other way.

(See 8 December SPONSOR-SCOPE for NBC TV minute carriers whose prices have been raised or reduced.)

ABC TV turned down a piece of daytime business because it smacked as being too much on the spot side.

The inquiry, coming via the network's Chicago office, was from Supreme Bakers. What the cooperative wanted was a hookup of 20 markets, which, obviously, the network would find itself hard put in linking together.

ABC TV's daytime side could easily afford to thumb out that nibble considering the week's catch, which included:

Heublein's A-1 Sauce (Fletcher Richards, C&H), a minute a day on five different shows. (This one had previously been on CBS TV.)
Proctor's Silex line (Weiss & Geller), a total of 81 minutes.
Northam Warren's Cutex (NCK), four minutes a week on American Bandstand.
Pharmaco (Ayer), five participations a week.
Dr. Scholl's Foot Pads (Donahue & Coe), starting in April.
SPONSOR-SCOPE continued

Come the third week in April ABC TV will make a couple of more changes in its nighttime schedule: (1) Margie will move to Friday 7:30; (2) The Law and Mr. Jones will be resurrected for the period vacated by Margie, namely, Thursday 9:30.

In the process, P&G switches its support from Margie to Mr. Jones (with Compton again the agency of record) and Margie becomes a vehicle for Ralston commercials on an alternate week basis.

Scott Paper has apparently become reconciled to the possibility that it hasn’t made a happy choice with Robert Young’s Window on Main Street and it would as lief have another show in the Monday evening spot in the near future.

The decision as to what next is entirely up to CBS TV, since it controls the period. Window, which has been limping rating-wise, comes in at $72,000 gross.

Scott’s TV network outlay is at the rate of $8 million a year.

Lever Bros. has already begun to examine what it’s got on the TV networks at night with the view of laying the groundwork for its next season’s plans.

One thing appears to be pretty certain: it won’t go along with Jack Benny for another year.

A fair prospect: Lever putting the bulk of its nighttime billings on ABC TV.

This is the week in which a group from TVB will be trekking from automotive agency to automotive agency with the latest presentation on how TV sells cars and trucks.

Heading the TVB’s crew are Pete Cash and Guy Cunningham.

Watching some of the proceedings will be Corinthian’s national sales manager, Don Kearney. His objective: to find out what stations can do locally in the way of dealer contracts to foster the medium.

For reps in particular, the entry of Humble’s Enco division into the TV local news sponsoring area on a grand scale there’s a sense of deep rapport.

Causes for the gratification: (1) Enco, like Esso, will undoubtedly run the full calendar year; (2) over the many years of Your Esso Reporter the agency, Marschalk & Pratt, followed by McCann-Erickson, and the account’s home office ad staff consistently fought for the retention of the same station, regardless of local executive whims.

The loss of Fels to spot radio, after a consistent run of about 30 years, isn’t being mourned exactly by the rank and file of reps.

Reason: in its latter stages on the account, Aitkin-Kynett, which recently lost the business to Manoff, had people on the road making their own contracts directly with radio stations.

Fels’ new agency sold the soapmaker on confining himself to TV and splitting the budget between spot and network.

Revlon continues to eat up advertising v.p.’s at an inordinate rate. The latest recruit for the job is William T. Suitt, who comes out of Lennen & Newell.

Within a matter of four years the occupants of Revlon’s No. One ad niche have included George Abrams, Ken Beirne, William Mandel, Ted Bergmann.

Bergmann is staying on but with a special assignment.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 62; Washington Week, page 51; Sponsor Hears, page 54; TV and Radio Newsmakers, page 68; and Film-Scope, page 52.
A 30-minute radio program ready for air and recorded in Los Angeles, Atlanta, Boston, Chicago, Phoenix and Washington.

... Featuring fascinating opinions from Richard Nixon, Adlai Stevenson, Pierre Salinger, George Lodge, Barry Goldwater, Everett Dirksen, Arthur Schlesinger, Jr., Roswell Gilpatric, George Romney and Ted Kennedy, as interviewed by Time correspondents.

...Produced by Time-Life Broadcast in cooperation with RKO General, narrated by Dick McCutchen.

...Will be shipped to any radio station* in the U.S. and Canada on request, as an introductory sample of the Time-Life Broadcast News Service. No charge except for shipping and tape.

*First priority to RKO General Stations in New York, Boston, Washington, Memphis, Detroit, Los Angeles, San Francisco, and Time-Life stations in Denver, Grand Rapids, Indianapolis, Minneapolis.

who knows better than my salesmen how our spot schedule on WSUN pays off?"

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN radio 62
Tampa - St. Petersburg

The goose and the golden eggs

Next week (beginning 23 January) the networks are marching to Washington for their showdown sessions with the FCC, and what happens as a result of these hearings, may easily determine the fate of American tv.

The testimony, of course, will be delivered by high network brass—the Sarnoffs, Kintners, Goldensons, Treveys, Stantons and Aubreys of the business—and will concern tv programing and other network practices. The interrogation is expected to be rough.

The real issues, however, will probably not be grasped by the general public, even though NBC will air three half hour shows on the hearings and ABC and CBS will give them news coverage.

Nor, I am afraid, will these issues be apparent to many advertising men and broadcasters whose stake in tv is very large.

What's involved here is a really frightening question. Will the FCC, as a result of the complaints, criticism and testimony it hears, take steps to kill the tv goose that lays the golden eggs?

It is by no means sure that they won't.

Hanging over the networks is the report, widely believed in the trade, that the FCC will move to abolish all option time.

And I've seen precious little evidence that either the viewing audience, or tv advertisers and station men have any idea of the chaos confusion and tv deterioration which this would bring.

That is why, on the eve of these new Washington hearings, I think it is worthwhile to get the matter right out on the table.

Option time and legal emotionalism

The device of option time, which is simply a kind of "must carry" clause in network-station contracts, has been a feature of the industry for some 27 years, and has always had bitter opponents.

Foremost among these have been certain members of the bar and I think it is no accident that a chief enemy today is FCC consultant Dean Barrow of the Cincinnati University Law School.

Lawyers, as most of us in business know, can be very emotional fellows. Some are passionately determined to be negative ("you can't do that"). Others are even more passionately intent on building elaborate legal structures to justify some personal bias.

Both types are well represented in the anti-option-time rank these days. And they have been joined by other emotionalists too.

Among these are certain program syndicators who dream rosy dreams of huge new markets if option time were abolished, certain independent station operators who think it would put them in clover and even some network affiliates with sugar plum visions of fast-fatter profits.

(Please turn to page 59)
what's in a shadow?

...and what is Total Radio?

TOTAL PERSONALITIES
Hugh Roberts   Les Martens
Bob Maxwell    Sonny Eliot
Bob Allison    Faye Elizabeth
John Lynker    Fran Harris

TOTAL SPORTS
U of M Football  Detroit Tiger Baseball
Don Kremer's Sportscasts

TOTAL MUSIC
Melody Parade  Good Music  Fine Music
Detroit Symphony Orchestra

TOTAL NEWS
Nine-man News Staff
NBC News on the Hour
Seven 15-Minute Newscasts Daily

DETROIT'S GOOD BUSINESS STATION

A shadow full of sunshine for advertisers! Good total programming plus good sound personalities make WWJ your good business buy in Detroit.

NBC Affiliate
OWNED AND OPERATED BY THE DETROIT NEWS
NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
...and You! It's a winning combination: WANTED: DEAD OR ALIVE (94 half-hours), Four Star Films' fast-action Western starring Steve McQueen, which enjoyed a three-year average 24.7 Nielsen rating on the CBS Television Network. And DECEMBER BRIDE (157 half-hours), Desilu's lighthearted comedy series starring Spring Byington, which boasted an average 32.2 Nielsen during
its long prime-time network run. Separately, each is a sure hit. Together, they pack a 1-2 wallop that will have competition reeling. They're available now, separately or together, for local and regional sales. How? That's where you come in. Call one of our offices in New York, Chicago, Boston, San Francisco, Atlanta, Dallas, St. Louis. In Canada: S.W. Caldwell Ltd., CBS FILMS®
how does a tattoo
Two ways.

First — it’s a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don’t eliminate the “tattoo”.

We respectfully suggest you find the “tattoo” that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time — of course. But there’s a special segment it reaches best. We call it “the influential 2000” because this “influential 2000” actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That’s our sales “tattoo” — substantiated by every independent survey made.
The Charlotte MARKET is Tops in the Southeast with 651,300 TV Homes*

Two-hundred thousand peanuts is a fair size city patch, but it's still peanuts compared to the TV Homes in the elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 55.3% more TV Homes than Charlotte Station "B"!**

*Television Magazine—1961  **ARB 1960 Coverage Study—Average Daily Total Homes Delivered

Represented Nationally by Television Advertising Representatives, Inc.
PHILCO is launching a multi-million dollar advertising program on consumer electronic and appliance products with $1 million allocated on 10 top-rated network shows.

MARKETING EXPLOSION IN APPLIANCES

Ford’s takeover of Philco Corp., ferment among discounters means more TV revenue

A dazzling marketing revolution is taking place in the appliance industry. It bears all the unmistakable earmarks of bringing additional revenue to both network and spot television.

The retailing upheaval is producing mass customers for mass merchandisers. And as competition grows keener for the consumer’s dollar, more of the discounters will begin to use the television medium, according to experts. Meanwhile, significant occurrences in the appliance field which undoubtedly will spell considerably increased revenue to broadcasters are as follows:

• Ford Motor Co.’s takeover of the Philco Corp., the Philadelphia electronics concern.

• Philco’s new multi-million dollar advertising campaign on consumer and appliance products.
with more than $1 million allocated to television in the first quarter of this year.

- A stepped up campaign on television on the part of Philco's competitors.
- The tremendous change taking place in the discount centers of America and their more aggressive use of local television.
- The Philco "instant dividend (1D) plan" in supermarkets and the heated controversy it has created in marketing circles. The plan calls for customers to save their cash register tapes toward payment of major appliances and television receivers.
- The campaign on the part of national spot reps to get some of the appliance advertising business away from networks, magazines, and newspaper co-op.

The full effect of the Ford Motor Co. takeover of the Philco Corp. last month is yet to be felt but industry observers are certain that Ford will proceed to make a tremendous indentation in the household appliance business. It may place Ford eventually in the same league with its principal competitor, General Motors Corp. Philco has a fair-sized amount of its production in the radio, television, freezer, refrigerator, and washer fields. Moreover, Ford is a pronounced believer in television as a vehicle for maintaining its image among consumers, according to knowledgeable observers: and they reason that Ford will employ the same tactics to enhance Philco's role in the appliance field.

Ford definitely plans to strengthen Philco's position in the major appliance-radio-televisioin industry, according to Charles E. Beck, the new Philco president and chief executive officer. Beck was formerly director of the Ford business planning office. "Approximately half of Philco's assets are in the consumer product area," Beck said recently. "You can be sure we intend to make good use of them while making Philco more of a force in the industry. Ford plans to tie its name with that of Philco in all advertising and sales promotions. This will be done by including Ford's symbol in all ads and stating that Philco is a Ford subsidiary."

On the heels of this upbeat statement came the news that Philco will set off a multi-million dollar advertising program this year. The campaign — dubbed Operation Impact — will lay heavy emphasis on its consumer electronic and appliance products. First quarter spending, according to reports, will be between $2,000,000 and $3,000,000. Operation Impact marks Philco's return to network television, more national magazine coverage, and "greater equity in co-op reserves to company distributors and dealers for local newspaper advertising."

Sponsor learned that Philco expects to spend approximately $1 million in television during the first quarter of this year. ABC TV will get about $700,000 and NBC TV will gain $300,000. Philco also co-sponsors the finals of the Miss America Pageant in Atlantic City on CBS TV every year. The television section of the current advertising campaign is tagged "Shower of Stars Sell-A-Bration" with 10 weekly network shows carrying Philco product commercials. Starting this month, Philco will be a participating sponsor on an average of three TV shows a week during the next three months on Ben Casey: ABC; Adventures in Paradise: ABC; Cain's 100: NBC; Laramie.
Bowes, vice president of Philco and general manager of its consumer division, told Philco dealers that the first quarter advertising campaign exceeds that of any previous mid-winter advertising-promotional activity and, in his opinion, should prove an effective sales stimulant to Philco dealers and Philco products. Philco dealers have received a staggering amount of promotional literature and point-of-sale displays. Dealers will have an opportunity to feature pictures of each show’s stars.

In addition to the unprecedented mid-winter campaign in television, Philco is buying 19 full-page ads in eight national magazines during the first quarter and newspaper advertising will be concentrated in 14 major marketing areas covering 239 publications in approximately 200 cities. Eight ads have been developed for this promotion with half being covered 100% by Philco’s new co-op fund.

Philco dealers, for the first time, also are getting communiqués signed by Henry Ford II, the auto company’s chairman of the board. A special presentation brochure on Operation Impact with a letter of welcome from Ford has gone to all Philco dealers. The brochure gives a detailed breakdown on Philco’s television and other media plans. The brochure makes it clear that among the effects of Operation Impact will be more than 230 million Philco impressions on network television, not to mention the impact derived from other media.

Philco has also made it plain that it has no intention of switching agencies and will stay with BBDO. There were rumors afloat that Philco might move from the agency after its acquisition by Ford because BBDO also ad some Chrysler business in the shop.

But ferment there is aplenty in the appliance business today and some of it is affecting the Madison Avenue agencies.

Item: the portable appliance division of Westinghouse with its $1,000,000 ad budget recently moved from McCann-Erickson to Grey Advertising. Grey, for the past four years, has looked after the company’s TV/radio division.

Item: last April, the Westinghouse Broadcasting Co. account also went to Grey.

McCann-Erickson continues as the agency for Westinghouse’s major appliances. Asked why the changes were made, Chris J. Witting, vice president in charge of the Westinghouse consumer products group, said it was “because the distribution of the radio-phonograph department is virtually parallel to that of portable appliances.”

Virtually all broadcasters, network as well as independent, regarded the Ford buy of Philco as a shot in the arm for the broadcast industry. Network executives, in particular, greeted the change-over with considerable optimism, among them Thomas B. McFadden, vice president for national sales. NBC TV network. “The Ford acquisition of Philco is indeed a good omen,” McFadden declared.

### Major appliance makers to increase budgets

With Philco’s beefed-up television campaign for the first quarter of this year, it is predicted that rival electrical appliance manufacturers will do likewise. Meanwhile, Maytag has participation sponsorship in ‘Maverick’ (upper l) on ABC TV; Westinghouse has specials on both NBC TV (upper r) and ABC TV; General Electric Co. has full sponsorship of ‘G-E College Bowl’ (lower l) and ‘General Electric Theatre,’ and Radio Corp. of America has acquired one-half sponsorship of ‘Disney’s Wonderful World of Color’ on NBC TV.
“Ford is a maximum discount customer and consequently its subsidiary, Philco, would enjoy the benefits of such an arrangement.”

The major appliance field is a category, according to many in the broadcasting field, which hasn’t yet been properly sold on air media. It is a sphere of business which desperately calls for study by the sales development boys of the networks, according to those familiar with the appliance maker problem. Some informed broadcasters also believe that magazines, insofar as the appliance industry is concerned, do a better merchandising job than tv.

The return of Philco and Motorola, in particular, to active use of television, in addition to those who have used television regularly, makes the outlook promising, according to Norman E. Cash, TVB president. Cash told sponsors that national advertising by appliance manufacturers in recent months has moved upward “and we anticipate it will continue to do so in 1962.

“A larger share of manufacturers’ co-op advertising expenditures is yet to be achieved for television, though in many instances television has worked well for local appliance dealers,” Cash declared. “Through such success, we hope for greater television use locally in the years ahead.”

On the other hand, William B. Rohn, director of marketing, Edward Petry & Co., thought television national spot dollars allocated by appliance manufacturers for 1962 should be about the same as last year “unless drastic changes are made in co-operative allotments.

“The growth of discount centers and the increasing number of department stores selling appliances at cut rates may hasten a review of the co-op funds,” Rohn said. “Dealer demand for a better price break from suppliers may force a return of advertising initiative to the manufacturers who may be unable to grant both allowances. Tv spot may then be considered in true media terms.”

Broadcasters are convinced that with better presentations and merchandising they can bring in more appliance business in the years ahead. They regard past income from major

(please turn to page 49)
Schwerin researcher offers tips on appealing to women*

1. Don't show a woman in a drudgery situation.
2. Don't, in a demonstration of a complicated process, stress all the steps involved.
3. Don't stress a negative "before" situation.
4. Don't show a mother as a super-efficient person.
5. Don't reward a woman merely with the removal of a negative situation.
6. Don't go to either extreme of age in choosing a model, presenter, or spokeswoman for your product unless you are appealing to a specific age group.
7. Don't be afraid to break any of the above rules if you think your product absolutely warrants a particular technique.

*By John V. Roberts, vice president, Schwerin Research Corp.

Broadcasting research, came up with set of provocative findings on what situations women identify with, what aves them unmoved, and sundry her conclusions drawn from what brightly describes as "neo-Rorhachian analysis."
The suburban housewife symbol so was brought into sharper focus by the findings of two researchers entitiled with the L. I. Consultation entered, located in New York City's west Hills, and described as one of the largest psychiatric treatment centers in New York State. They are Bernard Frankel, executive director, and Dr. Eli Feldman, clinical psychologist, family life specialist, and rector of psychological services at the center.

To fully understand the American woman is an almost impossible assignment but intense methodological investigation continues nonetheless on independent research comments.

Here is what Schwerin has found it about narcissism: The ablation commercial, as Roberts sees it, commonly set in a bathroom "whose elegance would arouse the envy of a queen, or in a sylvan setting where a discreetly nude Diana bathes in a secluded spot or under a waterfall, seems particularly appealing to women."

Roberts said this is also the type of commercial that appeals to men, "though presumably not for the same reason, or, as a psychiatrist would say, it projects a situation from which men and women receive different gratifications.

"Such commercials are always marked by a great emphasis on tactile images," Roberts opined. "The model appears to be caressing her skin with whipped cream and wears an expression of sensual pleasure. In no sense are these commercials sexy or suggestive. There are no leering satyrs or low-flying airplanes. The model is alone, pampering herself, and enjoying it with almost unseemly pleasure."

Statistical verification of this vein of narcissism is suggested by a Schwerin study of 59 shampoo commercials. In this study, Roberts and his colleagues found that male admiration of women was less potent as a selling point than self-admiration. So, the researchers theorized that "there may be ways to a man's heart, but women seem skeptical that use of the correct shampoo is one of them."

"In other words, the American woman seems to identify with portrayals of her as a beautiful object—not as the temptress," Roberts asserted.

SRC researchers, according to Roberts, also discovered that commercials depicting women as sexual aggressors frequently create a negative female reaction. "It is when the man takes the initiative that commercials slanted to women achieve maximum effectiveness," Roberts pointed out. "Interestingly, the rule does not apply when the commercial is male-oriented and the girl makes the advances. Let Madison Avenue make

(Please turn to page 53)
SYNDICATION—NEW DIRECTIONS

Observers see industry plus in station cooperative plans, in elimination of fly-by-night film operations

Others encouraged by return of veteran companies to first-runs, by hoped-for release of some net prime time

A nervous industry, emerging from the year of its greatest decline, asked itself: a vital question this week: what is the future of TV syndication and where is the star to steer it by? That the question is being asked is not idle musing. A number of developments in the fading weeks of 1961 have brought a new firmness (and hope) to syndication planning.

Among the most significant developments is the Katz Agency-Ziv-United Artists “Trailblazer” project, which calls for the purchase of two first-run half-hour programs for the fall of 1962 by a group of Katz stations. Others were wringing an ounce of optimism from:

1. Industry stabilization, with fly-by-night operations gone with the video wind.
2. Return of several veteran syndicators to first-run production.
3. Hope, however slim, of network release of some prime time.

The Katz-Ziv-UA arrangement, pooling the purchasing power of some 30 to 40 non-competitive stations in major markets, comes at a

Three syndicators who view industry's future with optimism

"I am firm in the belief that there is a great future for syndication. The need for it is obviously emphasized when one considers that the networks are finding it increasingly difficult to supply adequate programming. Syndicated programming allows network affiliates and independents a selective advantage."

Leonard Davis, chairman of the board, NTA

"The supply of first-run product for syndication has dwindled to a trickle in the past year or two. But even though the number of available time periods for syndicated product are more scarce now, programming is still the backbone of any broadcaster’s schedule. He will find time for top-flight first-runs."

Sam Cook Digges, administrative vice president, CBS Films

"Despite the currently keen competition of syndication, I am optimistic. Unlike the seller’s market of five or six years ago, when a bunch of order-takers-invaded the field for a short-lived stay, TV distribution is now a business for experts only. There is no margin for error left in syndication."

Seymour Reed, president, Official Films
ime when the dearth of both new product and regional sponsors has taken its toll of virtually every U.S. syndicator. The total of first-run half-hour syndicated releases from major suppliers fell from 29 in 1956 to six in 1961. Such traditional users of syndicated programming as American Tobacco, Brown & Williamson, Ballantine, Falstaff, Cartoon, Conoco, and Studebaker either have abandoned, or are in the process of abandoning, their regional sponsorships. Only off-network reruns and a notable growth in international sales have kept tv syndication afloat.

A variety of reasons are offered for the sharp first-run decline. Dificulties in prime time clearance, production economics, keener competition, sponsor unwillingness to pay suitable prices for top-notch shows, the flood of Johnny-come-latelys with poor business practices and poorer product—all have shared, say trade analysts, in new product diminution. And while many syndicators fell by the wayside, or merged with increasing regularity, the years 1960 and 1961 were mainly years of adjustment rather than innovation. Along with off-network reruns and foreign distribution, most remaining syndicators concentrated on network sales, in the growing demand for children's programming, on merchandise licensing, on commercials production, on five minute programs, on eature film sales and on films for industry and education.

Some of these activities, though high in profit, were lower in gross than first-run syndication. But their chief effect, industry leaders contend, has been to deprive stations of a still much-needed source of off-network programming as well as the syndicator's very backbone.

The stimulus being generated by the Katz-Ziv-UA Trailblazer plan has its origin in what many now view as a definite trend: a station cooperative movement that could conceivably put first-run syndication back on its feet. The two-program agreement, announced last month, projects the sale of one program to a national or regional sponsor as an outright purchase in prime time. The other program is designed for sale as an announcement carrier, to be scheduled at the station's discretion.

The arrangement—one experimental year with option to renew—gives a Katz review committee of four men the right to select the two programs from among Ziv-UA's 1962-63 potential. This committee, consisting of Merl L. Galusha, operations manager of WRGB, Schenectady; Robert Olson, program manager of WTUt, Tampa; Jack Tipton, station manager of KEZ-TV, Denver, and Ollie Blackwell, Katz Agency director of audience development and now in charge of the Trailblazer operation, began its review of the film company's offerings on 8 January in New York. Their job not only is to select the best programs offered, but also to see that program outlines meet the stations' requirements for quality, good taste, interest, and saleability.

"In addition to Trailblazer's contribution to the revitalization of program sponsorship by national spot advertisers," says Eugene Katz, president of the Katz Agency, "it is an experiment requiring most stations to spend no more money for participation than they would normally spend for syndicated programs. In spite of its modesty, the project can produce significant consequences for the industry."

The idea of pre-production selectivity by stations is not a new one. It actually goes back many years. But it is getting hard attention now. In April, 1960, prior to the NAB convention in Chicago, a similar station cooperative plan called "1 D" was presented to its membership by TV Stations, Inc. Owned by over 100 member stations, the firm was founded eight years ago as a film buying organization, mainly for medium to smaller size markets. Its "1 D" presentation called for the same type of pre-production, guaranteed prime time, and national or regional sale arrangement that the Katz-Ziv-UA plan contains. Since its initial unveiling, TV Stations, Inc., has conducted countless conferences with film companies, and is currently studying the potential product of several major suppliers.

Like Trailblazer, the "4 D" plan is designed to insure quality programming by assuring the syndicators of a sizeable station lineup. "Member stations," says Herb Jacobs, president of TV Stations, "can thus obtain quality without accompanying cost spiral, gain better control over their own type of programming, enhance the pre-sale of off-the-net time, be guaranteed a time sale if the show is sold regionally, not have to invest a penny at any time, and assure themselves a source of supply."

The importance of the station cooperative movement is bolstered, too, by the formation of special program units by station groups themselves—notably Storer, Westinghouse, and RKO General. Storer Programs, in particular, has entered syndication on a full-scale basis. Setting up shop only six months ago, it now has two programs in distribution: Divorce Court, originally a local, live production on KTV in Los Angeles, now both taped and filmed for 34 stations; and Men of Destiny, a new biographical series produced by Pathé. In addition, SPI is currently making extensive plans for the pro-

Heads project seen as syndication trend

OLLIE BLACKWELL, Katz Agency's director of audience development, takes part in this month's review committee for selecting two pre-production Ziv-UA films. The plan calls for 1962 starts on most Katz stations.
Six-year decline in first-run syndication

New half-hour releases from major suppliers, 1956-1961

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*First three years, Ziv only; 1959—UA 1, Ziv 3

Production and sale of a first-run series on the history of communism.

"I have no doubt of prime time clearance for this communism series," Terry Lee, vice president of Storer Broadcasting Co. and the man in charge of SPI, told SPONSOR. "We’re extremely interested in the public affairs side of syndication, not only for our own stations but for others as well. We feel that our experience in broadcasting qualifies our knowing the kind of programing attractive to stations. Certainly all first-run programing cannot and must not come from networks."

Along with the impetus given them by cooperative pre-production arrangements, some syndicators point to a stabilization, or "bottoming out," as good reason to be optimistic of syndication's future, especially in the area of first-run programing.

"Unlike the seller's market of five or six years ago, when a bunch of order-takers invaded the field for a short-lived stay, tv distribution is now a business for experts only," says Seymour Reed, president of Official Films. "There is little or no margin for error left in syndication. A syndicator must not only have sound financing but must also choose his product just as soundly." Official, which last summer acquired four off-network properties—Peter Gunn, Mr. Lucky, Yancy Derringer, and Wire Service—is currently concentrating on a first-run half-hour series, Biography, which has already been sold regionally to Pacific Gas & Electric Co., through BBDO, and Chemical Bank New York Trust Co., via Benton & Bowles.

ITC's Abe Mandell, vice president in charge of sales and administration, sees the industry's leveling-off as significant, too. "Syndication in 1962 looks bright," he says, "but only for those who by the nature of their economic set-up are able to produce the finest quality for local viewing." ITC's ability to amortize programing costs all over the world, rather than presenting the full bill to local U.S. station operators, is responsible for its own slate of first-run properties, Mandell adds. ITC, during the last six months, put into syndication both Whiplash, an Australian 'western' shot on location, and Supercar, an action-adventure series involving a new electronic process called supermarionation. It also began production of new episodes of Danger Man, which had a brief network run on CBS TV, and is currently producing, with Paramount Studios, a new cartoon series, Kozmo—The Kid From Mars, as well as planning distribution of a new Filmaster series, The Beachcomber.

Of equal significance to the station cooperative movement and the leveling-off process, say syndicators, is the return of such companies as CBS Films and NTA to the production and distribution of first-run properties.

CBS Films, with a 39-episode series, The Pursuers, ready for 1962 starts, dropped out of the first-run picture in 1961, confining itself (as did NBC Films) to re-run and off-network sales. In discussing its return, Sam Cook Digges, administrative vice president, said that although the number of available time periods for syndicated product are more scarce than they were two, three, or five years ago, "programing is still the backbone of any broadcaster's schedule and the astute broadcaster will find time for top-flight first-run syndicated product."

NTA, long silent on its syndication activities, has announced production of a new adventure series "of the caliber of The Third Man," being readied for fall release. Also on tap is a new group of half-hour Mantovani shows, featuring both the Mantovani orchestra and musical guest stars. "Far from standing still," Leonard Davis, chairman of the board and president of NTA, said in announcing the new products. "NTA is approaching the coming year with added impetus in all areas of the company."

"I am firm in the belief that there is a great future for syndication," Davis affirmed. "The need for it is obviously emphasized when one considers that the networks are finding it increasingly difficult to supply adequate programing to the 544 commercial television stations. In addition, there are 58 non-commercial stations in this country that also require servicing. Each of these outlets programs an average of 15-and-a-half hours a day. Syndicated programing would seem the natural source for filling some of these hours. It has the added advantage of giving..." (Please turn to page 60)
IT TAKES TIME, TOIL, TALENT

John Ennis, Fletcher Richards v.p. and media director, tells how he traveled the timebuyer and account man route to head media man at top Gotham agency.

What does it take to make a media director? Time, toil and talent, says John Ennis, v.p. and media director of Fletcher Richards, Calkins & Holden. The time and toil explains Ennis, is strictly your own. The talent, however, is quite another matter: it's the stuff that rubs off from the pros in the business who contribute to your learning. Provided, he adds, you've had the good fortune to have had exposure to top-notch ad talent along the way.

Ennis, who made it to his present niche as media head of a good-sized New York agency by trudging the timebuyer and account-man path, speaks from personal experience. His

DON'T BE AFRAID to ask questions, and know your market well before you buy. John Ennis, FRC&H v.p.-media dir. advises aspiring media heads.
own "book of experience," as Ennis terms it, was written over a baker's dozen years as media executive and six earlier years as account man. The account work provided him with a valuable foundation for determining the later development of his career, he believes.

"Account work," Ennis recalls, "was stimulating." So much so, apparently, it stimulated him right smack into the media department. Mulling over the past years to his young ambitions, Ennis traces the early attraction to this particular area of the ad business to the diversity encountered there. He links as additional appeal the intimate connection with marketing.

A "wild Irishman"—as he has been dubbed without malice by his colleagues—ruddy-complexioned and wiry Ennis began eyeing the advertising world in his Columbia University days. With the college courses still fresh in his mind, the young Ennis made tracks to Benton & Bowles where he signed up for the trainee course. After two years of apprenticeship, Ennis moved up to account work and later into that agency's media department where he remained for four years working on various package goods accounts.

In 1951 he joined Bryan Houston, Inc., as media supervisor. Six years later he was made a vice president and media director. [Bryan Houston became Fletcher Richards, Calkins & Holden after a merger in 1959.]

The route Ennis traveled—from timewaster to media head—was not without its frustrations or its share of errors. But, says Ennis, from out of every frustration and error there emerged a valuable lesson.

If John Ennis had a mind to put out a handbook of advice nuggets for the aspiring media man, the points to remember—dredged up from his own experiences—could easily be summed up in five rules.

1) *Don't nod your head.*

"It has been my theory that the easiest medium to buy is not the most productive and there have been numerous situations in which a nod of the head or general agreement with an associate would be the easiest way up. My advice: don't nod your head in any direction unless you are firmly convinced that you are offering the best to the client."

2) *Ask questions.*

"Don't be proud, ask questions of anybody and everybody. A learning media person (and this is hard to do) should always assume that the salesman is smarter than he is ... but shouldn't admit it."

3) *Work with figures.*

"Pursue any area that involves figure work, particularly with money, and never be bored at all with any statistical information that might become available to you. Be bored only after you analyze it in relation to a media problem and then never forget to remember that you learned something from this petty work."

1) *Visit stations and meet people.*

"Travel and see America at every opportunity. Get to know people, different types of people, and try to meet as many as possible. People think differently in various parts of the country and it helps to know how to market products when you know people—and their thinking—in various geographic areas."

5) *Get organized.*

"If at all possible, get up for yourself a weekly time schedule which will allow you to get out from under the paper work and details and to pursue a better way to get the sales job done."

In addition to the outlined points above, Ennis would alert would-be media experts to the advantages derived from exposure to all types of accounts. A well-rounded education, says Ennis, is the fruit harvested from the many facets surrounding buying for different accounts. Ennis has handled accounts which covered this wide range of categories: airplane manufacturer, rubber products, petroleum, beer, coffee, liquor, chemicals, food, textiles, soap, insurance, pharmaceuticals, publishing, airlines, and firearms.

He also has a few educational words to pass along about what he calls "customer’s golf." "Speaking for myself," he says, "I feel that I am somewhat of an expert at customer’s golf in that I may always lose (the game) but it is infrequent.

(Please turn to page 60)
HOW NOT TO SELL RADIO

Just don't follow the elementary principles of selling, according to Robert K. Swanson, ad media manager of Ohio Oil, which used 130 radio stations during 1961.

The reasons why radio stations fail to sell themselves to advertisers often have nothing to do with whether the station is a good buy or not. A station (or its rep) commonly gets the heavy-tilt in media which isn’t observer some of the elementary principles of media salesmanship.

Such is the conclusion of Robert K. Swanson, advertising media manager of the Ohio Oil Co., marketer of Marathon petroleum products through 2,300 Marathon service stations in six midwestern states.

Swanson recently had an opportunity to spell out the specifics of this conclusion when his doctors prescribed four weeks of complete voice rest for an acute laryngitis condition.

The Ohio Oil executive continued to work and, since he couldn’t talk, he decided to prepare a series of typewritten questions to throw at visiting media representatives.

Ohio Oil dangles no mean lure before U. S. radio stations. Its ad budget for its Marathon gasolines (Super “M” and Mile-maker) and VEP motor oil will total more than $2 million this year. About $250,000 is allocated for spot radio programs and announcements. In 1961, Ohio Oil used nearly 130 stations in 80 markets. (T.v is a relatively minor factor.)

Swanson estimates that about 260 radio reps and radio station executives tried to sell their wares directly to the Ohio Oil Co. during the first 11 months of 1961. This doesn’t include the hordes of station and rep people contacting timebuyers at N. W. Ayer, Ohio Oil’s agency.

Swanson put four questions to station and rep people. Here are the questions and his conclusions.

1. Are you acquainted with Marathon’s marketing pattern?

It’s surprising, says Swanson, how few undertake “even the most basic investigation.

“In 1961 there were at least a dozen salesmen who had traveled over 100 miles to see us only to find out that The Ohio Oil Co. did not have Marathon service stations in their listening areas. Hard to believe—but it happened.

“A little leg work, plus a phone call or two, would have put them on the right track. Saved a lot of valuable time, and provided the necessary background information to inspire confidence and win the respect of the prospective client.”

2. What, specifically, are you trying to sell—and at what cost?

3. What information is available on the proposed sale—past history ratings, local information, etc.?

4. What, if anything, does your radio station plan to do to merchandise this program or spot schedule?

Robert K. Swanson (r) of Ohio Oil wrote out four basic questions above for reps during four-week period when he had acute laryngitis.
Swanson concedes this question seems elementary; yet, he points out, "too many" representatives of stations fail in this area.

"Many glibly discuss program details on spot schedules," notes Swanson, "without giving the basic facts to the potential advertiser." Swanson recommends a one-page typewritten sheet with itemized information. This sheet, he says, will later be on the advertising manager's desk to remind him of the material reviewed.

3. What information is available on the proposed sale—past history, ratings, local information, etc.?

In this area Swanson recommends a one- or two-page summary which can be expanded in discussion. He advises stations to stick to pertinent facts and not to try to "hoodwink" the ad manager or timebuyer. "Give them credit for a little intelligence.

"A case in point are the 'letters' written by local dealers demanding that such-and-such a radio station be used. An actual letter might carry some weight, but a pre-printed letter or a letter made up by the radio station and signed by the dealer, has absolutely no influence—and in many cases hurts the sales story.

"Thus, a major rule for all media representatives: be honest. Dishonesty or exaggerations of information may help make one sale—but will cost many future sales."

1. What, if anything, does your radio station plan to do to merchandise this program or spot schedule?

Few radio stations answer this question with anything but generalities like "a lot," or "we are considered the best merchandiser in this area." Swanson said.

"If the radio station is willing to cooperate to such-and-such an extent, they should say so," declared Swanson. "Do you send letters? Hold sales meetings? Say so! If not—admit it! No beating around the bush and no promises that cannot be delivered."

Obviously, Ohio Oil is satisfied that many stations do a good job. Otherwise, the company wouldn't be in radio. Among stations cited as doing a good job in this area are Bob Smith, administrative assistant to

(Please turn to page 61)
Queen newspaper ad, the exposure is too far removed from the time of the impulse purchase, i.e., while out driving, according to Goppman. He has similar feelings about tv for such a client, namely to reach people only at home is not direct enough.

Therefore, with the coming season Dairy Queen heads into its fourth consecutive year of total reliance on radio in Pennsylvania, where the buy takes in about 55 stations. (For the initial radio presentation to the Pennsylvania group, KDKA, Pittsburgh, personality Rege Cordic lent his sonorous voice.)

Dairy Queen is a national organization with 3,300 franchised operations. The franchise consists of a restricted area for each store plus a standardization of building, equipment, point-of-sale advertising and the know-how of operating a store specializing in "soft" ice cream products, cones, sundaes, malts, shakes, etc.

Franchise holders are organized by political subdivision, usually by state, for the purpose of fielding a unified advertising-promotion program. An ad agency needs the o.k. of the state organization's advertising committee, and ultimately of the state's operators as a whole.

The radio plan for Dairy Queen, first in Pennsylvania then Ohio, which has undergone a number of refinements since its inception, now shapes up this way: There are two categories of announcements—"traffic building" price-off promotions (30- or 60-seconds) during the week, and "name building" 10-second spots on the weekend. An estimated 28,000 spots will issue forth in the coming season, on behalf of some 270 stores in the two states. (Ohio stations also number about 55.)

Each week during the spring and summer, Pennsylvania and Ohio Dairy Queen franchise holders stage two-day price-reduction on a particular item or items, and during the sale's first day, the traffic-builder radio spots are aired. Complete with transcribed jingle and live-delivery information, these announcements are placed between the hours of 11 a.m., when the Dairy Queen stores open, and 8 p.m. Although the stores remain open until about midnight, the spots are cut off earlier in order to maintain a heavier concentration within a limited budget, rather than spread the spots too thin. And these hours include the heaviest traffic periods.

Previously Dairy Queen traffic-builder announcements ran during the day before the sale as well as the sale's opening day, but it was found that customers would come in right away, demanding the discount a day early, so prior advertising has been eliminated. As for the second day of a two-day sale, it is felt that the first day's spots should be enough to main-

because his agency buys stations calculated to get the widest coverage for each operator. For example, Goppman maintains that while driving around Youngstown, Ohio, a motorist and his passengers may get the message from one of the Youngstown stations on Dairy Queen's schedule, or from KDKA, Pittsburgh. Goppman feels this overlapping of announcements goes a long way toward building the impact by means of which radio exposure has buoyed up Dairy Queen sales.

Questioned as to the value of Dairy

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**Dairy Queen's Pennsylvania-Ohio radio drive**

**Prime purpose:** To reach listeners in autos and attract them to drive-in stores where impulse-buy refreshments are sold.

**Number of stations:** 110 (55 in each state)

**Frequency:** 12 to 24 per station per week

**Season:** Spring and summer

**Time of day:** Weekdays, 11 a.m.-8 p.m.; weekends, at various times

**Types of announcements**
- **"Traffic-building"** 30- and 60-second spots
- **"Name-building"** 10-second spots over week-ends

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**Please turn to page 61**
MOVING SERVICE

SPONSOR: Warwood Mayflower
AGENCY: Direct

Capsule case history: Finding a good program for a packing and moving firm, is not the easiest job in the world, but Bob Beall, local sales mgr. for WTRF-TV, Wheeling, W. Va., had no difficulty spotting the client's campaign on a program that more than serves the purpose. The program was House Detective, a 60-minute show featuring new homes, homes for sale, attractive real estate buys and other information for the prospective house hunter. Warwood bought participations in the show, with outstanding results. Commented Charles Kenamond of the firm: "We gained a 17% increase in our long-distance moving department during the first 10 months of 1961. Most of this increase is attributable to our advertising on House Detective." He pointed out that, over this period, the major burden of advertising was carried by the television show, since the budget was appreciably cut in all other media. "We feel that our business will continue to grow on WTRF-TV."

WTRF-TV, Wheeling, W. Va.

AUTOMOBILES

SPONSOR: Forest Hills Motors, Inc.
AGENCY: Direct

Capsule case history: Forest Hills Motors, Inc., is one of the largest new car agencies and used car dealers in the Northern Illinois and Southern Wisconsin area. This company recently held a 60-hour "Sell-a-Thon" which was called a "tremendous success," with complete credit going to the spot advertising campaign on WREX-TV, Rockford. "We sold 49 new and used car deals," said Robert White, general manager of Forest Hills Motors. "Over 90% of these transactions were obtained through the television viewing audience." White was enthusiastic in his evaluation of television, particularly as a medium for moving new and used automobiles. "Forest Hills Motors has always believed in the value of television as an advertising medium. The results of our "Sell-a-Thon" have strengthened our former confidence. The station has done a superlative selling job for us." As a result, the Rockford automobile dealer plans to place an even larger share of his ad budget in tv.

WREX-TV, Rockford

DAIRY PRODUCT

SPONSOR: County Line Cheese
AGENCY: Bansib Advertising

Capsule case history: A gold colored Country Cured cheese turned out to be a golden opportunity for the manufacturer and cheese lovers in the Ft. Wayne area. During a campaign placed on WANE-TV, Ft. Wayne, Ann Colone ad-libbed her way in commercial spots on her Monday-through-Friday 1:00 p.m. half-hour variety show, fed her guests the new cheese, then asked them for their on-camera opinions. On Jack Powell's Dance Date, Monday through Friday, 5-6 p.m., teenagers consumed large quantities of the cheese, and prize winners carried the golden bricks home. With the exception of a morning and evening spot, all announcements were ad-libbed by Ann and Jack. The Country Cured people had stored twice as much cheese as they thought they could sell: 33,000 lbs.—and at the beginning of the fourth week of the campaign found they were completely sold out. One top supermarket sold 750 lbs. in one two-day period alone. Said one exec.: "All could say 'smile and say cheese'."

WANE-TV, Ft. Wayne, Indiana

AUTOMOTIVE SUPPLIES

SPONSOR: Tulsa Midas Muffler Shop
AGENCY: Direct

Capsule case history: The Tulsa Midas Muffler Shop has-sponsored the Thursday 10 p.m. newscast on KOTV, Tulsa, since March of 1961. This is virtually the only advertising they did during the year. The wisdom of sending his message to a specific audience again and again has really produced results for Bob Walenta, the local owner of the Midas Muffler Shop. He reports that he has just had the best sales year in his history, and attributes a great deal of this success to the effectiveness of a consistent television program buy. As proof of this, during only one week in December over 150 people made a major purchase of the item advertised solely on KOTV the preceding week. This was not a special or bargain sale, merely their usual type of commercial featuring quality and service. These commercials are locally produced on video tape, and are of the institutions rather than the hard sell approach. The Midas Muffler campaign is currently running on KOTV on a year-long contract.

KOTV, Tulsa, Oklahoma
Presented here, starting at right, is the first portion of sponsor's semi-annual index. The revised format introduced in the first half of 1961 has been maintained, but with greater emphasis on cross-indexing and the use, wherever possible, of general descriptive references to guide the user directly to his source. Because of its increased length, the July-December portion of the 1961 index is being run in two issues of the magazine: the remainder will appear in the issue of 22 January. (Index for January-June 1961 was published 7 August and 14 August.) Where necessary, the 21 sections of this index have been further broken-down into separate sections on Radio and Television. (The section ADVERTISERS, however, deals with product-types in general, and their overall use of broadcast media: for specific tv and radio details see CAMPAIGNS & CASE HISTORIES, AND RESULTS.)

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JULY THROUGH DECEMBER, 1961

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NEXT WEEK Part Two of SPONSOR semi-annual index.
July-December 1961, will contain listing of articles in the following categories: Network, Station groups, newsmakers, programming, rep. firms, research, tv and radio results.
SPONSOR is doing things in 1962

10-PART EXCLUSIVE

“INSIDE THE TOP TEN SPOT AGENCIES” starting

5 February for 10 consecutive weeks

SPOT BUYS

TV BUYS

Humble Oil is lining up 20-25 markets for Enco, its division which operates west of the Mississippi. Contracts for 39 weeks or the balance of the calendar year are being made for local news, weather, or sports shows. Schedules are for three to five 10-minute programs a week in early or late evening. Agency: McCann-Erickson.


Socony Mobil Oil Co. has schedules of night minutes in 13 markets starting 1 February through 30 September. Agency: Ted Bates. Buyer: Dick Waller.

Corn Products, on behalf of Nucoa, has nighttime minutes and breaks in 13 markets for 10 weeks starting 15 January. Agency: Dancer-Fitzgerald-Sample. Buyers: Doug Flynn and Joe Campion.

Durkee-Mower, Lynn, Mass., is going into a host of markets on behalf of “Marshmallow Fluff.” The five-week campaign has a 5 February start date. Time segments: minutes in kids’ shows. Agency: Richard K. Manoff. Buyer: Len Ziegel.

J. H. Filbert, Baltimore will promote Mrs. Filbert’s margarine for six weeks starting 29 January in several markets. Time segments: day and late night minutes. Agency: Young & Rubicam.


RADIO BUYS

Sterling Drug, New York, is in 14 markets for the first quarter of the year for adult Bayer Aspirin with more markets to be added later for children’s aspirin. Time segments: minutes. Agency: Dancer-Fitzgerald-Sample.

Pall Mall is going into some 33 markets in early March for two weeks. Agency: Sullivan, Stauffer, Colwell & Bayles.

Tetley Tea Co., Greenwich, N. Y., went into several markets on 8 January for 11 weeks. Agency: Ogilvy, Benson & Mather.

American Chicle Company is in nine markets for 26 weeks on behalf of Dentyne chewing gum. Agency: Ted Bates.
Dorothy Shahinian is now asst. to Donald Leonard, v.p. and media dir. at F&S&R. . . . Melita Skalberts has been placed on Scott's Soft-Weve at JWT. . . . Selma Grosswirth named media dir. of L&N's newly formed wine-and-spirits div. She was previously media director of Lawrence Fertig & Co., which became part of L&N 1 Jan. . . . Elsie Rossi was made media mgr. of the wine-and-spirits div.

Ben Pettick of Product Services discussed with reps the impact of television on viewers of all age groups, at the Pen & Pencil last week. "I have a five year old daughter," said Pettick, "and she won't even eat candy cigarettes unless they're filter-tipped."

Sam Brownstein, general mgr. of Prestige Representation Organization, had lunch with Jack Levens of Ted Bates at Vincent & Neal's Hampton East, and showed him his station list. Since PRO does not accept stations in the top 50 markets, Brownstein told him: "If you look at the list through a magnifying glass, Jack, the markets get bigger."

At W. E. Long Adv. in Chicago, Russell Gilbert, who was dir. of media and research, was appointed asst. dir. of adv. In turn, Russell Rynerson, asst. media dir., became media dir. . . . W. J. McEdwards has been made adv media mgr. for the Simoniz Co., Chicago. Previously, he'd been with NBC net sales and Tatham-Laird as a.e. and asst. dir. of media. . . . Dick Werner, formerly with Kudner and L&N, was named dir. of research and media at Blanchet & Lewis.

(Please turn to page 48)
looking for a big one? They don't come much bigger than Outdoor advertising! In fact, Outdoor might just be the big idea you've been looking for to make you look bigger in your client's ever-watchful eyes. When his message goes outdoors, it's up there big and bold in glorious color, larger than life. It's right out in the marketplace where everybody can see it (research shows 94% of car-owning families see your poster 21 times each month). The impact is sensational, the exposure is tremendous and...
of all, the cost is low. Outdoor advertising actually costs one-tenth to one-fifth as much as most primary media! Way from the crowded printed page and overloaded airwaves, your client's message always gets “preferred position,” just three minutes away from the cash register. Outdoor is truly the marketer's medium. Call your Outdoor advertising representative or local plant operator—he's full of ideas about how you can use Outdoor imaginatively. Get the idea?
timebuyer's
corner
(continued from page 45

Caley Augustine of WIIC, Pittsburgh, at the Grinning Restaurant with buyers from Riedel & Freede, spoke of Tommy O'Malley, the 11-year-old boy who found a bank bag filled with $25,000 in ones, fives and 10's on the streets of Pittsburgh several years ago and went to the police with it. WIIC's news unit interviewed the boy and his family, and asked his father what he thought of his son's deed.

"All I can say is," said Mr. O'Malley, "I'm proud to have such a fine, honest, clean-living, good-thinking idiot of a son."

Rep Memo: Kevin O'Sullivan to HR&P from Independent Television Corp. . . . Ed Ryan another addition to HP&R, leaving Crosley Broadcasting . . . Russ Barry to Chicago office of CBS Television Stations National Sales, from WBBM-TV, Chicago . . . Al Hazelwood appointed mgr. of Vernard, Rintoul & McConnell in Dallas. He was formerly mgr. of KSWO-TV, Wichita Falls, Tex. . . . At Katz, New York: Scott Donahue, who's been acting as eastern tv sales mgr., named v.p. for tv sales . . . Michael Membrado, previously assistant tv sales manager, made eastern tv sales mgr. . . . Frank McCann moved from the sales staff to become eastern tv asst. sales mgr. . . . Oliver Blackwell made director of audience development. He was assistant sales manager . . . In its Chicago office: Bob Rohde became asst. tv sales mgr. for western stations . . . Joe Hogan named assistant tv sales mgr. for eastern stations . . . At Katz, Los Angeles: Gerald Jones made mgr. of the local office leaving the San Francisco tv sales staff.

Marie Coleman of Donahue & Coe told reps at the Envoy Restaurant about a small agency whose accounts have a limited ad budget, and to economize the agency even produces its own commercials.

"They had to get out a travel commercial with a wintertime locale very fast," said Miss Coleman, "and on the day of the shooting, the script was so bad, the account man went into a rage and tore it up into hundreds of little pieces. But it didn't go to waste. They used it for snow."
General Electric with full sponsorship of G-E College Bowl and General Electric Theater; Westinghouse with a series of full-hour drama programs; Remington Rand with alternate sponsorship of Gunsmoke; J. B. Williams (Universal Appliance) with participations in Password, House Party, The Millionaire, The Verdict Is Yours and other daytime shows. Recently Motorola was a co-sponsor of The Power and the Glory and Carnegie Hall Salutes Jack Benny.

At NBC, the Radio Corporation of America is co-sponsor of Walt Disney's Wonderful World of Color: Singer has one-third of Dr. Kildare; Westinghouse has full sponsorship of new specials and Philco has minute participations in several nighttime programs.

It is also evident that a powerful drive will be made by national spot reps to divert some of the appliance maker ad money from network tv as well as from magazines and newspaper co-op deals. This is borne out by the thinking of John H. White, national tv sales manager of HR Television, Inc., who urged that station reps concentrate "on getting the large appropriations that are going into magazines and in many areas into co-op advertising." According to White "most of the money that heretofore found its way into spot tv has been siphoned off into the network shows of individual appliance manufacturers.

"It's the intention of the spot industry to reclaim some of this business through the efforts of TVB and the efforts of the individual sales development departments of the national spot representatives," White insisted.

James F. O'Grady, executive vice president of Young Television Corp., noted that the appliance industry has been notoriously poor as tv spot users. He said the only major company which used spot during the past season was Frigidaire, and it bought both nationally and locally via distributors to avail itself of the local rate. O'Grady said Westinghouse and Philco did some co-op advertising in scattered markets around the country.

"It seems to me the ferment and tumult in the appliance industry might be reflected in increased national tv spot schedules," O'Grady told sponsors. "With all the fresh, new marketing thinking emerging from this industry, appliance men are much more likely to recognize the immense values and sales results of national tv spot."

The discount houses, among the greatest mass merchandisers in the land, are becoming the most aggressive, the most virile local users of the tv media. TVB recently revealed more than a dozen examples of discounters, from coast to coast, who are making admirable use of television to sell appliances and other merchandise. As Stephen Masters, president of Masters, Inc., and head of the National Association of Discount Merchants, recently declared: "No channel of distribution has developed at a faster rate in modern retail history than the discount department store. And the past few years are only the beginning. The next five years will set marketing people back on their heels."

With sales of an estimated $1.1 billion in 1961, discount stores will have passed mail-order and variety stores in volume, according to TVB. More items to sell, less personal salesmanship, rapid turnover and other factors have made it necessary for the discounters to look to television to reach customers, according to TVB. In commenting on what has been described as one of the greatest revolutions of the 20th century, Norman F. Cash, president of TVB, observed that "competition will continue to grow and the diversification of products and stores will continue."

"I would predict that the day may not be too far off when we will even have discount new car dealers selling all makes," Cash observed. "As in any revolution, the times call for new ways of doing business. The selling revolution calls for new ways of reaching the public—more advertising and better advertising. As the medium which has helped spark the change, television is also the advertising force which can enable any advertiser to meet the new challenge."

The discount houses have spread to virtually every corner of the union. The three best known discount department stores in the East—Masters, Korvette and Two Guys From Harrison—were reportedly doing an annual volume of about $67 million in 1955. In 1960, the estimated volume of these three low-margin operations was approximately $320 million—

(Please turn to page 55)
Now, for the first time in television history, timely on-the-scene coverage of significant, drama-packed Governmental hearings is available through the medium of a brand-new weekly hour-long show, United States Hearing Highlights.

Television’s greatest hours in the past are best remembered for comprehensive coverage of the Kefauver Crime Hearings, the McCarthy Hearings, the Labor Racket Hearings. Vitality important hearings such as these are being conducted constantly throughout the nation. . . . And now Hearing Highlights will be on the scene to bring to you and your audience an hour-long weekly condensation of the most dramatic, most significant moments of Your Government in Action . . . Informing the American people on critical issues affecting all their lives.

Hearing Highlights is television reporting at its best—with a Pulitzer Prize-winning Capitol Hill newsman providing the “know-how” that projects this show far above the routine news reporting slot. Pulitzer Prize Reporter Clark Mollenhoff serves as both editor and commentator of Hearing Highlights. Mr. Mollenhoff, one of America’s top award-winning newsmen, has—in addition to the Pulitzer Prize—been the recipient of the Raymond Clapper Memorial Award, the Heywood Broun Memorial Award, the National Headliner Award, three Sigma Delta Chi Awards and the John Peter Zenger Award.

Mr. Mollenhoff, of the Washington Bureau of the Cowles Publications (Look, the Des Moines Register and Tribune and the Minneapolis Star and Tribune), was awarded the Pulitzer Prize—journalism’s highest honor—in 1958 for his explosive expose of labor union racketeering, a series of articles which touched off the now-historic Senate Labor Racket hearings. His knowledge of behind-the-scenes Washington, his long experience in Governmental reporting make Mr. Mollenhoff a “natural” as commentator and editor of this no-holds-barred brand of Governmental news coverage.

An Action-Packed Series of Award-Winning Stature

Hearing Highlights has an audience-proved format—a fast-moving, provocative behind-the-scenes show that will provide new entertainment and information dimensions for your 1962 programming. It is an appealing weekly package for sponsors; a show that lends prestige and stature to both sponsor and station.

Hearing Highlights is not a re-run of old film clips from past hearings. Each week during 1962, Hearing Highlights cameras will be on the scene at important Government hearings, recording on film and tape for your audience the controversy, the legal and legislative sparring, the humor, the grave and momentous decisions generated by these proceedings. And each Sunday, these highlights will be available to you while the hearings still are important news, fresh news.

Hearing Highlights has no cast of actors; no make-believe plot. The cast of Hearing Highlights is comprised of real-life people—high officials of our government . . . leaders of our military . . . distinguished legislators . . . leaders of business and industry . . . men and women from all walks of life who suddenly have been projected into the news by the machinery of Government as it maintains its continuing vigour over the freedoms of our land and our people.

Hearing Highlights Cameras Are Ready to Roll

The first filming by Hearing Highlights will start on January 23, 1962 at the opening of the Federal Communications Commission’s investigation and study of Radio and Television Network Broadcasting.

Film and tape highlights of this important hearing will be available for Television and Radio on Sunday, January 28, 1962.

And, this is just the beginning! Mr. G. Bennett Larson, producer of Hearing Highlights, and Mr. Mollenhoff already have scheduled for their cameras an impressive list of hearings during 1962 . . . providing the authentic backdrop for dramatic weekly reports of what the watchdogs of our Government are doing to safeguard our freedoms and keep America strong and secure.

This timely, brand-new show will bring new audience-building strength, new informative entertainment to your 1962 program schedule. And you can buy this full-hour program at the cost of what a first-class half-hour show sells for. Hearing Highlights already is receiving the overwhelming endorsement of leading broadcasters, legislators, government officials and educators. It will pay you to investigate the reasons why Hearing Highlights promises to be the brightest new show for 1962!

For further information contact
G. Bennett Larson or William L. Clark

Jefferson Suite, 1200 16th Street N.W., Washington 6, D. C. Telephone: DIstrict 7-4707
WASHINGTON WEEK

Many changes have taken place in attitudes of regulators and legislators with respect to tv programing since the Barrow report was issued by the FCC: whether opinions among FCC commissioners have changed may be clarified by their questions when the networks have their innings in the programing segment due to begin on 23 January.

The Barrow studies began in a climate of doubt as to whether the networks might not have too much control over programing on tv, along with too much control over the time of the nation's tv stations.

This central question has been complicated, if not weakened, by doubts as to whether sponsors and ad agencies exert too much control. This proposition came to the fore and was weakened in its own turn by the question of whether talent agencies might not be increasingly more powerful—and too powerful—in the fields of production and programing.

The Justice Department already has its talent agency investigation in the Grand Jury stage in Los Angeles. Highly secret proceedings are looking into whether it will be possible to obtain an indictment alleging monopoly over talent, probably extending into control of air time through control of talent and specific programs.

Networks and sponsors have been long-time whipping boys with respect to radio and then tv programing. It was natural that the network inquiry would broaden into a new contemplation of alleged sponsor control. It will be this question which, if anything, takes some of the heat from networks. However, the talent agency angle—if it explodes into actual indictments—long after the networks finish testifying before the FCC, could steal some thunder from FCC findings.

Meanwhile, the Commissioners could not have insulated themselves from changes in this picture of Washington interest in programing, even if they wanted to. The questions they throw at network witnesses will clearly illustrate the angles which are troubling them.

The networks will naturally defend themselves against allegations made in earlier chapters of the network probe, and will present exhaustive cases in their own favor. But the real significance may lie, instead, in the questions which Commissioners throw at them. These questions could not only indicate their thoughts about the network position, but might reveal how they stand on that old bugaboo of sponsor control of program content.

Advertisers have much more to worry about in the Federal Trade Commission Colgate-Ted Bates decision than might appear on the surface.

Colgate will appeal, but no court decision could wipe out the full significance of the FTC decision. The five commissioners, in an unanimous decision, set down new and more rigorous rules for tv advertising generally.

The decision of the court may be confined entirely to whether shaving a piece of glass and calling it sandpaper is “harmless puffing,” or false and misleading advertising in violation of law. At most, the decision will contain general statements about what is “harmless puffing.”

Meantime, the FTC has gone on record as banning a long list of usual ad practices, previously considered perfectly reasonable and legal. Whether or not the sandpaper decision stands, the FTC precedent will be largely unshaken. The Commission will definitely be tougher in the future. Of course, sponsors would undoubtedly take future

(Please turn to page 53)
Don’t be surprised if a major syndicator announces a program production deal with the War Department for a documentary special or series on communism.

It would be loaded heavily with impressive production credits and—more significantly—could reflect a new syndication diversification tendency, namely, non-broadcast, non-theatrical, military production.

Background to the brass’ call for film: to standardize its position on key issues, which would prevent individual officers from handing down private opinions as though they were government policy.

One of the most important developments in syndication to stations recently has been the growth of cooperatives and film clearing houses such as TAC, a division of Trans-Lux.

TAC v. p. Robert Weisberg notes there are already 35 programs ready for telecast and 100 will be available by the end of the year. The programs specialize in special informational, educational, and cultural subjects.

Latest to join TAC are KGO-TV, San Francisco—as a producer—and WRAL-TV, Raleigh, both as producer-subscriber, plus WTRF-TV, Wheeling; WTAR-TV, Norfolk; WFAA-TV, Dallas; and WLAC-TV, Nashville, as subscribers.

As of last week there were a total of 23 subscribers signed with TAC, and a total of 21 producers, some of which also are subscribers.

These are predominantly major market stations.

Seven Arts’ Volume III of post-1950 Warner Bros. features gets off the ground with an initial sale to WCAU-TV, Philadelphia.

MGM-TV this past week also advanced its recently-released second group of post-1948 MGM’s with sales to KMOX-TV, St. Louis; KLZ-TV, Denver; WZKO-TV, Kalamazoo; KONA-TV, Honolulu; WMTW-TV, Poland Spring, Me., and KOLO-TV, Reno.

Incidentally, Seven Arts also sold Volume I to KRNT-TV, Des Moines, and Volume II to WINK-TV, Ft. Meyers; WTVP, Decatur, and KID-TV, Idaho Falls. plus its Looney Tunes cartoons to KID-TV, KMSP-TV, Minneapolis, and WCCA-TV, Columbia.

Tv Marketeers expects to have The Flying Doctor, with Richard Denning as a first run series in syndication in 1962.

It reports these other December sales: Sea Hawk to WGAL-TV, Lancaster, plus a total of 11 station sales of Waterfront, Dr. Hudson’s Secret Journal, and Mayor of the Town.

Storer Programs has released Divorce Court for daytime stripping.

Sales manager Jacques Liebenguth believes it’s the only full-hour syndicated series specifically aimed at women.

Show is already stripped in Atlanta, Chicago, Cleveland, Los Angeles, Miami, and Salt Lake City.

Banner Films will syndicate additional episodes of A Way of Thinking, with Dr. Albert Burke.

The tape series, off WNEW-TV, New York, already is in 48 markets.
FILM-SCOPE continued

Robert M. Weitman has been appointed v.p. and studio chief of MGM, stepping up from v.p. of tv operations, where he has been for about two years. It's the first case of a tv man raised to top studio level.

Meanwhile, over at Paramount, Ezra R. Baker has resigned as Eastern head of the tv commercials department.

Entry deadline for the Third American Tv Commercials Festival has been set for 15 February.

Awards will be made 4 May in New York and the winning commercials will then take to the road for showings in Chicago, Toronto, Dallas, and Los Angeles.

A special feature of the competition this year: five regional councils of judges for the East, Midwest, Southwest, West Coast, and Canada.

WASHINGTON WEEK

(Continued from page 51)

adverse decisions to the courts if they are given any tangible encouragement in the sandpaper case.

The networks will be pushing their cases with particular ardor in the FCC hearings beginning 23 January: they will be looking over their shoulders at the Senate Commerce Committee, which is waiting for conclusion of these hearings to begin consideration of a network regulation measure.

The House Commerce Committee, which contains several members most anxious to see the networks come under FCC control, does not at present have plans for hearings on the subject. If the Senate should approve such a bill, however, it is certain the Harris Committee would do its best to advance the measure.

Sponsor control of programs will undoubtedly be a major feature of Senate Committee hearings, on the theory that networks are not now regulated and that sponsors allegedly have too much to say about what goes over the networks. This set of propositions is added to the one holding that networks in turn control most time of most stations. And the mathematics used comes out with an answer that they must regulate networks, if there is to be any effective regulation of stations.

This is not necessarily the present thinking of the Senate Committee, but it appears likely that the hearings will produce an effort to make it so.

Sen. Dodd's Juvenile Delinquency subcommittee hearings on sex, crime and violence on tv prepare to return to center stage.

Here again, an effort has been made and will be made to pin blame on sponsors and sponsor control.

Dodd contemplates new hearings involving Hollywood tv film program producers—four of which have already had films and other material subpoenaed—probably within two months.

Rep. Manny Celler (D.,N.Y.) also re-enters the Washington broadcasting picture: folding of two Los Angeles daily newspapers have reactivated his interest in control of the media of communications.

He announced he will probe the L.A. development, but only as a part of his continuing interest in such questions as whether newspapers should be permitted to own radio and tv stations.
Michigan Avenue scuttlebutt has it that McCann-Erickson is zeroing in on the United Airlines account, now with N. W. Ayer and worth about $6 million.
McCann did a massive research job on the airlines business when it was among the bidders for the American Airlines budget.

Looks like a ticklish situation over commissions looms between reps and their Boston stations over the Ballantine account.
Gene Del Bianco, who, with Esty support, was recently set up as Ballantine media-merchandising "agent" in that area, has advised Boston rep offices that he'll do the buying direct for Ballantine's needs.
What the reps have yet to find out: whether contracts and billing will be cleared through Esty, New York.

One of the tv networks appears to have this price policy on program cost revision.
It'll entertain a reduction in price request if the account involved has but one agency, but it'll turn a deaf ear to the suggestion if the account has a stable of agencies.
Seems the network would rather have the request come direct from the account.

There's very little chance of any major American rep setting up an international division for some time.
Among those that have contemplated the idea is Katz.
Said Gene Katz when queried about the prospects last week: "Once a year we take a look at the prospects and then come to the conclusion there isn't enough involved to make it exciting. The income from one added medium-sized U.S. market would more than equal the commissions that might be had from all international tv billings."

Don't be surprised if the Bates-created commercials take on a different image generally during 1962.
It's already happening in connection with Anacin. The anvil-pounding may soon be replaced with the soft sell of fluttering butterflies as the central pictorial motif of the headache remedy's story.
This concept, tagged Slice of Life and framed around family narratives, is being tested in a couple markets.

For some oldtime Madison Avenue programing people Carlo deAngelo, pioneer radio director who died last week, will always be identified with one of the classic ripostes of the business.
The riposte climaxed a spate of hard words during a program rehearsal between deAngelo and one of Broadway's shining musical comedy stars over the inclusion of what was deemed a blue gag in the script.
Sneered the performer: "How do you know what's right? I've got $4 million."
Retorted deAngelo: "But I've got four friends."
Postscript: deAngelo next week was off that show.
APPLIANCES
(Continued from page 49)
more than 450% increase.
Masters has pointed out that more than a third of all appliances sold in the United States last year were sold in discount outlets. "In fact, over 90% of the electric appliances sold in New York City in 1960 were sold at a discount," Masters said.

Today there are more than 600 large discount centers operating in the United States, according to Masters. "These self-standing discount centers, many of them running well over 100,000 and 150,000 square feet in size, have large parking lots and sell everything a person could possibly want," Masters said. "Some units even operate their own gasoline stations on these lots, and sell gas at a nice discount. Many of the large discount centers are averaging six, eight, and even 10 million dollars a year in volume. The total number of discount stores in the U.S. certainly exceeds 3,000 and may now have cached 4,000 units."

Significant in Wall Street and other financial centers is the fact that such retailing giants as Woolworth's, the May Company, Allied Stores, etc., are beginning to enter the discount merchandising field. Said Sanford C. Bernstein, manager of the corporate finance department of Oppenheimer & Co., members of the N.Y. Stock Exchange: "At present, 30%-after-tax-return is not exceptional for discounters. This is triple the return available in traditional forms of retailing and a very attractive return for any investment in American industry. Because of this unusually fine return, giant's will be created. It is no surprise that Wall street wants to know more about the men who are making this exciting industry tick. The capital is becoming available."

The marketing revolution took a new turn in the latter part of 1961 when Philco Corporation launched a merchandising plan called "Instant Dividend." Those in opposition to the plan, and they are growing daily, quickly dubbed it "Instant Decision." Known as the "cash-register tape plan," it enables a customer to buy any of Philco's major electronic household appliances through a once-buying arrangement key to odd purchases. This is how the ID plan works in a specific instance:

Say, a customer selects a Philco appliance, with normal carrying charges coming to $200 under the plan. Once her credit is okayed by the dealer, the appliance is installed in her home. She also gets a special member's identification card. Then, each time she buys groceries and other items at a participating supermarket, the check-out clerk certifies her cash register tapes with her member's card. At the end of each month she shows the tapes to the supermarket. If these total $182 for the month, she is credited with a full $10 monthly payment toward the appliance purchase. If the tapes come to less than $182, she pays in cash the difference between the allowance for her total purchases and $10. These allowances are made clear in her ID membership literature. For example, if her purchases average $130 a month (reportedly normal buying for a family of four) her tapes entitle her to a credit of $7.15. Instead of paying $10 that month she pays only $2.85 in cash toward her monthly payment. If she continues to buy at this rate of $130 monthly she ends up by paying only $57 in cash for the purchase of her 1ID appliance.

Philco as a manufacturer and a number of dealers who have latched on to the ID idea insist that this new marketing plan may revitalize appliance and electronic goods in the United States.

"We firmly believe that ID sales benefit customers, Philco dealers and distributors, Philco itself and our whole industry," Bowes, manager of the consumer division, declared. "Nonsense" is the sharp reply from a number of dissidents. Opposition to 1D and variants of the plan has come from such groups as the National Appliance & Radio-Tv Dealers Assn., several rival manufacturers and the Pittsburgh Better Business Bureau which urged housewives to examine all angles of 1D before signing on the dotted line.

Nonetheless, no one is underestimating the power of 1D and its ability to engender customer loyalty. The recurring question, which few have been able to answer satisfactorily, is this: how much does the 1D plan cost? Nobody, according to Super Market Merchandising, one of the leading weekly publications in the field, wants to reveal the answer to have a network of service stations this question at the moment. "Our own guess is that it's not much more than for trading stamps," the publication observed. "Some might call it folly for companies who have been committed to trading stamps for years to take on another burden just as heavy or heavier. Yet it makes sense, although it's a little weird. For the truth of the matter is that trading stamps have been equalized. Now that practically everyone is in it, it is as standard a part of costs of operations as labor costs. The fact that A&P has come aboard in several states proves the point. So what's left? Double stamps? Triple stamps?"

No sooner did Philco tie-up with the Thorofare Markets in Pittsburgh than the 1D plan started to zoom in other parts of the country. But as indicated above, the fur began to fly soon after. Appliance Associates, an appliance dealer in Pittsburgh, brought suit against Philco and the supermarket chain for violation of the antitrust laws. The Federal Trade Commission also began an investigation of the tape plans. Observers in Pittsburgh said over 3,300 appliances were sold through Thorofare Markets in the first six weeks of operation.

One of the first to throw cold water on the 1D plan was Victor P. Joerndt, president of the National Appliance & Radio-Tv Dealers Assn. "Even assuming that there is no increase in the price of food as the result of this plan, it still ties the customer's hands, in so far as shopping for food bargains goes," Joerndt declared. "As any housewife knows, judicious shopping of various supermarkets—buying one special here and another there—can result in savings of more than $2 off the household's weekly food bill. I believe that once these facts are known to the public, food tape plans will fall of their own weight."

Bowes predicted that by the summer of 1962 1D will be in full swing. He said Philco has no intentions whatsoever of selling direct to supermarkets, thereby sidestepping distributors and dealers.

Meanwhile, the appliance industry, both on the manufacturing and retail level, is going through a heavy readjustment. The industry predicts there'll be a 5% increase in 1962 from the 1961 level. Accordingly, broadcasters see in this prediction decidedly more business for tv.
THE TWO FACES OF
It's one of the enigmas of the human mind that most men who sell advertising do not "buy" their own philosophies. They have another face for this occasion.

Tho there are exceptions, of course, (and we number some of them among our clients) the broadcast industry, as a whole, is a perfect case in point. Last year it "sold" over $2,200,000,000 worth of radio and tv time. It "bought" an estimated 7-million dollars worth of trade paper advertising; an expenditure of about one-third of one percent of total sales. It may have matched that expenditure for local advertising—bringing the grand total up to two-thirds of one percent.

It advocates the concept that industry should allocate three to five percent for promotion but it "buys" about 20% of what it "sells".

We wonder what would happen to the broadcast industry, itself, if other industries used their ratio. Thank Heaven it's not likely.

But more important—we wonder why more broadcasters do not realize that if they can do so well with so little, what an enormous potential there actually is out there—and what successes might be achieved if the industry "really believed" in advertising and allocated the same budget for themselves that they so loudly proclaim for others.

The stakes are a piece of $10,000,000,000 (ten-billion) more American dollars.
THE DURABLE SEX

(Continued from page 31)

what it will of that!"

What image of herself does the American woman respond to most
warmly? Roberts said there is no pat answer to this question. "She
does not, however, enjoy herself as a housework drudge," Roberts empha-
sized. "But she does react positively
to commercials in which she is shown
to as a busy, versatile, jill-of-all-trades — bursting with managerial
know-how, guarding her family's health, running a busy suburban household
with no visible exertion."

As one would expect, younger and
older women (SRC arbitrarily makes
53 the dividing line) react somewhat
differently to feminine portrayals in
commercials. According to Roberts,
older women are more easily swayed
by maternal authorities than their
juniors and respond more positively
to the "career girl" presenter no longer
in her prime but still slim and attrac-
tive (because she represents an
attainable ideal?).

"On the other hand, very youthful
presenters/personalities do their best
among women of a like age and out-
look," Roberts said. "Presumably,
older women cannot bridge the gulf
of years and identify with maidens
on whom the dew is still fresh."

Frankel, certified in two mental
health professions, psychology and
psychiatric case work, observed that
the American female population sees
in the sophisticated suburbanite
image "a successful self-assured woman
who has no psychological conflicts
about her femininity.

"Having thus established in the
suburbanite image a clear feminine
identity, the female audience now has
an idealized figure available which
offers them the promise of successful
womanhood by purchasing the
attributes of the suburbanite symbol," 
Frankel said. "Through the repeti-
tive techniques and unconscious as-
sociation, the object that is adver-
tised is inseparable from the ideal-
ized woman in the commercial.
Therefore, to buy the object is to
unconsciously become to oneself the
desirable idealized woman."
The suburbanite image in adver-
tising is also sufficiently pliable in
order to permit a good deal of pro-
jecting by the female viewer. Frankel
noted. "The suburbanite is a com-
posite of so many different desirable
personality attributes and situations
that there is literally something avail-
able for everyone." Frankel said.

"The symbol of suburbanite is seen
as happy, self-assured, comfortable,
successful, poised, sophisticated, a
lady, sexually exciting, romantic,
youthful, clean, worldly, cultured,
popular, ageless, slim, stylish, orderly,
efficient, and accepted. Almost any
unmet female would find a potential
home for fulfillment in this large as-
sortment of desirable traits."

Frankel insisted that this fulfill-
ment would apply not only to individu-
als but to clusters of women organ-
ized around income group and/or
age group.

"Living out the prototype of the
suburbanite woman meets personal-
ity needs for self-esteem on a time
limited basis. Inasmuch as it con-
tinually creates new hungers that
need year round feeding," Frankel
explained. "In this sense, advertise-
ing achieves its objectives by psycho-
logical manipulation of emotional
needs."

Dr. Feldman agreed with his col-
league that in recent years the image
of the well-groomed suburban house-
wife at lunch in town or parking her
late model station wagon has been
very widely used—and used, it ap-
ppears, to good advantage—in tv com-
mercials.

"In general, the suburban house-
wife symbol has greater appeal for
those women in the lower middle
income groups and those who are her
contemporaries, though of course
there are exceptions," Dr. Feldman
observed. "In our culture, we tend
to depend upon our contemporaries
for guides to our own behavior. This
brings about a sensitivity to the ac-
tions and aspirations of others, re-
sulting in a behavioral conformity
and a dependence upon the approval
of others. The suburban housewife
has become the embodiment of the
universal needs for love, security,
and happiness. The mass media of
communication have been greatly in-
strumental in endowing her with
these virtues and have as a result cre-
ated a symbol with which many
American housewives can identify."

Identification can also be a two-
edged tool, Scherwin's Roberts points
out. How does one avoid getting
wounded with the wrong end of it?
Roberts asked. One should, there-
fore, ask oneself three key questions
about planned commercials, he said.

The questions are: Is someone or
something featured in the commer-
cial with which the viewer you want
to reach can identify? Is there some
dangerously negative possibility
about that someone or something?
If the commercial's approach does
not depend on identification, is there
some alternative clearly-thought-out
approach (convincing demonstration,
persuasive mood) that will motivate
the viewer to choose the product?

"When commercials are planned in
the above terms and in the light of
those more specific points related to
the product that can be brought out
through audience-testing, identifica-
tion stops being 'just theory' and
pays handsome dividends," the
Scherwin researcher declared.

Despite the complexities of the
quest, ad researchers will continue to
concern themselves with the all-im-
portant self-image of the American
woman. They hope to have more
luck in their researching safaris than
the man on Madison Avenue who was
asked: "How's your wife?" His an-
swer was, "As compared with
what?"
Commercial commentary (Cont. from p. 20)

Over and beyond these there are dozens within the industry who just plain don’t like networks—because they are big, because they are influential, because they are sometimes difficult and arrogant.

Heaven knows that this is a natural reaction! In all my business years I think I have fought more often and more bitterly with network executives than any other single group (including ad clients).

They are by no means perfect, and no one in his right mind can possibly justify every practice and decision made by ABC, CBS, and NBC in the course of a given week—or even in 24 hours.

But—and this is the crux of the matter—the question of option time is far too serious to be decided on the basis of personal pique or legal emotionalism, or out of some silly, sentimental notion that abolishing it would free the poor, heroic, little local station man from the bondage of the big bad wolf.

It should be decided calmly, analytically, with thorough, expert knowledge of what is involved, and of what will be best for the public, the industry, and the advertisers which support it.

The case for option time

The case for option time is simply this: it has made possible every major contribution which American broadcasting has ever made to the American public. And I mean that literally.

Study the history of the industry—you will quickly find it didn’t amount to peanuts until the networks were formed in the late 1920s.

You will also find, if you are an economic realist, that broadcasting did not begin to build real financial stature until, through the invention of option time provisions in the early 1930s, it could assure national advertisers of national coverage, without “blank spots.”

No important advertiser, then or now, would buy a national medium that couldn’t guarantee to deliver, say, Chicago or Boston.

Today the entire structure of modern television rests on the keystone of option time clearance. It is the programs which are financed by the networks and national advertisers which make possible all other tv benefits—including profitable spot and local sales as well as the best news, information, and cultural programming.

Abolish option time clearance and what happens? Inevitably it becomes impossible to sell network programs. If you don’t believe this I suggest you talk privately to executives of such companies as P&G, General Foods, Lever, R. J. Reynolds. They are understandably shy about making loud public statements. But they’ll tell you the score.

And what if network programs cannot be sold? The entire tv edifice begins to crumble—at first slowly, then faster and faster—and with it all real hope of future program improvement.

In such a disaster everyone would suffer. The networks probably would face ruin. Tv station would be confronted with an impossible program task. Advertisers would have to be content with a sharply reduced efficiency in their No. 1 sales medium.

But of all groups it is the public who would really take it on the chin. And that is why the forthcoming FCC hearings hold such high drama. Will the enemies of the networks succeed in scuttling them? Will the commissioners, having heard the evidence, take steps to slaughter the network goose?

Goose-like it often is, and highly exasperating too. But don’t forget—it does provide tv’s golden eggs. And killing it won’t help. 

SPONSOR

is doing things in 1962

10-PART EXCLUSIVE

“INSIDE THE TOP TEN SPOT AGENCIES”

starting 5 February for 10 consecutive weeks

SPONSOR • 15 January 1962
SYNDICATION

(Continued from page 34)

network affiliates and independent stations the opportunity to be selective in order to meet the program demands and requirements of local markets."

The CBS Films and NTA re-entry into first-run release is accompanied by announcement from MGM—which released no new half-hour product in 1961—that its Zero-One, being readied in England, should see U. S. television screens in 1962. But Zero-One, as of this writing, may not be put into syndication in this country, as some stations and agencies had anticipated. Scheduled to begin its run on the BBC in early spring, Zero-One will be given U. S. network first refusal before syndication plans are finalized.

Fourth item on the optimism chart is optimism indeed. It's the contention, hope, procrastination, or simply fancy—all depending on your point of view—that the networks might release some prime time periods within the next year or two. Some trade observers believe that government pressure, plus public awareness and eventual disgruntlement, will alter the prime time picture. Still fresh in the minds of syndicators, of course, is the Gunsmoke situation. For a time last year CBS stations had the 7:30-8 p.m. Tuesday slot. But when the network decided to run the half-hour Gunsmoke repeats (re-titled Marshall Dillon) on an "electronic syndication" basis in this time period, not only did stations lose the Tuesday time but the Saturday 10:30-11 p.m. as well, when Gunsmoke itself was extended to an hour. And syndicators lost their two most important slots on CBS stations.

Among the major syndication figures who see light on the horizon is M. J. "Bud" Rifkin, executive vice president in charge of sales for Ziv-UA. Rifkin contends the strong possibility that the networks may choose—as the better part of economic valor—to give up control of some of the expensively maintained prime evening time at a net gain to themselves and a comparable benefit to their stations.

"As a hard fact of economic life," says Rifkin, "there just isn't enough gross national distribution of goods to support three networks, all committed to program and sell the present allotment of prime time periods. In the event of their choosing to give up control of some of their prime time, more time and advertising opportunity will open to local and regional sponsors seeking the richer texture of advertising in the program area, rather than in spots and participations which now can be their only exposure in prime time."

So, 1962, both syndicators and station groups maintain, has started with four entries on the plus side of the ledger. But if their disposition to glean rays of hope should be punctured by further setbacks, the emotional damage will not be annihilating. "After all," said one syndicator, in summing up past, present, and future, "when an industry has been as hard-hit as ours, where else do we go but up?"

TIME, TOIL, TALENT

(Continued from page 36)

that I do not find out the big (media) problem."

"There's no such thing, however," he grins, "as 'customer's poker.'"

Seated in his Fifth Avenue office where the decor leans heavily towards the functional rather than to an out-and-out campaign to woo eye-appeal, Ennis looked back, for the sponsor editor, over the years to some of the events in his career which helped bolster his know-how. "It was," recalls Ennis, "while I was assistant account man working on the Tide account (then making its debut via selected media to area markets) that I first learned the importance of testing markets to discover how much of a share of them you could expect with a reasonable ad investment." He adds, "it was then that the magic of marketing hit me."

Central to John Ennis' professional philosophy is his conviction about the inseparableness of media and marketing. "Impossible," he explains, "for me to describe the media function other than as an adjunct of marketing."

It's Ennis' belief that marketing training or experience is invaluable to the media man. In order to select media smartly, he says, you have to understand the market for any given product—its current characteristics and its predictable future potential.

Prerequisite for the media person is an ability and recognition of the need to interpret sales opportunities or problems—essential because every product has its own profile, and each individual making up the market has his own profile. "When the two can be matched, you are nearly certain of being on target," says Ennis.

Many other elements, of course, must be considered in a comprehensive market-media analysis, Ennis says, covering the full range of human buying behavior and even such conditions as climate, local laws, geography. "And no media man should forget the American housewife—sometimes a little foolish at buying Christmas presents for her husband, but still the most astute advertising manager," says Ennis. whose Irish humor breaks out when least anticipated in a little rash of whimsy.

"If we place ourselves in her mood, visualize the potential buyer of any product type, for that matter, before we try to build a media advertising program, then I feel that over-all media plans can be closer to hitting their marks."

Knowledge of these and related concepts, by no means exclusive to media work, comes from the training of toil and time, Ennis avers, with the lucky addition, now and then, of talent; that is, the skill and wisdom of those around you.

The talent Ennis refers to in this instance is Bryan Houston, who, says Ennis, accelerated for him the regular process of experience. "Only once," he claims, "did I make the mistake of asking an account group how they would like to use media for a particular product; then I learned something from the boss."

The lesson: to find out about the product beforehand with regard to competitive pricing structure, distribution, sales force strengths by state etc. "In brief," Ennis advises, "be forearmed with facts or foredoomed to delaying frustrations."

Another lesson Ennis picked up along the way, one which holds a high ranking spot on must-know list, is illustrated best by this somewhat spiritual definition by Webster of the word "medium": "A medium is a person supposed to be susceptible to supernormal agencies and able to impart knowledge derived from them or to perform actions impossibly without their aid."

These words, Ennis says, teach
that one of the media buyer's greatest assets is sound quarterbacking from account management, including both client and agency principals involved.

Another point which evokes strong feelings from Ennis is the business of asking questions. "It's very important," he says. "In this vicissitudinous life, product A, with a top share of the market might, for example, slump to third or fourth place in a few months' time. When this occurs, the media man must ask questions, thoroughly analyze or backtrack to find out the reasons for the loss of popularity." In so doing, he may discover techniques for salvaging the situation; at least he will gain knowledge ("if he still has a job in which to use it") that will be profitable the next time around. In too many cases, Ennis says, it is learned too late that selectivity of media was neglected for weight of media.

A native of Homesdale, Pa., Ennis is married to the former Ann Flood, a registered nurse, who, he avows, is his most ardent press agent. At least when it comes to golf, his favorite sport. "No matter how many times I shoot 122, to her I'm just an older Sammy Snead," he relates with a broad grin. Mrs. Ennis' stock answer, regarding her husband's prowess at hitting the little ball around the green, it seems, is "Oh, John, why he shoots in the low 80's."

The FRC&H media director and his wife are parents of two young sons: Brian, aged 11, and 8-year-old Gary. The four Ennises reside currently in Queens Village, N. Y.

Would Ennis advise his youngsters to follow the footsteps of their father into ulcer-ridden Madison Ave.?

"Why not?" asks Ennis. "Is there a more challenging business than advertising? Media, specifically?"

With an agility which betrays his World War II adeptness as a B-17 gunner in the 8th Air Force, Ennis moved around his office, lifting papers here, putting them down there, during an interview with a sponsor editor last week. Pointing a ball-point pen at the editor, Ennis recalled still another meaning that the wickle Mr. Webster holds forth for the word "medium"—"that which lies in the middle."

This too, Ennis concedes, tends to describe the media department's rela-

**DAIRY QUEEN**

(Continued from page 39)

source of information about discount sales.

Elaborating on the sales picture, Goppman points out that the Pennsylvania and Ohio groups have experienced substantial increases, and the dealers freely attribute much of the credit to radio. By way of illustration he explains that yearly meetings of the respective state organizations used to consist of discussion by the dealers as to which medium to use. Now, says Goppman, the subject for debate is how to use radio, i.e., which stations to buy, which items to feature for discount, the timing of the sales, etc.

In creating copy for Dairy Queen radio announcements, Goldman & Shoop maintains simplicity, to avoid complications that could set in due to varying tastes of different areas. Pitts- burghers, for instance, have been found to prefer vanilla by a four-to-one ratio over all other flavors. Other sections, on the other hand, reportedly go for chocolate nearly as much as vanilla.

**IRE SHOW**

presenting

"THE GOLDEN AGE OF ELECTRONICS"

March 26-29, 1962

The New York Coliseum

... part of the

International Convention of the IRE

The Institute of Radio Engineers

1 East 79th Street • New York 21

Members $1.00. Non-members $3.00. Age limit: over 18
Tv hasty
(Continued from page 10, col. 3)
indicates that our direction is the right one."
Rich pointed out that government, audience, broadcasters, and advertisers all had different aims and ob-
jectives in approaching tv.
He concluded, "What we're really seeking, all of us, is a balanced achievement of our goals. In one sentence we hope to make the best possible television fare profitable and in the interests of the entire community."

LUCKY 13 NIGHT was held for Boston timebuyers by WGAN-TV, Portland, Me., and Blair-TV. All guests got $100 (in play money) to try their luck at the tables

SOFT SELL approach was used by WDAU-TV and WGBI, Scranton-Wilkes-Barre, which invited agency executives to a week-long series of early morning meetings to meet the new gen. mgr., William P. Dix (second from r), at HR offices. Bonus: coffee, donuts, 'n' glamorous prizes

COMMENDATION for his support of the United Community Services fund of Omaha is presented to KETV, Omaha, newscaster Lee Terry (l) by UCS chairman Philip A. Gass

POLYNESIAN PARTY was the entertainment plotted by KBIG, Los Angeles, to celebrate the opening of its new studios. A seaplane shuttled Los Angeles execs.

Advertisers
The acquisition of Burry Biscuit Corp. by The Quaker Oats Company, in negotiation since last July, was completed last week.
The cookies, biscuits and wafers company will be operated as the Burry Biscuit division of QQ, under the direction of its founder and long-time president, George W. Burry. Quaker Oats exchanged 306,972 shares of its common stock for BB's assets.

Returning to daytime network tv this spring, California Packing Corp. has
planned a 52-week schedule which includes "Houseparty" and several other CBS TV afternoon shows.

The San Francisco-based producers of DEL MONTE brand foods will also continue its use of selected spot radio and TV. The overall advertising budget for 1962 is estimated at around $7.5 million, with McCann-Erickson handling all domestic and foreign activities.

PEOPLE ON THE MOVE:

David L. Rand to executive v.p., board member and a principal of Teenform Inc. and its affiliated companies . . . Richard C. Beeson to group product manager in charge of advertising, merchandising, sales and packaging of Wildroot Cream Oil and Halo Shampoo . . . John Neale to assistant advertising manager of P. Ballantine & Sons . . . James H. Gruber to assistant manager for point-of-sale and promotion activities at Borden's Milk & Ice Cream Company . . . Jay Gottesman to director of marketing at Barricini Candies . . . William T. Suit to advertising vice president at Revlon.

Agencies

Predicting an all-time high of $50 million in total 1962 billings, Charles E. Claggett, president of Gardner Advertising, pointed to a prosperous past year.

Among the developments he cited:
- Expansion into the overseas market through acquisition of a major interest in Basil Butler Co., Ltd. of London.
- Acquisition of seven new accounts totaling some $7 million.
- Introduction of four new food products.
- Reorganization of the marketing department.

Robert J. Reardon, with Leo Burnett for the past eight years as vice president and associate copy director, has joined Clinton E. Frank, Chicago,

YEAR-END REVIEW was after-dinner conversation at the Columbus, O., office of Peoples Broadcasting Corp. Sales and station mgs. at the table (far side, l to r) are: Elmer Smith (WNAX, Yankton, S. D.), Herbert E. Evans (PBC pres.), Arthur C. Schofield (ass't pres.), A. G. Ferrine (WMNN, Fairmont, W. Va.). Near side (l-r): Glenn Jackson (WTIM, Trenton, N. J.), Bob Donovan (KTVT, Sioux City, la.), Andy Edgerton (WRFD, Worthington, O.), Ross Felton (WMNN), Bob Forker (WGAR, Cleveland). In the back: Joe Bradshaw (WRFD), Don Sullivan (KTVT), John Ransbarger (ass't treas), Richard Mall (PBC), Carl George (WGAR)

EN YEAR CLUB at Henri, Hurst & McDonald welcomes two new members. The stalwarts oth belong to the agency's audio department: Lee Randon, director of tv/radio and Peg Oaty. Presenting awards are pres. Martin Zitz (l) and executive v.p. Thomas R. Chadwick (r)

GIFTS for the blind children at the Western Pennsylvania School were the price of admission to the Pittsburgh Radio and TV Club Christmas party. Enjoying the fun with a pretty model are men from Pittsburgh stations

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as creative director, senior vice president and member of the executive committee.

The appointment is part of a general management re-alignment which also included: Bowman Kreer, formerly creative director, named director of client services; Philip E. Bash, senior v.p., named director of marketing services; Hill Blackett Jr., director of administration; M. Wayde Grinstead, chairman of the agency's Plans Board.


New quarters: The address is the same—135 So. LaSalle St., Chicago—but N. W. Ayer has moved into new and larger offices with fully equipped TV facilities for closed circuit . . . Powell, Schoenbrod and Hall Advertising, formed in Chicago some seven years ago, has opened a New York office in the Time and Life Building.


James P. Felton, vice president at Foote, Cone & Belding, to Seaboard Finance as v.p. and director of advertising and public relations . . . Theodore M. Eleston, Jr., to president of Moore & Bellows . . . Theodore G. Heck to director of information services at N. W. Ayer, Philadelphia . . . Harvey M. Andersen, Jr., to director of marketing at Wade Advertising.

Associations

The NAB Code Authority, which strictly enforces the prohibition against liquor advertising, absolved KBEA, Mission, Kan., of a willful or gross violation.

After broadcasts made on 29 November and 6 December, the Kansas Alcoholic Control Board suspended a liquor store license for advertising on the station. The copy contained the single mention of the word "liqueur" and used the word "Liquor" only as part of the name of the store.

In announcing that no disciplinary action would be taken against the station, director Robert D. Swezey said the broadcasts actually took place before NAB dissemination of a new code interpretation that the word "liquor" can't be used even in mentioning the name of a store.

Secretary of State Dean Rusk and FCC chairman Newton Minow will be the highlighted speakers at the first public affairs-editorializing conference sponsored by the NAB, 1-2 March.

Purpose of the conference: to provide practical advice on legal and ethical responsibilities in broadcasting editorials.

Arrangements are under the supervision of Howard H. Bell, NAB vice president for industry affairs.

This 'n' data: The Georgia Assn. of Broadcasters reached a 200-member milestone with the enrollment of WPEH, Louisville . . . The Hawaiian Assn. of Broadcasters elected Perry W. Carle, general manager of KOOD, Honolulu, 1962 president.

Tv Stations

Television is the first advertising medium to sell fashions to mass audiences, according to Howard P. Abrahams, TVB vice president for local sales.

He told the annual meeting for the National Retail Merchants Assn. in New York that (1) TV fashion shows reach new customers previously untouched by invitational shows or newspaper advertising, and (2) with advance taping, it is also possible to merchandise the program in newspapers, windows, and other promotional vehicles.

Start date for the new Washington TV series, "Hearing Highlights" is 23 January, according to producer G. Bennett Larson.

A weekly, 60-minute show packaged by the Washington, D. C. Television & Radio Program Service, the program is filmed and taped, up-to-the-minute reports of important governmental hearings of the week, for Sunday broadcast.

First program will deal with the FCC's network investigation. Pulitzer Prize reporter Clark Mollenhoff is editor and commentator of the new show.

Marking BBC's expanded activitie
In the world market, BBC-TV Promotions, until recently responsible for all overseas operations, has been renamed BBC Television Enterprises.

The new department will handle overseas sales of tv programs, purchase of programs from abroad and the development of business relations with other tv organizations, co-productions and foreign language programs for overseas use.

Ronald Waldman continues as general manager and G. del Strother, until now sales manager, has been elevated to assistant general manager.

Kudos: Dave Murray, news director of WTAE, was chosen "The Man of the Year in Communications" by the Pittsburgh Junior Chamber of Commerce.

PEOPLE ON THE MOVE: Irwin Siegel to account executive at WBMM-TV, Chicago ... N. Thomas Eaton to news vice president at WTIC stations in Hartford ... George P. Moore to vice president-sales manager at WRGP-TV, Chattanooga ... Irving Gross and Edward Dillon to account executives at WNEW-TV, New York ... Milton D. Friedland to vice president of Plains Television Corp. ... John McClay to special assistant to the president at WBC ... Herbert B. Caham to general manager at WJZ-TV, Baltimore ... L. T. Knight to vice president-general manager at KODE-TV, Joplin, Mo. ... Pat McCallion to sales manager at KOOL, Phoenix ... Ted Ooley to sales manager at KVIP-V, Redding-Chico ... Keith Swinehart to national sales director of hasta Telecasting Corp., Fresno ... Ted Deatherage to station manager: KVIQ-TV, Eureka, Calif.

Radio Stations

Motorists average 56 minutes of daily car-radio listening, according to a RAB report circulated last week.

The study, based on some 1400 personal interviews with drivers and their passengers, was conducted by the independent research firm of R. H. Bruskin Associates. Other highlights:
- Virtually all (97.2%) of car radio owners are regular listeners.
- Car-radio listening averages six hours and 34 minutes weekly.
- More than four out of five new cars are sold with radios.
- In 1949, only 12.1 million cars were radio equipped. By 1965, RAB estimates the number will be 65 million.

National spot radio gross time sales declined .78% for the first nine months of 1961 over the same period in '60, according to SRA.

The estimated nine-months total for 1961 is $147,950,000, calculated on the total 1960 FCC figure of $202,102,000.

Happy anniversary: Butter-Nut Foods is celebrating its 15th consecutive year as a sponsor on WCCO, Minneapolis-St. Paul, having launched the association in 1947 with the "Man on the Street Show."

Station at sea: When Seaman Dick Stanley bragged to his fellow sailors that his home town radio station, KNEW, Spokane, was the "best," they wanted proof. So Stanley wrote the station asking for a tape and got one using the current best records, station jingles and jokes. Since then, the tape has been played on the PA system of the USS Whitfield County LST in Japan and now a regular series of tapes will be sent to the boys, compliments of KNEW.

Expansion: The Western division of Resort Market Radio Group crossed the Pacific Ocean to include KULA, Honolulu, raising the station total to eight. At the same time, J. A. Lucas Co., which represents the group, opened sales offices in New York, Chicago, and Detroit in addition to its Los Angeles home office.

Retired: D. C. "Clem" Sperry, advertising manager of Oklahoma Time and Supply Company and originator of the "alternate sponsorship" of newscasts on stations throughout the company's operation area, retired the first of the year.

PEOPLE ON THE MOVE: James P. Storer to assistant general manager at WJW, Cleveland ... Tom Shanahan to sales-program coordinator at WRIT, Milwaukee ... Ed Stern to commercial manager and Gene Goodson to account executive at KEYS, Corpus Christi ... Larry Buskett to sales manager at KRLA, Los Angeles ... Jean Ensign to manager of WVIP, Mount Kisco ... Jack C. Brussel to senior sales representative at WJBK, Detroit ... David Bolton to general sales manager at WIBG, Philadelphia ... John Hickox to local sales manager at KOIL, Omaha ... Sherod Rouser to general manager of KOME, Tulsa ... Bruce Schneider to promotion manager at WIBV, Belleveille, Ill. ... Raymond L. Schreiner to general manager at WBCI, Williamburg, Va. ... James A. Mudd to assistant general manager of WIZZ, Streator, Ill. ... Kenneth M. Curto to general manager at KFRE, Fresno ... Donald H. Goldberger and Buxton L. Johnson to account executives at WPBN, New York ... George E. Dail to vice president in charge of sales and Joseph M. Hoppert to programming vice president at WCMS, Norfolk, Va.

FM multiplex stereo set sales in the San Francisco Bay Area reached 25,000 units during 1961.

Encouraged by the sales figure, KPEN, which began the area's only stereo schedule on 10 August, is expanding its stereo programing to essentially the entire broadcast day — 9 a.m. to 12 midnight, Monday through Saturday, and from 11 a.m. to midnight on Sunday.

Other stations in the Bay Area are expected to begin stereo operation early this year.

General Electric, through its local distributor, the Commercial Electric
Company, ran a week-long saturation campaign on WTOL, Toledo, purchasing all available spots on the station.

Heralded as a giant step forward for FM broadcasting by the station, the campaign marked the first time in Toledo that an FM outlet posted a “sold-out” sign.

Kudos: Roy V. Whisnand was elected to the board of directors of the Concert Network, owners and operators of WBCN, Boston, WXCN, Providence, WHCN, Hartford and WCN, New York.

Networks

CBS TV counters the recent NBC communique claiming the latter’s leadership in the nighttime ratings race (8 January SPONSOR, p. 57) with the National Nielsen report for the 4-week period, 26 Nov.-17 Dec.

Figures for the entire period show CBS garnered a 19.7 rating, ahead of NBC with a 18.9 and ABC with a 15.6.

The figures are for the average minute, 6-11 p.m. Monday through Sunday.

The picture presented by NBC, which portrayed CBS as the third network, is distorted, according to CBS, as it deals only with week two of the 2 December report and covers only 24 markets.

Mutual Broadcasting System ended 1961 with affiliations in 97 of the top 100 marketing areas of the country.

Outlining other MBS gains during the past year, president Robert F. Hurleigh attributed the sharp metropolitan-market rise (11 stations) to the demand by listeners for more news and public affairs.

Other MBS steps forward: (1) a nine-station rise (from 28 to 37) in the next 50 markets. (2) a six-station increase (from 27 to 33) in the 151-200 market group.

New affiliate: ABC radio network has moved its Denver affiliation to KBTR, the station purchased early last year by TV Denver, Inc. from the Star Broadcasting Co. In October John C. Mullins purchased William Zeckendorf’s interest in TV Denver and converted the title to Mullins Broadcasting Co., which also owns KBTY, the ABC TV affiliate in Denver.

Tv sales: The “Danny Thomas Show” has been renewed by General Foods for the 1962-63 season on CBS TV.

Programming notes: Taking time out from traditional network rivalry, CBS TV devoted the 12 January “Calendar” show to the 10th anniversary of NBC’s “Today” show. Dave Garroway, former host of “Today,” made guest appearances on both shows.

With an eye to the future, CBS TV previewed two programing events: (1) a pilot is now in the works for a co-production series with Ziv-UA starring George C. Scott. The drama show is slated for 1963-64. (2) “Alfred Hitchcock Presents,” which got its start on CBS in 1955, will return to that network next fall in a 60-minute format.

Kudos: Three NBC executives had reason to be proud last week, collecting honors for their respective achievements. Thomas E. Ervin, vice president and general attorney since 1953, was elected to the Board of Directors; Peter B. Kenney, with the network in a variety of positions since 1956, was elected vice president, Washington; Robert E. Kintner, NBC president, was selected for the Patriotic Service Award, for outstanding achievements in the field of news and public affairs programming.

Representatives


Film

TV Marketers closed out a highly successful first year of operation according to president Wynn Nathan December sales included: “Waterfront” sold to WAVE-TV Louisville, WFIL-TV, Philadelphia WGL-TV, Lancaster, WEWS, Cleveland, KTVI, St. Louis.

“Dr. Hudson’s Secret Journal” to WXEX-TV, Petersburg, Va., WLWC Columbus, WTCN-TV, Minneapolis KTVI, St. Louis.

“Mayor of the Town” to WJZ-TV Baltimore, and WLWC.

WGL-TV also purchased “Adventures of the Sea Hawk.”

Seven Arts started the new year with the sale of its third volume of post ’50 Warner Brothers features to WCAU-TV, Philadelphia.

Other sales reported include: Volume I to KRNT-TV, Des Moines, an Volume II to WINK-TV, Ft. Myers, Fla., WTVP, Decatur, and KID-TV Idaho Falls.

The package of 191 Looney Tune cartoons were sold to KID-TV, KMSF TV, Minneapolis and WCCA-TV, Columbia, S. C.

Trans-Lux TV Corp. has added WABC-TV, New York, to its list of stations for “The American Civil War,” the 13-episode, 30-minute series produced by Westinghouse Broadcasting Company from the original Mathew B. Brady photographs.

The show will debut on the flagship station 21 January, 4:30-5 p.m. It was written, produced, and directed by Roy Meredith and William Kaland. Narration is by Allyn Edwards.
Public Service

The highly controversial issue of allowing television and radio coverage of governmental hearings got a thumbs-down opinion from Rep. Richard Bolling (D., Mo.). Appearing on WTTG-TV, Washington, on "The Mark Evans Show," Bolling, a member of the House Rules Committee, said: "We would do better in terms of the country's interest if we did not have television on hearings... Hearings are designed to elicit information for the people who have to mark up the bills, who have to decide what kind of a bill is going to be reported out. Under certain circumstances, in certain committees, we might have more of a road show than an attempt to elicit information." He did support the televising of regular sessions of Congress, however.

* Public service in action:
  - WLIB, New York, which has been conducting a vigorous editorial campaign on behalf of Senator Watson's secession bill requesting funds for tenement repairs, assembled petitions and memorials to Governor Rockefeller urging enactment of the bill.
  - WWIL, Ft. Lauderdale, turns over its facilities every Saturday morning to a group of some 25 teenagers who present an hour-long "Like Young" show. Of, by and for teenagers, the show covers a variety of topics from weather to panel discussions on teenage marriage. Projects now in production include a documentary on space travel.
  - WSB, Atlanta, ran a hard-hitting campaign to stimulate the vaccination of the city's children against polio and got the Fulton County Meda Society's annual award of appreciation for its efforts.
  - WABC, New York, inaugurated a round-the-clock snow alert. Storers in greater N. Y., nearby Jersey and Connecticut will be formed about special closings due to weather conditions which may disrupt normal school schedules.

As an added service, D.J. Herb Oscar Anderson will announce ski conditions in Central Park and lower Yonkers... for sub-novice and scaredy-cat skiers.

Kudos: KABC-TV was cited by the Los Angeles City Council for its third annual "Chucko's Show for Toys for Tots"... John F. Box, Jr., managing director of the Balaban stations, was named to the executive committee of the 1962 "New March of Dimes" in greater St. Louis... WGN, Inc., Chicago, got the highly coveted "Mike Award" of the Broadcast Pioneers Foundation for "distinguished contribution to the art of broadcasting, and in recognition of pioneering in the art, the science, and in service to the public."

Station Transactions

Scripps-Howard Broadcasting Company has bought WPTV, Palm Beach from the Phipps Broadcasting Stations for $2 million.

Pending FCC approval, the new owner will erect a 1,049 ft. tower west of Lantana, Fla., with a power of 100 kw, designed to give WPTV a signal from Ft. Pierce to the north, to the southern tip of Miami.

WSBT-TV, South Bend, obtained FCC approval for a new, taller antenna and tower, which, the station says, will make it the most powerful tv station in Indiana.

The new tower will be 1,047 feet and the power increase will be from the present 265 kw to 480 kw. Target date is 15 June.

Equipment

Chrono-Log Corp., Broomall, Pa., has installed its Sequential Television Equipment Programmer (STEP) at WTVR, Richmond, Va.

An analysis of station break switching requirements at the station revealed that the majority could be handled by the use of 16 separate sequences. These 16 sequences are permanently pinned into five STEP pinboards and the proper sequence to be used is marked on the operator's log, allowing for automatic video and audio switching.

New v.p.'s: Three executives were elected vice presidents at General Electric Company—Hershner Cross, general manager of the radio and television division, Dr. Charles E. Reed, general manager of the chemical and metallurgical division, and Charles V. Schelke, general manager of the International General Electric division.

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only serious buyers will learn your identity

We do not send out lists. Every sale is handled on an individual basis. You are revealed only to serious, financially responsible buyers.

BLACKBURN & Company, Inc.
RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.   CHICAGO   ATLANTA   BEVERLY HILLS

James W. Blackburn   H. W. Cassill   Clifford B. Marshall   Colin M. Selph
RCA Building   Financial 6-6460   John C. Williams   Beverly Hills, Calif.
Fédéral 3-9270   Chicago, Illinois   1102 Healy Blvd.,

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onsor • 15 January 1962
Raymond F. Henze, Jr., was appointed the vice president of the New York office of Bernard Howard & Co., station representatives. Previously associated with the John E. Pearson Company for ten years, Henze was president and director of that company until its sale, when he was named manager of the New York office. The appointment is, according to president Bernard Howard, part of an over-all expansion plan which included the recent opening of offices in Los Angeles and San Francisco.

John McClay has been named a special assistant to Donald H. McGannon, president of Westinghouse Broadcasting Co. Currently general manager of WJZ-TV, Baltimore, McClay will assume duties in the New York office of WBC, as well as field assignments. Before joining WJZ-TV in March, 1959, he was general manager of KYW-TV, Cleveland. He had also served as program manager in Philadelphia for both WPEN and WCAU-TV before joining WBC in 1956 as assistant to the vice pres. in Cleveland.

John Brigham has taken on a new post at television manager of the San Francisco office of Peters, Griffin, Woodward. He replaces John Sias who has resigned. A veteran spot broadcasting executive, Brigham was most recently television account executive in the New York office of PGW. Prior to joining the rep firm, he was associated with WCBS-TV in New York and Edward Petry. He was also previously with WMCT, Hartford. In his new post, Brigham will report directly to Lloyd Griffin in N. Y.

David Bolton, local sales manager of WIBG, Philadelphia, has been promoted to general sales manager, succeeding James P. Storer, who is being transferred to assistant general manager at WJW, Cleveland, another Storer station. Bolton began his radio career in 1956 when he joined WIBG as a time salesman. Previously he had been associated with Domn Bennett Productions, a television firm, and Penn Fruit Company. He was named local sales manager at the Philadelphia station in 1950.
The seller’s viewpoint

Arthur Murrellwright is sales manager at WROC-TV, Rochester, N. Y. He has been with owner Veterans Broadcasting Co. for 12 years, the first four as announcer. Veterans once shared Rochester’s channel 10, using call letters WJET-TV, with another company operating as WHEC-TV. Last fall, however, Veterans bought WROC (AM & TV) channel 5, from Transcontinent, selling its half of channel 10 to WHEC-TV. Murrellwright began his broadcast career at age 19, spending his first 15 years in the field as an “itinerant announcer.” After four years in the Air Corps he settled in Rochester.

It pays to spend generously on your news department

Does an expensive news department pay off in dollars? Not a new question, yet one continually debated in the profit and loss circles of any TV operation.

We’re assuming, of course, that this “expensive” department is delivering better than average returns in the way of ratings. (If it isn’t, you have personnel problems you’d better solve in a hurry!) But the buying centers of New York or Chicago couldn’t care less about your costs of delivering a rating point. Their only interest is in the cost of BUYING that rating.

Thus it is possible, in many markets, that more must be spent on operating the news department than can possibly be returned in direct revenue due to that devilish spectre called cost-per-1,000. When this condition exists, isn’t his sufficient reason for paring the cost to make expenses more in line with potential revenue?

NO! Because dollar values of your news department extend considerably beyond its direct sphere of influence. His department, more than any other, provides a way for you to impress the buying executive in your community.

There are three mighty important points always to remember when it comes to local TV advertising:

1. Many decision-making executives are not extensive viewers. (They have neither the time nor the inclination to spend sedentary hours in front of the box.)
2. It’s the EXECUTIVE who makes the decisions on what and where to buy advertising—not his work force.
3. The executive’s TV viewing habits are strongly oriented towards news.

Make your own survey. Ask the big man which is his favorite TV station in your area. Then ask him which station he watches for news. By far the greater majority of the time these two will be identical. To the “executive” the station image is largely determined by the news department.

From here the step is small to the station that’s going to get his business, or which can best influence him into going into TV if he has not yet done so. When you have an outstanding news operation, your sales force has built in acceptance with this man. Even if the rating services don’t give you top position.

This executive really doesn’t want to believe ratings anyway—mainly because they reflect the entertainment tastes of a broad base, and not tastes at the “club.”

You all know the old gag about the businessman who refused to advertise on Saturday afternoon because “everyone was playing golf then.” Take advantage of this somewhat ridiculous facet of human nature—reverse it to your own advantage.

Have a better than good news department. Not just to impress the FCC on your next report. Not just to get good ratings so your rep can keep busy handling the “ransom” business. Not just to serve the community better—although this is an interesting sub-division of programming philosophy.

But have a good (even expensive) news department for the very concrete, substantial, hard-headed and productive reason that this is the best way to get your story before the decision-making advertising executive in your community.

You’ll find that when you do this, you also have his advertising.
Editorializing and the advertiser

Every week's mail brings to our offices here at SPONSOR dozens of fresh examples of vigorous, hard-hitting editorials by the nation's radio and tv stations.

Unquestionably the editorializing movement, spurred in no small part by both the FCC and the NAB, is growing in power and momentum. On 1 March in Washington, the NAB will hold its first all-industry editorializing conference. Broadcaster interest in the subject has never been as high.

But what, if anything, does this editorializing effort mean to the national, regional, and local advertisers who use the air media?

We suggest that it can mean a great deal. But the real benefits can come only through intensive study by an agency's media executives and timebuyers.

Certainly the fact of editorializing—whether or not a station engages in it—should be a consideration in any determination of spot schedules.

Even more important, however, is the kind and quality of a station's editorializing output. Regular, well-researched, and ably-delivered editorials which deal in specific and constructive terms with local problems are certainly an indication of a station's closeness and importance to its own community, and constitute a valuable plus over raw ratings and audience figures.

We urge media men, and ad managers too, to pay particular attention to what station representatives and station managers themselves have to say in their sales presentations about editorializing.

You will find that editorial techniques, subjects and quality vary considerably throughout the country and that, in a few instances, editorializing efforts are so sporadic or innocuous as to be almost meaningless.

But from the best examples of station editorial work you will be able to learn many important facts about the market under consideration, and about the standing of the station in its own community.

By all means listen to the editorializing story.

10-SECOND SPOTS

Sees the bright side: WNBC, New York, morning man genial Jim Lucas told one about a guy who complained to his friend that airplanes play havoc with his tv picture.

"Oh, no," replied the other, "I like the planes, I think they're fine."

"Why is that," queried the first guy.

"Because they're ours!"

First things first: At the Haggerty-Smith press conference, Howard K. Smith was asked if he had a title for his new ABC TV weekly news program (Wed. 7:30-8 p.m., EST). He replied that they had not yet thought of one, and added:

"Among my friends who write books, the ones who come up with a good title first and then start writing rarely finish their book."

Sharp tongue: Speaking of program titles, when word got around that sardonic comedian Jack E. Leonard might be heading up his own tv show, one observer suggested calling it Insult Along With Jack.

Left-handed gift: Jackie Gleason's New Year's gift to restaurateur Toots Shor, who recently opened his new eatery; a "care package" accompanied by a note reading, "Dear Toots, I know you won't get time to go out to eat."

Which way'd they go? Rare is the New Yorker magazine issue minus a cartoon blast at tv. One of the latest depicts an empty-chaired living room with its tv set tuned into a posse the leader of which is yelling, "They went that-away," while pointing toward the living room's door.

Everybody out of the pool!! Why did Alfred Hitchcock decline the Indian Government's request that he make a motion picture there?

"Because they wouldn't let me float a body in the Taj Mahal pool."

Down by the riverside: There's a good deal of buzzing about the St Louis account exec who wanted to see his wife in something long and flowing. Seems he threw her into the Mississippi River.
When The Homestead—featuring Ethan Allen Early American furniture—opened a new store for Atlantans, it scheduled WSB Radio. And WSB got results! Our sales have been so far above expectations that we are revising our advertising budget upward. This means we will be spending three times as much on WSB,” declared Robert B. Eckert, President of The Homestead. Local advertisers have tested and proved WSB Radio’s selling power. You can profit by their experience on the 50,000 watt “Voice Of The South!”
THE DAY
a man came home

If this man looks familiar, it's because he is.

Steve Allen is looking at a scene from his boyhood. Soon Chicago will look at Steve and with Steve when he comes "Home Again." That's the name of the new series WBKB will initiate this winter.

Another home town boy who will attempt to recapture his past is Archibald MacLeish, prize-winning poet, public servant and well-known educator. From time to time we hope other famous Chicagoans will come "Home Again."

"Home Again" is warm, full of heart. It's humorous, sprinkle with chuckles. It's thoughtful, laced with nostalgia.

It's typical of WBKB's over-all programming in that it is differ-

That's the sort of television station we run here in Chicago. It comes naturally to us because of the "Climate of Creativity" that pervades the studios and offices of Channel 7.

Are your clients taking advantage of WBKB's "Climate of Creativity"?

A GOOD CHICAGO HABIT

WBKB CHICAGO'S CHANNEL 7

America's most exciting network!

An Owned and Operated Station of the American Broadcasting Company - A Division of American Broadcasting-Paramount Theaters, Inc.
WHY WE DON’T BUY TV BY THE NUMBERS

More and more clients are finding they can reach special audience targets via television

How to predict the future of a network tv show

The ‘Big Five’ techniques in radio copy

Is there a ‘tilt’ to network tv?

DIGEST ON PAGE 4
KTTV WINS ROSE PARADE RATING SWEEPSTAKES FOR 7TH CONSECUTIVE YEAR!

- With a choice of 5 of the 7 Los Angeles TV stations carrying the spectacularly beautiful Tournament of Roses Parade, Angelenos traditionally choose KTTV. KTTV's 34.0 average share of audience, with a rating high of 21.0, almost doubled the nearest competition.*

  Significantly, the KTTV total audience exceeded the combined audiences of the two network stations carrying the event.

- What clearer indication could there be of viewer preference for KTTV coverage of major Southern California events! Through the years, KTTV has built this audience loyalty by carrying more local "live" events than any other station in the country. Spectacle...sport...tragedy...human interest...when something important happens in Southern California...people depend on KTTV to be on the scene.

*Special Arbitron survey of Rose Parade viewing on January 1, 1962.

KTTV

5746 Sunset Boulevard, L.A. 28, Calif.
Represented Nationally by Blair-TV
...to cover Michigan!
Just as important as that other ski is Michigan's 2nd TV market...that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities...3,000,000 potential customers...821,000 TV homes (ARB November '61)...served exclusively by WJIM-TV for over 10 years.

WJIM-TV
Strategically located to exclusively serve LANSING...FLINT...JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA
WDBJ-TV Brings You the News About Palmy Western Virginia!

The prosperous Western Virginia market keeps making news with its rapid industrial growth. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes in Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For an ideal test market, you’re right to use Roanoke and WDBJ-TV.

New Building for fast-growing Poly-Scientific Corp. at Blacksburg, Va. Many new industrial plants boost prosperity of WDBJ-TV coverage area.

Ask Your PGW Colonel For Current Availabilities

WDBJ-TV

Ch. 7

ROANOKE, VIRGINIA

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Why we don’t buy by the numbers (Part One)
25 Many advertisers seek criteria other than top ratings before buying; TV study shows a shift to other factors. Part Two (radio) next week

How to predict program hits
28 TV offers its new Formula ‘B’ to take the headache out of program rating predictions; agencies find TV’s valuable in assessing program strength

‘Big Five’ techniques in radio copy
30 Blair surveys pinpoint five major roads to preparing successful radio copy; but hitting the mark depends on imagination, dexterity with medium

Does net tv have a ‘tilt’?
32 New TVAR study says ‘top 20’ markets, with 55% of TV homes, does not attract that share of audience from prime time network TV programs

Little fella’s dryer scores
34 Dominion Electric beats giants to the punch with luggage-case hair dryer; builds sales momentum with heavily merchandised Paar participations

What Lee Rich said about TV’s ‘haste-land’
35 Spons or prints text of speech by B&B executive before Washington Ad Club. Rich called for satisfaction to all groups with interest in TV

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Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Cooper Glenn, secretary-treasurer.

Editorial: executive editor, John E. McMillin; news editor, Ben Bodec; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; midwest editor, Gwen Smart; midwest associate editor, June Coombes; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ben Seif, Ruth Schlienger; Jane Pollak; columnist, Joe Gilda; art editor, Maury Kurtz; production editor, Mary Lou Ponsell; editorial research, Carole Ferster; reader service, David Wisely.

Advertising: assistant sales manager, Willard L. Dougherty; southern manager, Herbert F. Martin, Jr.; midwest manager, Paul Blair; western manager, George G. Dietrich, Jr.; sales service/production, Leonice K. Mertz.


Administrative: business manager, Cecil Barrie; accounting manager, Fred Levine; George Becker, Michael Crocco, Geraldine Dayeh, Jo Gane Manuela Santalla, Jean Schedle, Irene Sulzbach.

Member of Business Publications Audit of Circulations Inc.

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You can depend on KMJ-TV's first class programming to get extra attention for your advertising message. As the July, 1961, Fresno ARB survey proves, this is Fresno's favorite TV station, with more quarter-hour wins throughout the entire week than any other Fresno station. This is true both for the Metro Area and for total homes.

So when you're on KMJ-TV, you're going first class. If the Fresno market is important to you, can you afford not to?

GO FIRST CLASS with **KMJ•TV**
FRESNO
CALIFORNIA

McCLATCHY BROADCASTING COMPANY
SACRAMENTO, CALIFORNIA
NATIONAL REPRESENTATIVE
THE KATZ AGENCY
First Nielsen Report, 1962

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DAYTIME NOW BIG TIME

New importance of daytime tv in billings, audiences underlined by NBC’s $19 million six-week sales peak

Daytime tv has come a long, long way since 1957-58 and the enhanced position of NBC is a key part of that story. The network reports $19 million written in the last six weeks of 1961 for daytime (amounting to more than 1,300 quarter hours), good enough to set a new record for such a selling period for the network. More important than such a sales record, says daytime sales chief James Hergen, is the changed nature of the daytime tv medium itself. There are daytime audiences of 10 million per average minute—2 million more than four years ago—and more than four out of five families view daytime tv, averaging about 10 hours a family. (March 1961 Nielsen reported 36.7 million homes, or 78.2%, with the average viewing 9 2/3 hours—all weekly.)

Figures in 1961 daytime tv billings are expected to top the quarter-billion dollar mark. That’s almost double the 1955 figure. Viewing is up 5% over 1960, according to 2 November-1 December Nielsons. And sponsorship rose 11% over 1960 in the January-September period, 10 a.m. to 5 p.m.

NBC says it’s gaining more than the other networks from daytime tv’s growing-up process. For the first three quarters of 1961 it reports its own daytime billings were up $28.4 million, compared to a $5.7 million rise at ABC TV and a drop of $3.0 million at CBS TV. However, Hergen admits that CBS recovered in the fourth quarter with its new minute plan, shifting the flow of money back in its favor, but not enough, he estimates, to change the overall year.

(Continued on page 10, col. 3)

CBS TV CHANGING 4 NIGHT SCHEDULES

Programming changes of major proportions are in the works at CBS TV. Thursday and Wednesday night will be affected, and also Sunday and Tuesday. The full nature of the changes had apparently not been decided on last week, but one of the first decisions was that Bob Cummings at 8:30 p.m. Thursday would end there on 29 March. A Red Skelton-Jack Benny hour blocked for Tuesday was also being considered.

NBC TV’s $1.5 million in nighttime minutes

NBC TV did about $1.5 million new nighttime minutes participation business last week, selling 50 spots to four different advertisers. The buyers: Maybelline bought 26 minutes in the Saturday movies, Bristol-Myers took 14 in six shows, Polaroid purchased nine in three shows, and Mennen, one in Robert Taylor’s Detectives.

H-R, RAYMER ACQUIRE EVERETT-McKINNEY LIST

Though contracts hadn’t been signed at presstime, H-R is slated on or before 1 February to take over representation of two Gannett properties formerly at Everett-McKinney. Stations are WHEC-TV-AM, Rochester and WINR-TV-AM, Binghamton. Max Everett is to leave E-McK to join H-R as v.p. in charge of new business on 1 February.

Powell Ensign, for many years Everett-McKinney executive v.p. on 1 February will go to Paul Raymer Co. as v.p. in the radio department, which will have the effect of liquidating Everett-McKinney as an active rep firm.

BBDO quits Trigg Trushay

BBDO has resigned two relatively inactive Bristol-Myers products to avoid a conflict with new brands it is testing for Alberto-Culver.

IN A NUTSHELL . . .

- MAX FACTOR and K&E terminate $3 mil. account amicably
- ABC’s Sunday movies to compete with NBC’s on Saturday
- NBC writes $19 million daytime business in late 1961
- CBS TV promotes four from within at stations, network
- CASE (GMM&B) in big radio build-up—all local
ABC vs. NBC WITH WEEKEND MOVIES

ABC TV will go into competition with NBC TV with weekend network movie offerings early in April. NBC TV's movies are on Saturday and ABC TV's will be on Sunday.

The ABC movies will be at 9:00 p.m., starting 8 April. Bus Stop and Adventures in Paradise will both be dropped.

The NBC movies started at the beginning of this season and were the first of their kind in fully competitive prime time. They were sold out through the present but are little more than half-sold from mid-June to mid-September, according to trade reports.

It's understood ABC is asking $31,000 for minutes in original runs and $20,700 for minutes in the reruns. ABC purchased 15 feature films from United Artists Associated and rights to nine reruns.

NBC's price is reportedly $34,000 for minutes in originals and $22,000 in repeats. It's understood NBC's repeats will start in mid-April.

The ABC move would leave CBS TV as the only network without nighttime feature film programming. But CBS o&o's and affiliates have, among stations, the heaviest investment in and experience with feature films, and it is officially denied that the network would add more programming of this kind when its stations already have Early Show and Late Show strips plus several weekend movies, all well-established.

Max Factor, K&E part amicably

Kenyon & Eckhardt and Max Factor have terminated their relationship in an amicable agreement. About $3 million of billings are involved. K&E will continue to serve until the advertiser selects a new agency.

At the same time, Eldon Industries, toy and game manufacturer, with about $1 million billings, leaves K&E. It has some connections to Max Factor. Eldon's advertising manager is Davis Factor, son of chairman Max Factor.

SRA hits lyrics with double meanings

Adam Young, president of the Adam Young representative companies, as chairman of the radio trade practices committee of the SRA has suggested that the code committee of the NAB should carefully screen the lyrics of popular songs to prevent improperly suggestive phrases or subject matter.

Young suggested that an apparatus similar to the one that screens commercials should be set up to prevent lyrics with double meanings from being broadcast.

He objected particularly to songs aimed at younger listeners and containing objectionable allusions to sexual matters or excessive violence.

CTS SIXTH OFFICE OPENING IN ST. LOUIS

CTS National Sales will open a sixth office on 22 January. It will be in St. Louis and the manager will be William F. Miller.

Miller has been an account executive for CBS TV National Sales in New York. A replacement there will be named shortly.

CTS's five other offices are in New York, Chicago, Los Angeles, San Francisco and Detroit. The new office will be located at KMOX-TV, CBS o&o in St. Louis.

MBS' live service

The Mutual Broadcasting System calculated that it provided its radio affiliates with 29,662 "live" features during 1961, 12,740 of which were spot news reports from on-the-scene.

The tabulation also included 5-minute newscasts commentary, Spanish lessons, business news, and other services.

CASE EXPANDS RADIO IN '62, ALL LOCAL

J. I. Case Company, manufacturer of agricultural implements, had so much success with concentrated spot radio in the fall of 1961 it will expand to a five-month heavily local radio package in the first half of 1961.

Advertising manager D. E. Fricker credits the fall radio campaign with Case's biggest fourth quarter to date plus a very enthusiastic dealer acceptance. The new package will be a company-dealer one. "Indications are," said Fricker, "that well over a thousand local Case dealers will be working with us."

The 1962 package provides this: a completely localized approach to farm radio advertising, with a combination of spots and farm service programs in 200 markets.

Company is headquartered in Racine, Wisconsin. Agency is Geyer, Morey, Madden & Ballard. All time buys, commercials production, and dealer coordination are through GMM&B in Racine.

Programs will be tailored to 30 different products and a wide variety of seasonal markets. All spots provide time for live dealer messages ranging from just tags to almost the whole commercial, in which case just the lead-in would be provided.

Strong agricultural programming was a prime consideration in selection of stations, reported Charles Migh, Racine radio farm director of GMM&B. Stations were also selected for localized farm programming activity and many serve only limited areas.

Timex buys 4 specials

Timex last week bought all or part of four specials on NBC TV.

The shows are: 2/3 of Bob Hope on 27 February, 1/2 of Bob Hope 22 March, 1/3 of the Emmy Awards 22 May, and the entire Yves Montand special 21 May.
VOL. 3—"FIILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS
DORIS DAY  RAY BOLGER  CLAUDE DAUPHIN

SEVEN ARTS "FIILMS OF THE 50's"—MONEY MAKERS OF THE 60's

APRIL IN PARIS!
CBS TV PROMOTES FOUR FROM WITHIN

G. Gerald (Jerry) Danford has been named general sales manager of WCBS-TV, New York.

The appointment was made by Norman E. Walt, Jr., who Danford succeeds. Walt was just appointed v.p. of CBS Television Stations Division and general manager of WCBS-TV, New York.

Danford, who was assistant general sales manager, has named Bernard (Bud) Hirsch to succeed him in that post.

Danford joined the station's sales staff in 1959. He became assistant general manager last year. He was previously an account executive with Robert E. Eastman, ABC Radio, and RAB.

Walt had been general sales manager of WCBS-TV for over four years. He joined CBS TV Spot Sales in 1953.

The whole chain reaction started a little over a week ago when Frank J. Shakespeare, Jr. was appointed in a newly created post network v.p. and assistant to the president. Walt then moved up into Shakespeare's slot, Danford into Walt's, and Hirsch in Danford's. An account executive to replace Hirsch at WSBS-TV will be named.

Jerry Danford

FM Listener's Guide unified in 21 cities

This month 21 cities will have a recently unified publication, FM Listener's Guide.

The publication, like tv guides, has national and regional sections.

Dave Garroway, tv personality, has been elected chairman of the board of the guide's publisher, Music Industry Promotions, Inc.

Radio makers' Chicago salons

(Chicago) All three major Chicago radio-tv set manufacturers will have lavish display salons there shortly.

Zenith was first with a salon on Michigan Avenue, set up in June 1959.

Last September Admiral opened its display room on the ground floor of the new Blair Building.

Come 1 April, Motorola will open its salon in the Palmer House.

Increased salon activity appears to be related to expected rises in sales of color tv sets and stereo radio receivers.

NELSON NAMED AT AM RADIO SALES

J. Norman Nelson has been named to the new post of director of sales marketing and sales development for AM Radio Sales.

Nelson began his new duties last week with a tour of all AM Sales stations. He was most recently v.p. and advertising manager of Calumet Publishing. He was previously director of advertising and promotion for ABC, Western Division.

Daytime now big time

(Continued from page 7, col. 2)

On women delivered, Hergen's presentation—already shown to agencies in Los Angeles and New York and to be seen shortly in Chicago—revealed ABC behind NBC and CBS, largely because of more children in some shows. Whether CBS or NBC had more women depended on what was measured. CBS had the lead in the Nielsen pocket-piece, but if sustaining line-ups were added, then the balance shifted in NBC's favor.

Hergen explained why sold-out shows such as From These Roots had been killed. In this case the show failed to draw a 30% share and as time went on had more and more older women in its audience.

Networks that have personalities as salesmen deliver an advantage to clients who use them. Several different studies rate this advantage over film strips as 30-35%.

NBC's first quarter daytime is about 76% sold out, Hergen stated. Three news strips, all Monday through Friday, are fully sponsored. Advertisers are General Mills at 12:55 p.m., Colgate-Palmoilve at 2:25 p.m., and Bristol-Myers at 4:55 p.m.

NBC CALLS ABC TO TASK ON RATINGS CLAIMS

NBC TV's research department is privately furious at methods used by ABC TV for ratings claims in certain recent trade ads.

According to NBC, in a recent ABC ad beginning "In the first place," ABC made up its own week for a Nielsen 24 market report by dropping one Sunday and adding another, creating a week ending 23 December 1961 report instead of one ending 24 December. There was almost a 5 point difference in the two days, but ABC was third in either case, noted an NBC inside memo.

The NBC memo states, "ABC has used over a dozen different ratings bases and research sources in recent months, including Nielsen 50-Market ratings and 'ARB National Report, Competitive Area Edition.' These two reports have only ABC as a network subscriber."

ABC’s counter is that the Nielsen National Ratings, used by all networks and widely accepted by agencies and advertisers, haven't been used in ABC's ads since September. In the six of these reports issued for (Continued on page 64, col. 1)
GREAT INSTITUTIONS

...characterized by creativity

THE ART INSTITUTE OF CHICAGO

KWTV
OKLAHOMA CITY

KWTV-OKLAHOMA CITY Represented nationally by Edward Petry & Company, Inc.

CHARLES L. HUTCHINSON
Fst. President, Board of Trustees
The FCC goes on the air

Of a long list of television programs I look forward to catching this year, I anticipate most eagerly (at least in the first quarter of 1962) five in particular. The first three are one-hour specials which NBC TV will carry on successive Sundays (23 January, 4 and 11 February), the first from 6:30 to 7 p.m. and the others from 5 to 5:30 p.m. These will be highlights of the Federal Communications Commission hearings on program practices, and there is little doubt that a main feature of the shows will be the comments of Frank Stanton, president of CBS, Inc., Robert Sarnoff, chairman of the board of NBC, and Oliver Treyz, president of ABC.

This will be an especially fascinating trio of shows to me because it will represent one of the very few (if not the first) times the heads of the networks are presented as the spokesmen for the television industry. It will represent possibly the most extensive use yet made by the video medium to tell its own story, openly and forcefully, directly to the public. What Frank Stanton and Bobby Sarnoff will tell the FCC examiners, of course, cannot vary too greatly from what they told audiences at the University of Pennsylvania and in Beverly Hills, respectively, last month.

An illiberal doctrine

Talking to a meeting of the network's affiliates, young Sarnoff said:

"Some would interfere (with programing) with no more than a lifted eyebrow, using it as a kind of semaphore to wag this program type off the air and signal more time for that one. I believe this is a dangerous, mistaken and illiberal doctrine. It is illiberal because it is based on the belief that the end justifies the means—that goals prescribed by those in authority are more valuable and important than freedom itself.

"It is mistaken because it assumes that viewing can take place without the consent of the viewers—that a mass audience will just sit there and watch regardless of what is on the screen. It is mistaken, also, because it presupposes to set up standards as to what is worthy and what is not. . . . Any doctrine of coercion is dangerous because even if it could be administered with impeccable intentions and flawless wisdom, it creates a precedent that could be disastrous in the hands of some future authority who might be unwise, ill-intentioned, or both. . . ."

Stanton, speaking before the Benjamin Franklin lecture group at the U. of P., said:

"The material available on the television networks pretty much

(Please turn to page 14)
Photographic magic dramatically demonstrates how an Autolite sparkplug "actually cleans itself while you drive". Exciting "electronic" musical effects, by Raymond Scott, accent the action of Autolite products featured in this series of commercials.

Produced by SARRA for AUTOLITE MOTORCRAFT DIVISION OF THE FORD MOTOR COMPANY through BATTEN, BARTON, DURSTINE & OSBORN, INC.

New York: 200 East 56th Street  Chicago: 16 East Ontario Street

Have the underwater ballerina swim directly to the edge of the television set, add glamour shots with a water background, and you have the perfect way of saying "Jergens Moisture Cream". This is one of a series of commercials for Andrew Jergens products.

Produced by SARRA for THE ANDREW JERGENS CO. through CUNNINGHAM & WALSH, INC.

New York: 200 East 56th Street  Chicago: 16 East Ontario Street

"Butter! Real butter! Costs a little more, but it's worth a lot more". That's the theme of this series of 60-second color spots for the American Dairy Assn. Seen on the Dinah Shore show, they appetizingly prove, through eye-tasting food photography, that the little difference is worth a lot more.

Produced by SARRA for the AMERICAN DAIRY ASSN. through CAMPBELL-MITHUN, INC.

New York: 200 East 56th Street  Chicago: 16 East Ontario Street

Every so often along comes a "natural" for a TV commercial. That's what Chock Full O'Nuts coffee (both regular and instant) has in this Jimmy Durante series of spots—for "The Nose nows that coffee that smells best . . . tastes best". Comedy that sells.

Produced by SARRA for CHOCK FULL O'NUTS CORP. through PEERLESS ADVERTISING, INC.

New York: 200 East 56th Street  Chicago: 16 East Ontario Street
parallels, in kind, the material that characterizes such other mass media as the paperback book—the rise of which chronologically has matched that of television and which now sells 294 million copies annually. Reassuring as it is to know that you can get Plato’s dialogues or Trevelyan’s histories in inexpensive editions at Liggett’s, it is still not surprising that Mickey Spillane remains the all time best seller. Or that, of the 218 new titles in paperback fiction in the present fall season, 92 or 37 percent are westerns, adventure and mysteries.

“But I would think that a literary critic would be something less than perceptive if he picked up the first 50 titles and used them as a base for a report on the achievement of the American novel. I would question also the judgment of an historian who concluded that a sound basis for appraising the role of the magazine in American life was to read indiscriminately every magazine that he found on the first shelf of his neighborhood newsstand. Such a method would be considered an aberration in critical methodology and its results could not be taken seriously.

“But isn’t this exactly what has happened in the case of television? The process by which it was concluded that television programming was a ‘vast wasteland’ was described in these words: ‘. . . sit down in front of your television set when your station goes on the air . . . and keep your eyes glued to that set until the station signs off. . . .’

Rigid stand against rigidity

“If government authority sets standards . . . you would have authoritative standards that stifle creativity. You would have a rigidity that would discourage experimentation. You would have the subjective judgment of a small group imposed on the many. And you would have the constant danger of the misuse of the medium for political purposes.”

I don’t know precisely what Ollie Treyz will tell the examiners, but you may count, of course, on an equally rigid stand against government supervision of programming in any form whatsoever.

It will be most interesting to see how Treyz, Stanton, and Sarnoff present their cases to the examiners later this month, and how the NBC TV news and public affairs department in turn presents the “highlights” in its news programs.

The other two shows I’m looking forward to are the Jack Paar farewell show, which should be March 30, and the first show by Jack’s successor, now reported to be Johnny Carson. Carson is at least set for arranging his way out of his current deal with Dor Fedderson, who produces Johnny’s ABC TV show “Who Do You Trust?”

Johnny is a bright, ingenious, gifted comic. The greatest job ever seen him do was the performance he turned in as emcee of the Friars’ Testimonial luncheon for Lucille Ball last year. You’ve got to be a fast and funny fellow to emcee one of these Friars’ hashes successfully. And Johnny did. With every great comedian in America on the dais and working, Johnny came up smelling like a rose. Of course, you can’t use quite the same kind of material on network TV as you do at a Friars’ frolic, but I’m sure Johnny can make it big. I hope he does. And so does NBC. They’ve got about $15,000,000 in billings riding on him.

Sponsor backstage (Continued from page 12)
Advertising agencies
and their clients

Radio & tv stations, networks
and their reps

537 OF THEM

are now using NCS '61 in their marketing and selling campaigns ... for their products ... for their facilities.

Nielsen Coverage Service '61 supplies the answers time buyers and sellers need about radio and tv station coverage and circulation. NCS '61 provides authoritative coverage facts, county-by-county, on:

- Total homes ... tv homes ... radio homes, all census-based.
- Station coverages (daily, weekly; daytime, nighttime) as percentage levels and circulations of 565 tv stations and 3,376 radio stations ... every reportable station in 50 States.

Time buyers are referring to NCS '61 to learn how well each station's coverage matches their clients' marketing plans.

Time sellers are quoting NCS '61 as proof of their station's current circulation ... answering the questions: How many? Where? How often? ... and How effectively?

FOR ALL THE FACTS
CALL ... WIRE ... OR WRITE
CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FFranklin 2-3810
NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020
MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 1-7700
HOLLYWOOD 28, CALIFORNIA
1680 N. Vine St., HOLlywood 6-4391

Nielsen Coverage Service
a service of A. C. Nielsen Company
2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400
Going for the broker
We were most impressed by the article "A broker talks about ad agencies" in your issue of 13 November. We should like to have 50 reprints...

James G. Wells
vice president
Leland Bisbee Broadcasting Co.
Phoenix, Ariz.

I am very impressed with your article on brokers in the 13 November issue. I wonder if I might get 20 reprints.

John L. McGuire
John L. McGuire and Co.
Denver

Radio's image of ad agencies
We have found your articles on radio's "image" of a great deal of interest.
Now, how about doing an article or two on the image of the large advertising agencies as held by the people in the radio industry. Included in any such survey should be some of the radio people in the one-, two-, and three-station markets where every piece of advertising sold has to justify its cost in direct sales returns.

These are the people who are becoming the real experts in advertising and it would be interesting to know what they think of the job currently being done by some of the larger agencies.

Donald Thomas
manager
KRLC
Lewiston, Idaho

New year's promotions
Shame on you! Look at your boxed feature on page 7 of 8 January issue (SPONSOR WEEK)—look at the squib captioned "Personal Greetings" way, way back on page 56 (SPONSOR WEEK WRAP-UP)—then consider the following:
1. Our publicity release (mailed 27 December) must have reached you even before Golnick made its buy (28 December—and, incidentally, twelve days after we made ours. They read about it in an RAB bulletin).
2. Contrasted to our competitor's strident commercialism, we used a pleasant "image" copy—even wished a Happy New Year to all of our trade books!
3. We sponsored six hours against their five!

And so I conclude, with feelings bruised and tongue in cheek.

Stanley E. Blumberg
president
The Joseph Katz Co.
Baltimore

Commentary on 'Commentary'
Just a note to let you know that I enjoy your Commercial Commentary more than any other editorial feature in any of the advertising trade publications.

I think your current editorial or "Industry oratory in 1962" is one of the finest pieces of writing I have ever read on the subject.

M. Belmont Ver Standig
president
M. Belmont Ver Standig Inc
Washington

Love that country music
We would like to order 100 reprint of the article "Love that country music" in your 18 September 1961 issue.

E. M. Sleighel
general manager
KHEY
El Paso

Sponsor • 22 January 1962
ARB, NIELSEN, and TELEPULSE AGREE!

LOOK WHO'S FIRST IN RICHMOND TELEVISION . . .

WTVR CHANNEL 6

WTVR not only consistently tops the Richmond share of audience in all three services, but according to the latest TelePulse exceeded the nearest competitive station from sign-on to sign-off by a 82.5% greater share of audience and is 43.4% greater inARB Average Homes Reached. For more information call Blair Television Associates.
Mail is usually a good barometer of one's popularity. Yet, because WPX-11 has no mail, we're more popular with advertisers! An extraordinary statement except when you understand the kind of mail we mean: No Mail Order Advertisers! WPX-11 advertisers are national, representing the foremost advertisers in the land. General Motors, General Foods, P & G, Coca-Cola, R. J. Reynolds – they're all here in quantity. It makes good sense to join in the fine company of national advertisers on WPX-11.

Where are your 60 second commercials tonight?
SPONSOR-SCOPE

What could make mid-summer the liveliest spot tv buying period in years will be pressure by the tv networks on nighttime advertisers to move earlier than usual. What favors the networks in that ambition is the general business climate.

Some agencies have been able to get a look at the scripts of new series in the works, but the pilots won't start coming in until the first week in February.

New national spot tv business, at least for the key markets, kept humming along the past week, with the pace indicating January will be even better than the unexpected lush December.

Buys and availability calls out of Chicago included: Pabst (K&E), 39-52 weeks, mostly I.D.'s; Peter Pan peanut butter (McCann-Erickson), daytime, kid shows and prime 20's; Bauer & Black's Fling, a surgical hose (Tatham-Laird), 10-week schedules in test markets; G. Heilman's Old Style and Kingsbury beers (McCann-Erickson); Kraft's confection (FC&B) and margarine (NL&B).

Among the New York buys: Hostess cake (Bates), minutes to 18 March; Ward's Lucky Cake (Grey), 12 February, 18 weeks; General Foods Tiny Taters (Y&R); Cashmere Bouquet (NC&K); Swansdown Deepdish (Burnett); Minute Maid (McCann-Erickson).

Postscript on the switch of Cream of Wheat from BBDO Minneapolis to Bates: the radio reps in Chicago are mourning the loss of a staple, bellwether account, while the radio reps in New York are keeping their fingers crossed.

Neither Bates nor the COW division of National Biscuit is saying what the next media plans are for the cereal (the whole $1.5-million budget had been going to radio), but there's one guess that's being conjured: the selling approach could, what with the Bates image, move over to the hard side.

As far as the midwest sellers of radio are concerned, they've lost their ace source of year-in-and-year-out billings. It's now up to their New York confreres to reaffirm the success message to Nabisco and Bates.

The Kitchens of Sara Lee is patiently girding itself for another one of its big pushes on more than one promotional front, with spot tv prominently in the picture.

It's got several new products in its cake line and the immediate task is to ballyhoo its smaller-packaged and lower-priced coffee cinnamon nut cake.

The Jack Paar show is spearheading the coffee cake push, and the indications are that a combination of upcoming specials (Judy Garland, Academy Awards) and spot flights will carry the message of new Sara Lee packages.

Put the question to the leading reps and most of them will tell you that the introduction of the 40-second chain-break has been quite a boon to spot tv.

One top rep informed SPONSOR-SCOPE last week that the expanded break had proved, what he termed, a salvation to spot.

As some of the other reps expressed it: (a) without the 40-second chain-breaks stations, most certainly those in the key markets, wouldn't have been able to handle the inflow of business; (b) advertisers generally had no objection to buying 20's back-to-back; (c) the 40-second breaks provided an unprecedented flexibility.

Noted one rep: what we need now is a big supply of 60-second nighttime breaks.
Blair is giving deep study to a program spot carrier plan that it can recommend to its tv stations.

It will probably be something along the lines of the Trailblazer plan which Katz has developed in cooperation with Ziv-UA. (See 19 December and 15 January SPONSOR.)

Spot tv may look for another seasonal campaign out of Eastman Kodak (JWT) this spring.

Like the previous one, it will be confined to major markets and put the emphasis on getting that camera off the shelf.

There's also every indication that Eastman will be aboard the Disney-NBC TV series for another year, what with all the success it has had in the way of promoting color stock.

Don't be surprised to see a steady migration into tv of advertisers who have been traditionally identified with lots of little ads in the magazines.

The cause: a decline in the value of the position of these ads as a result of changed magazine formats, with the big pictures, articles, and ads clustered up front.

Latest of the traditional small ad supporters to go tv is the maker of Scholl foot pads, etc. (Donahue & Coe). The budget, about $1.25 million, has gone to ABC TV. Scholl will use five daytime minute participations a week, starting in April.

It may not represent a big budget but there's an exceptional success story in the use of tv to be garnered from Gulton Industries (Compton) in connection with its LifeLite rechargeable flashlights.

The company used Jack Paar and spot tv for six weeks prior to Christmas and practically swept the factory clean of its LifeLite inventory.

Gulton will not only be back on tv for the second time in May and June but it'll put its other consumer products, including rechargeable radios and the Standby Energy Lite, on the line.

For the spot end of its pre-Christmas promotion Gulton used the nine top markets.

Admen recently exiting from Benton & Bowles and other agencies might find it expedient to take a cue from Horace Greeley and go west.

A survey conducted by SPONSOR-SCOPE's Chicago correspondent last week revealed a distinct reversal of the agency trend from that of a year ago.

Early last year Michigan Avenue was full of people trying to find niches—from accountmen to timebuyers.

Right now the Chicago agencies can't find enough manpower to fill the openings that are coming up, according to employment agencies.

The major demand is for upper-grade marketing people, researchers, account executives and supervisors with marketing background. Second in demand are copywriters and media personnel of various persuasions, with a lot of subtle raiding going on in the latter's specialized sectors.

Judging from comments heard among agencymen, the seller of local tv could do a lot more toward ingratiating himself with customers and prospects.

What they have specific references to: paying some attention to regional gatherings of company representatives by (1) informing them via a presentation on how their field uses spot; (2) scheduling station personalities during the meet; (3) inviting the delegates families over to the station for some special entertainment or for a broadcast; (4) introducing the gathering's presiding officer on a local news program.
ABC TV has this explanation for its disposition to let advertisers lighten or heavy up their schedules as they see fit: modern marketing requirements make it imperative that any medium bend to the seasonal fluctuations of a product.

Both the other networks and sellers of spot have been contemplating this wrinkle with askance.

Another ABC TV practice that's evoked comment from the competition: permitting daytime advertisers using scatter plans to shorten the lineup on some of their participating programs.

ABC TV's rejoinder: its sales still average 110 stations out of a total of 121 stations per daytime program. Also, NBC TV is extending a similar privilege to Alberto-Culver.

It's practically become a tradition in network tv for the new selling season to start off with a customer finding himself ousted from a nighttime niche without by-your-leave or ceremony.

The first one it's happened to in connection with the 1962-63 cycle is Colgate. The spot: CBS TV Tuesday 8:30-9 p.m. The show: Dobie Gillis. General Foods pointed to the spot and got it. Purpose: for Jack Benny to sell Jell-O again.

Both Colgate and Bates are nurturing the expectation that CBS TV will equitably make it up to them for the dislocation.

Last season similar incidents occured to American Tobacco and Lever at NBC TV and to R. J. Reynolds at CBS TV.

The FCC in its inquiry on network program control, which reopen's this week, might take note of the following: neither of the two situation comedies of the current season's vintage that might be called hits are controlled by a network.

The reference is to (1) Hazel, Ford controlled; (2) Car 54 Where Are You?, which is a 100% P&G property.

Buyers of chainbreak spots may find some interesting comparisons in this latest set of Nielsen and ARB (audience composition) data on the two network tv medic series:

<table>
<thead>
<tr>
<th></th>
<th>DR. KILDARE</th>
<th>BEN CASEY</th>
<th>KIL. ADVAN.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA rating</td>
<td>27.5</td>
<td>23.6</td>
<td>+17%</td>
</tr>
<tr>
<td>Audience share</td>
<td>42.7%</td>
<td>43.6%</td>
<td>-2%</td>
</tr>
<tr>
<td>NTI ranking</td>
<td>8th</td>
<td>23rd</td>
<td></td>
</tr>
<tr>
<td>AA homes</td>
<td>12,898,000</td>
<td>10,998,000</td>
<td>+17%</td>
</tr>
<tr>
<td>Total viewers per avg. min.</td>
<td>25,925,000</td>
<td>20,676,000</td>
<td>+25%</td>
</tr>
<tr>
<td>Total male viewers p/a/m</td>
<td>8,255,000</td>
<td>7,479,000</td>
<td>+10%</td>
</tr>
<tr>
<td>Total female viewers p/a/m</td>
<td>12,124,000</td>
<td>10,558,000</td>
<td>+15%</td>
</tr>
<tr>
<td>Teenage viewers (13-17) p/a/m</td>
<td>2,064,000</td>
<td>1,320,000</td>
<td>+56%</td>
</tr>
<tr>
<td>Young housewives (18-19)</td>
<td>2,383,000</td>
<td>2,859,000</td>
<td>-1%</td>
</tr>
</tbody>
</table>

Looks like NBC TV is set on keeping within bounds the promotion claims of manufacturers who provide the network's giveaway shows with prizes.

A militant case in point: it was NBC TV which instigated the complaint which resulted in the FTC last week citing the Dormeyer Corp. (North) for allegedly misrepresenting in print the tv promotion given its electrical appliances.

The FTC also mentions ABC TV and CBS TV but it was NBC TV that accused Dormeyer of improperly using network names and programs in the advertising placed by Dormeyer in appliance trade papers in connection with the last pre-Christmas push.

The advertising talked about an accumulation of 350 million tv impressions, which the FTC's complaint considered, among other things, misleading.

The North agency was joined in the complaint.
Sunshine Biscuits (C&W) has joined the list of Tennessee Ernie Ford sponsors, making the strip, which is soon to start, two-thirds sold for the initial 26 weeks.

In terms of gross billings ABC TV estimates the strip's potential annually as $5.75 million. The daytimer will debut on 140 stations, with the network pointing for a total of 163 stations—which would give the show 94% of all TV homes.

P.S.: Sunshine has also bought a weekly daytime quarter-hour on NBC TV for 12 weeks.

Hills Bros. (Ayer) will be doing a three-week saturation job in radio in a lot of scattered markets in February.

Other spot radio buys the past week: Hill dog food (Biddle Co., Bloomington, Ill.); Heckman biscuits and Merchants biscuits (George Hartman); Look magazine (Fairall, Des Moines); Seven-Up (JWT); Bristol-Myers' Mum (DCS&S).

Don't yet write off the western as a staple audience magnet. There are seven less of them this season but they're delivering the best batting average among the various program types in the top 40.

At this time last year variety shows were far and away the leaders in this sort of comparison, with the westerns running third to the quiz-audience participation covey.

Here's how the various program types came out in the II December NTI:

<table>
<thead>
<tr>
<th>Type</th>
<th>No. in Category</th>
<th>No. in Top 40</th>
<th>Batting Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westerns</td>
<td>14</td>
<td>9</td>
<td>.643</td>
</tr>
<tr>
<td>Variety</td>
<td>15</td>
<td>8</td>
<td>.533</td>
</tr>
<tr>
<td>Quiz-aud. partic.</td>
<td>6</td>
<td>3</td>
<td>.500</td>
</tr>
<tr>
<td>Situation comedy</td>
<td>26</td>
<td>12</td>
<td>.462</td>
</tr>
<tr>
<td>General drama</td>
<td>13</td>
<td>4</td>
<td>.308</td>
</tr>
<tr>
<td>Adventure</td>
<td>5</td>
<td>1</td>
<td>.200</td>
</tr>
<tr>
<td>Suspense-mystery</td>
<td>17</td>
<td>3</td>
<td>.176</td>
</tr>
</tbody>
</table>

In case advertisers and agencies are not aware of it, there's a prime minute available for spot on alternate Sundays among CBS TV affiliates.

The minute comes between Dennis the Menace and the Ed Sullivan show.

How this came about: Sullivan objected to the affiliates taking a break of 30 seconds when the show is wholly sponsored by Colgate and the network solved the problem by starting the program on those weeks at 8:00:30, which actually creates a station-break of 72 seconds.

CBS TV affiliates have also a 72-second chainbreak available to them just before CBS Reports Thursday nights.

With the P&G agencies summoned to Cincinnati 7 February for an all-day meeting on next season's TV programming plans, it might be appropriate to post the current roster of who's who in the P&G advertising domain. The Cincinnati lineup: A. N. Halverstadt, over-all advertising director.

Bill Gurganus, manager, advertising production division.

Paul Huth, director of media.

Ruth Condit, broadcast media.

Bob Short, director of TV programs.

Toby Raymond, TV commercials.

P.S.: The visitors from the agencies will probably be able to see four pilots in which P&G is interested.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 64; Washington Week, page 55; Sponsor Hears, page 58; TV and Radio Newsmakers, page 72; and Film-Scope, page 56.
North Carolina's Grade A World

CORNERS THE BIG MARKET

WINSTON-SALEM
GREENSBORO
HIGH POINT

exclusively providing City Grade
coverage strength to the state's top
metropolitan area, heart of WSJS' rich 33-county Piedmont market.

Call Peters, Griffin, Woodward, Reps.
Groucho sold it to us!

People everywhere are sold on Groucho. So is station after station from coast to coast. "The Best of Groucho" (and we mean 250 of the very best from Groucho's 11-year network comedy hit) is capturing outsize local audiences in market after market. Right now, he's the major attraction in: Scranton, WNEP - Kansas City, WDAF - Los Angeles, KTTV - Knoxville, WBIR - Greenville, WFBC - Chicago, WGN - Wichita Falls, KEDX - Phoenix, KPHO - San Diego, XETV - New York, WPIX - El Paso, KTSM - Richmond, WRVA - Bellingham, KVOS - Baltimore, WMAR - Washington, WRC - Columbus, Ohio, WBNS - Tampa, WFLA - Evansville, WFIE - Salt Lake City, KSL - Seattle, KOMO - Houston, KOU - Portland, Ore., KATU - Greensboro, N.C., WFMY - Orlando-Daytona Beach, WESH - Sacramento, KRCA - Albuquerque, KGGM - Paducah, WPSD - Jacksonville, WJXT - Portland, Me., WCWS - Tulsa, Okla., KOTV - Springfield, Mass., WHYN - San Francisco-Oakland, KTVU - Fresno, KICU - Flint, WJRT - Detroit, WWJ - Bristol, WCYB - Minneapolis, WCCO - Boston, WBZ - Nashville, WSM - New Orleans, WWL - Greenville, N.C., WNCT - Providence, WSAR - Spokane, KHO - Cincinnati, WCPO - Aren't you included? The people in your area would like to be! Call NBC Films at Circle 7-8300 in New York. Discover all the reasons why...

STATIONS GO FOR NBC FILM

24

SPONSOR • 22 JANUARY 1962
Why we don’t buy by the numbers

Various reasons are advanced by wide variety of clients as to why they don’t play the numbers game

Many of the nation’s advertisers—and they run the gamut from local shopkeepers to the country’s most fearsome industrial giants—have been coming to the conclusion that they can sell a heap more of their ware (be it company image or widgets) via the special audience of a limited-appeal show than by means of a mass-appeal program.

In other words, their timebuying decisions are
Non-impulse buying advertisers turn to tv without heed to lore of numbers

More and more, networks and independent stations are developing a new and bright avenue for effective selling. Broadcasters are constructing an arsenal of program fare on which advertisers, big and small, local, regional and national, can build sales and distribution along with the simultaneous development of a sympathetic company image.

What broadcasters are offering them are not necessarily programs that will snare staggering ratings. They are, according to a SPONSOR probe, giving them the kind of programs and specials that are bound to win high critical acclaim and achieve other objectives at the same time.

Buying by the numbers alone is like eating for calories alone, is the way Bert Briller, vice president, sales development, ABC TV, put it. The fact is that there is a vast difference between 300 calories of oatmeal and 300 calories of a sizzling steak, according to Briller. “In buying tv you have to look for appetite appeal and proteins, vitamins and minerals, as well as calories and cost,” he asserted. According to Briller, there are five major goals of advertisers who seek something more than numbers. Briller identifies these goals as (1) environment, where the atmosphere of a program provides an excellent showcase for the product; (2) the corporate image of the institutional or semi-institutional advertiser; (3) specialized audience, such as men reached by NCAA Football for Gillette and others; teenagers reached by American Bandstand and other special marketing targets classed by age of housewife, family size, county size, income or region; (4) merchan-

(1) For 12 years Con Edison has used John Tillman on WPIX, New York to promote image; (2) Gordon Page of McE and C. A. Lamb, tv supervisor, Standard, discuss Age of Kings as public service on WNEW-TV; (3) Lincoln-Mercury is seeking selective group on JFK Report on NBC TV; (4) Chemical Bank NY Trust Co. had specialized audience on Open End over WNEW-TV; (5) Romper Room sold children’s shoes via extensive merchandising campaign; (6) Lincoln-Mercury sought higher level in ‘Vincent Van Gogh’ on NBC TV
dising and exploitation, for a program with subsidiary values beyond audience size; and (5) personalities, where a specific star adds definite sizzle.

Advertisers, according to Briller, have always been interested in qualitative as well as quantitative factors, but the pendulum is now moving more in the direction of environment. One long-term trend is the definite desire for association with the news and special events, Briller said.

The desire for association with news and actuality programs is borne out at ABC, CBS and NBC. In many instances clients have been latching on to important conversation-provoking video fare with the object of informing the masses, rather than entertaining them with escapist fare. Clients in growing numbers welcome large numbers (ratings) but their decision to buy is not dependent on what the Nielsen figures may ultimately reveal. As Charles H. Percy, chairman of the board and chief executive officer of Bell & Howell, a firm believer in video documentaries, put it recently: "We have found a way of serving the national interest and at the same time enhancing the corporate image."

It was Bell & Howell that presented one of NBC's first public service shows in prime time, The Berlin Crisis, in 1959. The same client cosponsored CBS Reports during the '59-'60 season when the series offered "Population Explosion" and "Who Speaks for the South." "Each of these shows brought more mail than we received during a full year of sponsoring strictly entertainment shows," Percy said. More recently, Bell & Howell has been remarkably successful with its Close-Up series on ABC.

Brendan J. Baldwin, vice president and media director, Kenyon & Eckardt, said he ignored the numbers when he was seeking specific types of audience. For example when in each of a "quality show like Winston Churchill or Leonard Bernstein. We use the numbers to help our judgment in deciding the price we're willing to pay for a media purchase in relation to the marketing objectives and in consideration of the ales timing, merchandising and promotional efforts which will work in concert with that media buy." It was Baldwin's opinion that the use of numbers played a big role in local television. "Of course, whose numbers you use is the important question," he said.

"Numbers are important now and they always will be," John M. Otter, director of special program sales, NBC TV told sponsor. "But more

be brought in at realistic cost per thousand and that "they provide an ideal springboard for effective dealer and point of purchase merchandising." Otter also said that Lincoln-Mercury was another excellent example of "not buying by the numbers." Its purchase of "Vincent Van Gogh: A Self Portrait," for example, was a notable event. "Results were marvelous and Detroit was elated," he said.

M. J. Rathbone, pres. of Standard Oil (N.J.) is indifferent to ratings, believes in sponsoring good TV programs as way of fulfilling at least part of his firm's responsibilities.

John M. Otter (upper r). dir., special program sales, NBC, says more agencies and clients are buying actuality specials and documentaries to enhance their company images and position in the United States.

Robert H. Boulware (r), assoc. media dir., Fletcher Richards, Calkins & Holden, Inc., says the number may be useful but buy is more than mere matter of cost-per-1000 agencies and their clients are recognizing the other values inherent in this kind of programming which tend to have a greater influence than the slide-rule concept of television advertising." The experience of clients such as Texaco, Purex, Gulf, Timex, Mutual of Omaha, Longines-Wittnauer, Firestone, Prudential, Bristol-Myers, Bell & Howell, Goodrich, AMF, Ralston-Purina, Philip Morris and Westinghouse with news and public affairs shows on national networks within the past year has shown, in the expert opinion of Otter, that programs of this nature can

Ratings are the sine qua non of the inexperienced, in the seasoned opinion of Leslie L. Dunier, vice president in charge of radio-tv, Mogul Williams & Saylor, Inc. Dunier said it goes without saying that "audience numbers will weigh heavily in media decision, but all too often it is not the major criterion for selection. "Audience composition—that's a different proposition entirely," he declared. At MW&S staffers look at all factors and criteria before making recommendations. Very often the deciding factor is the makeup of the audi.

(Please turn to page 46)
PICKING PROGRAM winners is not easy—even winners have a way of losing ground. New TvQ formula to predict ratings is discussed by (1) Herb Altman, TvQ client contact sup., Henry Brenner, HTI pres.

HOW TO PREDICT PROGRAM HITS

TvQ says new Formula ‘B’ can tell months ahead how show will measure up in ratings; agency experts may even predict commercials’ impact with new TvQ data

For years, admen, network experts, and ad managers have relied on part-fact and part-judgment to fathom how the season’s tv offerings, old and new, will do. Truth is, they still do.

But last week, the scale tipped toward better balance between the two: subjective judgment now has the reinforcement of new data to either support or question the program vehicle. The new data arise from a rating prediction formula first worked out in early 1960 by TvQ, the tv research arm of Home Testing Institute, Manhasset, N. Y.

TvQ’s Formula “A,” reported on in SPONSOR 22 May 1961, determines shares of audience for new

**Formula ‘B’ batting average in 9 programing situations, 3 tv seasons**

<table>
<thead>
<tr>
<th>Situation</th>
<th>Season</th>
<th>TvQ data used</th>
<th>Month predicted</th>
<th>Months to lapse</th>
<th>No. of programs</th>
<th>Average rating point error</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Oct. II 1959</td>
<td>Dec. 1959</td>
<td>2</td>
<td>116</td>
<td>2.2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oct. II 1959</td>
<td>Mar. 1960</td>
<td>5</td>
<td>73</td>
<td>2.4</td>
</tr>
<tr>
<td></td>
<td>1960-1961</td>
<td>Prior to competition change</td>
<td>Selected point after competition change</td>
<td>1-4</td>
<td>39</td>
<td>1.8</td>
</tr>
<tr>
<td></td>
<td>1959-1960</td>
<td>Prior to competition change</td>
<td>1-3</td>
<td>48</td>
<td>2.1</td>
<td></td>
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<tr>
<td>TIME PERIOD</td>
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<tr>
<td>CHANGES</td>
<td>1960-1961</td>
<td></td>
<td></td>
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</tbody>
</table>

**HOW WELL** does Formula ‘B’ work? 1961-62 (evidence season’s static and dynamic figure) indicates a rating point prediction error of 2.2 for static situations, 1.5 for dynamic. Although 1960-61 figures (1.8) are equal, the average of ’61-’62 dynamic and static or Oct.-Dec. 60-62 is 1.85

SPONSOR • 22 JANUARY 1962
How TvQ’s Formula ‘B’ sees program ratings

Formula ‘B’: \[ f_1A + f_2B + f_3C + f_4D + f_5E + f_6F + f_7G^* \]
= projected rating

<table>
<thead>
<tr>
<th>TIME PERIOD</th>
<th>NETWORK A</th>
<th>NETWORK B</th>
<th>NETWORK C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 8-8:30 pm</td>
<td>lead-in competition E*</td>
<td>lead-in program B</td>
<td>lead-in competition E*</td>
</tr>
<tr>
<td>2. 8:30-9 pm</td>
<td>competitive program D*</td>
<td>program measured A</td>
<td>competitive program D*</td>
</tr>
<tr>
<td>3. 9-9:30 pm</td>
<td>lead-out competition F*</td>
<td>lead-out program C</td>
<td>lead-out competition F*</td>
</tr>
</tbody>
</table>

*TVQ values are given to each competitive program in the time period. However, program in the same time period appear as one factor in the various versions of Formula B, based on an average of the two.

Factor G is derived from Nielsen sets-in-use data.

To predict how well a program (A) will do in future ratings under a variety of circumstances, TVQ’s formula uses TVQ data on factors A through F.

By assigning to A through F weights (f1, f2, etc., refer to various weights) relative to their influence on program A’s audience—and combining these figures with Nielsen sets-in-use figures (G)—formula “B” predicts the audience size (Nielsen AA). Chart on page 28 illustrates how well the formula’s predictions stand up against actual ratings.

The formula not only can predict what will happen if the show remains in the same time period with identical competition (static situation); it also can forecast a rating if the program and or its competition switches time periods (dynamic situation). In a third situation (inter-season), formula “B” is able to estimate a show’s rating in a new season. However, the formula above does not refer to any specific situation but summarizes the factors used in the various types of predictions.

For one thing, formula B’s findings have come surprisingly close to subjective judgment (in combination with other statistics) in most cases. As an agency man told SPONSOR last week: “When you try to evaluate a show in terms of subjective judgment and a little data, it sure is gratifying to find that there is a formula that agrees with you.” said Mitchell Litman, Ted Bates’ TV/radio manager, network relations.

However, he pointed out, the formula is important when it doesn’t agree with you, too. A wider-than-usual gap is a good track signal to slow down and look again before making a final decision.

Formula B’s most valuable quality, according to J. Walter Thompson’s director of developmental research Jack Landis, is its “ability to analyze dynamically a program’s changing structure.”

TVQ’s Herb Altman, client contact supervisor, sums up these dynamic program situations:

“Formula B is designed to predict Nielsen average audience ratings directly, and shares of audience indirectly, for every programing situation. It works for every possible programming problem, whether it be predicting:

• from one point in time in a TV season to another point in the same season:
• from one point in time in a TV season to another point in the following season:
• the result of time period switches before they happen;
• the result of period changes (new competition) before the fact.”

SPONSOR • 22 January 1962
Possibly more meaningful, Altman suggests, is the fact that T\-Q data are tools to understanding the foundation on which ratings are built. "The data can determine whether a show is legitimately earning its rating because of its own strength, or whether parts of its ratings are increased or decreased by the lead-in program and lead-out program," he said. "Once you determine what factors contribute to the show's Nielsen rating, you are in a position to judge whether the show is vulnerable to a change in competition. All these factors are accounted for in Formula B."

He points out that vulnerability to competition must be considered on the other sides of the triangle as well. Study of competitive strength, as well as competitive lead-in and lead-out appeal, gives even more perspective. "All insights are valuable to the people who must decide whether a show should stay, change, or go."

One case of a program switch to another time period, reportedly made on the basis of T\-Q data, was indicated by ABC's Barnathan. "When Bonanza (NBC TV) was introduced on Saturday nights in the same time slot as CBS TV's Perry Mason, the Nielsen ratings indicated that Mason was in the lead. Although the Bonanza's Nielsen was lower, its T\-Q supported the belief that the program had high potential. NBC later switched it to a time period where it could gain a larger share of audience."

Most of the 15 agency subscribers to T\-Q are hesitant to pin down program changes strictly on the basis of T\-Q data. There are a number of reasons:

- T\-Q people advise that the formula should serve as another check point against which to compare television judgments.

- Some agencies have used the service for a year or less, and therefore are not yet equipped to apply the data with the degree of sophistication that evolves from more experience.

- A few agencies, using the T\-Q formula as a base, are developing their own formulas to broaden their scope of program evaluation, or tailor them to specific needs.

One top broadcast agency is now working on a variation of Formula B, hopes to have it refined in six months. Here is how one of the agency's research executives described the formula to SPONSOR last week.

"Suppose Formula B indicates that a program's rating will be 19. By analyzing the factors that contribute to this figure, we may be able to prove that the program's legitimate rating is actually only 15. We may also be able to logically prove what other factors contributed the other four points. But by breaking down the end figure into two parts—the 15 and the four, for example—we know more about the rating itself. This will ultimately be reflected in our program decisions."

The same agency is reportedly working on a formula that will "simulate a family decision" on what TV show to watch. But the ad shop is reluctant to explain how it will do this until the method is tested and refined.

However, T\-Q feels that its Formula B is performing now what was theory just a year ago. Refinements are constantly made, but the basic formula is practicable, it reports. Here is how the formula works:

Formula B is constructed from certain factors (see box, page 29) that relate to the rating of the program being measured. Among them are: the program itself, the lead-in show, lead-out program, the competition on each network in the same time period, the lead-in and lead-out competition.

Each factor is given a statistical "weight," depending how important a relationship it has to the audience size of the program being measured. The weighted factors are referred to as "T\-Q" data.

The weights are actually derived from simultaneous sets-in-use and T\-Q data for every evening show. By statistical procedure of regression the several T\-Q factors are assigned various weights.

These factors are then combined in various programing situations to produce the ultimate rating prediction in each situation or combination of situations.

The formula was first tested last year on "historical" data from the 1960-61 television season. Research.

(Please turn to page 50)
TECHNIQUES IN RADIO COPY

Elaborating on these five techniques, either by tape or oral presentation, is Number One Boy at Blair these days. A spate of successful on-air commercials rounds it out in proof-of-the-pudding style. McCoy’s appraisal breaks down as follows:

Sound pictures. Atmosphere and mood are the chief ingredients in this paint-the-picture approach to a commercial message. Its over-all purpose is twofold: to set a scene that’s “right” for product image, and to set a scene that permits the listener, unconsciously, to put himself in the picture. If one word were needed to describe this technique, that word would have to be “exotic.” Through sound alone—or, more precisely, the gamut of sound—every genre from the most folksy to the most sophisticated can be effected. A typical example of this sustained-mood approach is Tetley Tea, through Ogilvy. Benson & Mather:

(Telephone ring. Echo chamber effect of operator’s voice)
Operator: Hello, this is the overseas operator. I have a call for Mr. Albert Dimes, the Tetley Tea Taster. Is he there?
Mr. Dimes: (English accent) This is Dimes. hello . . . Edwards? . . . did you get the tea?
Edwards: (echo chamber effect) Yes, Mr. Dimes, but those tiny tea leaves are hard to find. I’ve tramped through hundreds of plantations, from Dembula to Botswana, and . . .
Mr. Dimes: I know, Edwards, but those tiny tea leaves are the secret behind Tetley’s richer flavor.
Edwards: Yes, sir, but . . .
Mr. Dimes: They can only be used in tea bags.
Edwards: But . . .
Mr. Dimes: That’s why we say Tetley Tea is specially made for tea bags.
Edwards: Yes, sir.
Mr. Dimes: Edwards, pay the bandits what they want, but get the tea. sound of telephone clicking off and being replaced on cradle)
(Jingle tag)
Other national and/or regional advertisers who build their radio campaigns on multiplicity of sound are Pepperidge Farm, Rub-A-Dub bubble bath, American Airlines, Oasis cigarettes and Acc’cent.

Humor. Make-’em-laugh-while-you-sell-’em describes this second major category. Primarily an indirect approach—entering, so to speak, through the back door—the humor technique, in recent years, has accomplished particularly large recall.

( Please turn to page 50)

The five techniques and some of their users

<table>
<thead>
<tr>
<th>SOUND PICTURES</th>
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<tr>
<td>Tetley tea</td>
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<td>Pepperidge Farm</td>
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<td>Rub-A-Dub bubble bath</td>
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<tr>
<td>American Airlines</td>
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<tr>
<td>Oasis cigarettes</td>
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<td>Acc’cent</td>
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<th>AIR TRADEMARKS</th>
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<td>Purolator</td>
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<td>Cream of Wheat</td>
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<tr>
<td>Beneficial Finance</td>
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<td>Vicks cough drops</td>
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<td>Good Humor ice cream</td>
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<td>Lone Star beer</td>
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<tr>
<td>Iced Tea Council</td>
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<tr>
<td>Camel cigarettes</td>
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<tr>
<td>L&amp;M cigarettes</td>
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<td>Pepsi-Cola</td>
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<td>Kaiser foil</td>
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<tr>
<td>Chun King</td>
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<tr>
<td>Salada tea</td>
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<tr>
<td>Butternut coffee</td>
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<tr>
<td>Zee paper tissues</td>
</tr>
<tr>
<td>Esskay meat products</td>
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<tr>
<td>Meadow Gold ice cream</td>
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<tr>
<td>Manischewitz wine</td>
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<td>Piel’s beer</td>
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<tr>
<th>LOCAL LIVE</th>
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<tr>
<td>Campbell soups</td>
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<td>GMAC</td>
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<td>Gillette</td>
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<td>Metropolitan life insurance</td>
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<td>International Nickel</td>
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<td>Bayer aspirin</td>
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<td>American Airlines</td>
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<td>Eastern Airlines</td>
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<td>TWA</td>
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<tr>
<td>Standard Oil Co.</td>
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<tr>
<td>Foreman &amp; Clark clothes</td>
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DOES NET TV HAVE A 'TILT'?  

New TvAR study says the 'top 20' markets, with 55% of tv homes, don't attract that share of audience  

Rep firm analyzes 65 nighttime network tv shows, finds that only three get more than the 55% figure

While most clients are well aware that local ratings of tv network shows can differ considerably from market to market, many tend to shrug off the audience peaks and valleys. This insouciance is based on the conviction that the ups and downs "wash out," meaning that what you lose in one market you gain in another.

But, according to Television Advertising Representatives, this laundry-oriented approach will not hold water. That fact of the matter is, says TvAR in a study just released, there's a basic "tilt" in the network pinball sweepstakes—the larger markets do not attract their pro rata share of audience.

To wit: The "top 20" markets contain 55% of all U. S. tv homes. Therefore, the average show should corral about 55% of its audience from the "top 20." Some shows might get less; some might get more. But the top 20 share should average 55%.

It doesn't work out this way, TvAR's analysis shows. Practically every program fails to deliver 55% of its audience in the top 20, said Robert M. Hoffman, TvAR's v.p. for marketing and research, who prepared the analysis: "Fully 62 of 65 nighttime programs we checked received less than 55% of their national audience from the 'top 20' tv markets. Almost half—31—of the 65 programs get only 35 to 45% of their audience from these areas."

In commenting on the study, Robert M. McGredy, executive vice president for TvAR, said: "Companies relying primarily on network television have no basis for making their advertising pressure mesh with their sales requirements. While network advertising focuses on the national picture, the sales manager must concentrate on individual markets. It would be virtually impossible to find any important brand today which does not show sizeable variations in brand position and share of market from place to place."

The data was prepared from ARB's spring 1961 "Local Market Comprehensive Report." What Hoffman did was take all the nighttime network shows which returned to the air this season, tabulate their audience in the top 20 markets, and compare this with the total U. S. audience.

Here's a breakdown of how the 65 fared in attracting audiences in the top 20 markets: 11 shows reached 40% or less of their audience in the...
top market group; 20 programs reached 41 to 45%; 24 reached 46 to 50%; seven reached 51 to 55%; and three reached over 55%.

What explains this consistent deviation? According to the Tvar study—duplicated “Tilt—the After-Math of Network Television”—there are seven primary possibilities:

1. **Number of stations in the market**—the more stations in the market, the more the audience is split.
2. **Station coverage**—audience size is affected by station power, transmitter location, tower height and channel number.
3. **Station clearance**—a program may not be cleared or may be shown on a delayed broadcast basis, particularly in markets with one or two tv stations.
4. **Viewing levels**—these vary by sections of the country, urban and non-urban areas, and time zones.
5. **Program appeal**—some markets obviously like some shows more than other markets.
6. **Competitive programs**—this is related to station clearances (see above) where a delayed broadcast may put a program opposite other competition.
7. **Station popularity**—the general popularity of a station (or lack of it) can affect a program's rating.

Hoffman did not probe the various reasons given above to explain the “tilt” he found—other than noting that individual markets react differently to similar types of shows. It seems clear that some of the seven factors above “wash out.”

As usual, one or two market groups stand out while a few markets are not far behind. In any case, it is clear that the “top 20” market group, as shown on the chart, is a group in which a program can be sure of reaching most of the audience. The “top 20” market group is the only group that includes more than 50% of all viewers. The chart shows that only two programs reached 40% of the audience in any market, and only four programs reached 30% of the audience in any market.

<table>
<thead>
<tr>
<th>Program Title</th>
<th>Audience Reached (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiddler on the Roof</td>
<td>45</td>
</tr>
<tr>
<td>The Andy Griffith Show</td>
<td>43</td>
</tr>
<tr>
<td>The Dick Van Dyke Show</td>
<td>41</td>
</tr>
<tr>
<td>The Beverly Hillbillies</td>
<td>40</td>
</tr>
<tr>
<td>The Twilight Zone</td>
<td>38</td>
</tr>
<tr>
<td>The Outer Limits</td>
<td>37</td>
</tr>
<tr>
<td>The Patty Duke Show</td>
<td>36</td>
</tr>
<tr>
<td>The Best of Everything</td>
<td>35</td>
</tr>
<tr>
<td>The Lucy Show</td>
<td>34</td>
</tr>
<tr>
<td>The Carol Burnett Show</td>
<td>33</td>
</tr>
<tr>
<td>The Mary Tyler Moore Show</td>
<td>32</td>
</tr>
<tr>
<td>The Brady Bunch</td>
<td>31</td>
</tr>
<tr>
<td>The Brady Brides</td>
<td>30</td>
</tr>
<tr>
<td>The Partridge Family</td>
<td>29</td>
</tr>
<tr>
<td>The Monkees</td>
<td>28</td>
</tr>
<tr>
<td>The Merv Griffin Show</td>
<td>27</td>
</tr>
<tr>
<td>The Andy Griffith Show</td>
<td>26</td>
</tr>
<tr>
<td>The Bob Newhart Show</td>
<td>25</td>
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<tr>
<td>The Dick Van Dyke Show</td>
<td>24</td>
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<tr>
<td>The Andy Griffith Show</td>
<td>23</td>
</tr>
<tr>
<td>The Beverly Hillbillies</td>
<td>22</td>
</tr>
</tbody>
</table>

ARB's spring 1961 comprehensive local report is source of above chart. Listed are all the nighttime shows on at that time which returned to the network schedules during current season...
LITTLE FELLA'S DRYER SCORES

- Dominion Electric beats giants to the punch with luggage-case model hair dryer, builds sales with net tv
- Elaborate merchandising plan backs three-season drive on Paar; client to double tv investment this year

Dominion Electric Corp., (Mansfield, Ohio), got the jump on its giant competitors by hurling its entire 1961 media budget into network tv and building an elaborate merchandising program in conjunction with that tv—all on behalf of just one product—a portable hair dryer.

Dominion lays claim to a first with the "1805" luggage-case model portable hair dryer, and along with that, a first tv exposure for such a product. Dominion's bigger brethren are out with similar models now, and some have backed theirs with some fancy tv programing, but Dominion is all smiles over the sales momentum it managed to build in advance, and will double the tv outlay in the coming year.

It was in 1959, the year Bob (president) and Sheldon (in charge of advertising and marketing) Shaffer took over a controlling interest in Dominion, that the company developed the new portable dryer. A warm reception from the trade in 1960 convinced the Shaffer brothers that the product merited a big push.

As for media selection, said Sheldon Shaffer, "Where else but tv could we get the right combination of excitement, demonstration and the prestige not only with the consumer in mind, but with an equally eager eye on distributors and dealers, whose reaction could spell life or death for the product.

Dominion and its agency, Howard Swink Advertising, Marion, Ohio, determined that for this kind of job, net tv was the answer. A program was impossible since the entire 1961 promotional allowance was $180,000, with about $115,000 earmarked for media.

The nod went to NBC TV's late evening Jack Paar program, and advertiser and agency went to work on construction of a merchandising campaign around three groups of announcements on the program during peak selling seasons—the spring Mother's Day, June bride and graduation period; back-to-school days in September, and pre-Christmas gift buying time.

A total of 13 announcements ran over the three seasonal drives last year. They were delivered live by

Dominion merchandises Paar, ups dealer interest

DEALERS picked up where Paar left off in Dominion campaign for its portable hair dryer. They joined in promotion by means of Paar-oriented newspaper mats, window displays, banners, envelope stuffers, etc.

SHAFER brothers, Bob [above] and Sheldon, took over in '59; launched tv drive in '61, to be doubled in '62
WHAT LEE RICH SAID
ABOUT TV’S ‘HASTE-LAND’

The talk by Lee R. Rich, senior vice president for media and tv programming at Benton & Bowles, before the Advertising Club of Metropolitan Washington on 9 January occasioned considerable comment and press coverage. Because of the interest in the speech, sponsor is printing the text in its entirety below.

Gentlemen, imagine for a moment— if you will—that members of an archaeological expedition digging in this area 1,000 years from now discover a document from the year 1962—and that from that document they try to determine what part television played in our culture.

On one page they read that “in a typical day an average of 90% of the people in this country watched television a total of six hours,” and they conclude that in some way these people must have been educated, enriched and entertained by what they saw to give it that much attention.

But on the opposite page they read that television is the “source of serious problems, that it’s wrecking our individual and collective moral fiber and creating a nation of stagnant spectators instead of dynamic doers.”

They find side by side accounts of its “excessive violence” and its commendable contributions to our “national awareness”; claims that it’s keeping the children from their homework—yet reaching millions with academic information they might not have had access to otherwise; that it’s boring—and exciting; creative—and insipid; in short, that it’s a boon and a bane.

It’s quite possible that the only thing future historians will ever be able to conclude about television is—that it was highly controversial.

Now we could let it go at that; after all, a future evaluation of television is the future’s problem.

But—for better or worse—this crisis-ridden age we live in won’t allow us to “let it go at that.” In a world that continues to place an ever-higher premium on intellectual standards, we simply cannot wait for future generations to decide whether television’s defenders—or its detractors—are right. We can’t afford to be flippant about the greatest communications medium ever placed at our disposal, especially when those who have threatened “to bury us” are working so hard to communicate their destructive doctrines.

Accordingly, all of us are interested in an accurate appraisal of the subject. One way of approaching that subject is to use the inductive method—putting together the many bits of evidence we have available, and reaching a general conclusion.

Let’s try that and see where we come out.

In the first place, television—comparatively speaking—is brand new. It’s been with us, as a strong factor, for approximately one dozen years.

(Please turn to page 52)
Market baskets — and other consumer needs and desires — are filled at the rate of more than 2 billion dollars a year in the WOC-TV coverage area. To meet the demands of these Iowa-Illinois consumers, this has become a major regional distribution area for food, drugs, automotive and many other product classifications. There is also a growing recognition of this trade area as an excellent test market. WOC-TV is your best method of reaching this tremendously important market.

WOC is more than a member of the community; it's a member of the family. With responsible local programming, WOC-TV has created a loyal audience that responds with enthusiasm.

Such attention carries a tremendous impact on the 2 billion dollar market covered by the WOC-TV signal. The average household spends $4,246 on retail sales, and part of that expenditure has come about because they heard and saw it on WOC-TV.

The image and impact created by WOC-TV is given impetus by an effective sales co-ordinating staff that establishes constant liaison between the advertiser and his retail outlet.

For full information about WOC-TV see your PGW Colonel today.
The listing beginning at the right is the second part of SPONSOR’s semi-annual index. The first part appeared in the previous (15 January issue) and the listings for the first six months of 1961 were published 7 August and 14 August. As in the past, all material is tabulated chronologically within the subject headings. Information about product-types (i.e., soaps, foods, tobaccos) is contained in the first portion of the index, under the heading ADVERTISERS. Details about specific brands were also published in the 15 January issue, under CAMPAIGNS AND CASE HISTORIES. Further details about radio and tv advertising are to be found in this portion of the index, under the classification RESULTS. Where warranted, individual headings have been further broken down into Television and Radio.
NEWSMAKERS

Herbert Strauss becomes Grey president

Thomas Taussig to Videotape

Theodore Shaker, ABC Station Sales

Wilford Thurman, EWR & R

Robert Mitchell, general sales manager, WGRS

Louis Wolfson, director Wometco

Lee Fendren, Pres. AA of West

Naomi Andrews, CBS Radio ad director

David Mahoney, v.p. Colgate

Jerry Bess, RKO

Herman Maxwell, sales manager, WINS

Jack Donahue, sales manager KTAL

Arlen Klein (Pulse)

Alan Henry, general manager KWK

Ruth Supiro (Blair)

Charles King, Sales vp WNTA

Daniel Burke, manager WTEN-TV

Calvin Lucy retires

Jack Hayes, sales manager WGAN-TV

William Conley, KHVII Honolulu

Ken Goldblatt, sales manager WQXI

Robert Cronin, v.p. BTS

Eleanor Machia, commercial manager KJIM

Peter Afe, manager WNBC

Henry Sjogren, Troy-Beaumont

Lawrence Carino, WJDK

Iyle Blalna, McManus, John & Adams

Thomas Butcher, Cleland

James Theiss, Blair Associates

Norman Glenn, Y&R

Bill Losee, AM Radio

Larry Walker, WSOO

Don McGratherry, Nielsen

Paul Farber, Makan David

Michael Earley, WABC

Philip Leopold, WABC

John Callow, Storer

Albert Krivin, KMBC

Ed Winton, Gay Broadcasting

David Croninger, KMBC

Kent Fredericks, WXYZ

William Lauer, WNEW

Don Moeller, WGAN

Gordon Scoerwley, Lever

Leon Gorman, HJG-TV

Robert Richer, Richer Reps

George Murray, Whitney

Fred Wehs, Walton

James Lee, WJZ

Rosa Gavin, WNY

Roy Whisnm, ex-WCOP

Michael Santangelo, Westholing

James Duffy, ABC

Howard Koerner, Official

Sterling Beeson, Pulse

Larry Sander, WFTV

Jack Flynn, WPIX

Jack O'Mara, TVE

Pat Flaherty, KPRC

George Jensen, RKO

John Crohan, WCOP

Robert Schroeder, KYW-TV

Selden Van Dolen, WBEM

Campbell Ritchie, CKLW

Chester Birch, KDFW

Clare Horn, McGavren

David Green, KMBC

Tom Dooley, Adam Young

Jack Jones, Mattel

Lawrence Roger, Taft

John Hurbut, WVMC

Charles Sanders, WLPS

Charles Hefricht, RKO-General

Stimson Bullitt, King

Harry Travis, Fetzer-TV

Virgil Wolff, Friendly Group

Grant Tinker, NBC program executive

Joseph Higgins, WIBC

David O'Shea, WINS

Richard Depew, C&W

Grady Edney, Storer

Clyde McNamara, Storer

Frank Beleza, WABC

Michael Drechsler, WBNK

Charles Topmiller, WLWB

Olin Ramsland, KDDL

Jacob Evans, TVP

Jack Powers, WABC

Richard Lockman, Helena Rubenstein

William Lee, Katz

George Henderson, WSOO

Chris Christensen, KPIX

Maurice McMurray, RAR

Elmer Enstrom, RCA

William Bachman, M&J

Marvin Shapiro, T&AR

John Moler, WJGM

Lennox Marsh, KSL

L. T. Steele, RBB

Dan Menchel, TV Stations, Inc.

Television:

NBC acquires 3 Bowl games

Singly-sponsored shows decline, year- comparison

Summer replacements decline

Sports & ads. (CBS/NBC lineup)

Top 10 net specials '60-'61

Football & GE bulbs

Rating-spread: highest/lowest 1yr. comparison

Talent negotiations (Asks)

Violence defended (Viewpoint: Bolling)

Justice suit against CBS football lineup

NFL apartments

Loss of billings

Film to live ratio, 3 nets

Pay-TV films

Soap operas-yr. comparison

Syndicated scores on TVQ

Audience for entertainment specials

Children's: Sat. morning boom

Net shows ranked by type

Westerns: children/adult viewing

Fall day lineup

Sports: golf. Shell's 11 programs

Specials: 3-net lineup

Net plans for '62-'63

Specials: Nielsen survey of 96 programs, ratings, shares etc.

Children: % homes viewing (NBC)

Children: 3-net lineup

Public service & ratings (Asks)

News sponsors

Summer replacements v. winter

Complete Fall lineup

Trend in local sales (Asks)

Sports, news, weather: record ad usage

Preferences by viewer type (Dichter) & relation of programs to commercials

Children: pool scheme collapses

Net study, Pulse, product usage

ABC gets Wagon Train

Programs with 4-20 million homes ('57-'61)

Final Football, and comp. pro v. college ratings

Films: NBC success; disposition of feature packages

ZIV-USA stops self-production

"Soap operas," ratings over 3 yrs.

Total cost per night, and no, homes

Sports: R Heinold gets Mets

Entertainment specials: Fall audiences

Children's: how entertain & inform (Asks)

News shows, audience, by type

News specials, audience

Syndicated films (Asks)

Screen Gems first annual meeting

20 Nov. p. 72

20 Nov. p. 72

20 Nov. p. 72

20 Nov. p. 72

27 Nov. p. 72

27 Nov. p. 72

27 Nov. p. 72

27 Nov. p. 72

1 Dec. p. 76

1 Dec. p. 76

1 Dec. p. 76

27 Dec. p. 72

25 Dec. p. 72

25 Dec. p. 72

25 Dec. p. 72
Government interference (Sarnoff)

Stations: Katz “trailblazer” plan
Syndication & ZIV (See “trailblazer” above)
Sports: Tareyton & baseball
New shows: Success probability (Nielsen)
Sports: World Series viewing by region (Nielsen)
Pair: possible replacements
Ratings & mortality, 4 yrs.
Film/tape/syndication etc.; Year-end review
Public-service & timebuyers: (Klein, KEWB)

Radio:

Sing-along trend on 50 stations
3-net full lineup/rates
How to upgrade (Pauley, ABC)
Latest in local features (Asks)
Country music (Cas Walker)
Music: Good v. modern (Parker, WDRC)
Participation: listeners on air (WWJ)
Trends for ‘62 (Asks)
Value of news (Petry)
1961 developments: Year-end report

REP FIRMS

CBS Spot Sales becomes CTS-National (Bryant reviews spot history)
Andrew Powell (PGW) Viewpoint
Storer forms program unit
Andrew Young survey of creative radio
How stations indoctrinate
Ray Sims, H-R, defends tv
Personal salesmanship (Jack Thompson, ATS)
PRO goes self-rep
Negro group scheme (Howard)
What stations need in reps, (Asks)
Tinsley goes self-rep
Bolling survey of spot plans
21 Aug. 42
Christal-Politz qualitative study
Spot girls for battle
21 Aug. 27
Forecast for spot
4 Sept. 29
Blair-Triangle contract
AMTS formed (Dallas)
Pearson: change in control
PRO formed (Brownstein)
Good rep. presentations (Asks)
ABC National Sales success
6 Nov. p.
Eastman presentation on spot radio
6 Nov. p.
Women in research
27 Nov. p.
Formula buying (Meyerhoff, Gill-Perna)
Radio news values (Petry)
Spot sales: Katz “trailblazer” plan
Spot is study; Petry

RESEARCH & SURVEY

Television:

TV homes per minute by daypart, Nielsen 1960-1961
Testing commercials (T&B-Penn State)
Summer replacements decline (60-61)
Nielsen profile of New York
Market rankings compared (C, Smith)
Night viewing (3-net comparison—Nielsen)
Rating spread, highest/lowest programs
Night-time net shares; ages
VQ syndicated scores
Census: tv homes & saturation
Night homes/minute, 3 yr. comparison
Kristal-Politz qualitative study
Chitron national overnight begins
Weekly viewing by family size, income & ages; net
Shows ranked by type (ARB)
Dash viewing: hours; usage etc., 3 yr. comparison
Jobs move to intermedia comparison
Heavy/light viewing homes; 3-net comp.
Ter-family spot investment (TvAR)
Viewing levels in first half (TvB)

Pulse study all net programs: family characteristics, product owners, prospects
Qualitative work needed (Dorrell)
ANX-Project X
Homes per $100: ARB calculator
Women in research
Homes in 36 States (NCS ‘61)
Nielsen “gets letters” (humor)
Average number stations viewed weekly (Nielsen)
Arbitron lacks support
Canada: ARB & McDonald reciprocate
Newspaper & tv usage comparison (TvB-ANPA)
Politz v. AR
ANA: Project X queried
Daytime; NBC efficiency study

Radio:

Out of home increase (winter ‘61)
Uniform habits (5-city Christal-Politz)
Supermarkets: Buffalo survey shopping & listening habits
What next? New needs
Weekly cume, full day, 5-city (Politz-Christal)
Music: preferred in 5 cities
Cumes in A&B counties (NBC)
Total daily reach (RAB)
Intermedia comparisons (radio declares compare me)
Top 50’s share of spot
Women in research
Homes in 18 States (NCS ‘61)
ANA Project X queried
Measurement of sales (See Project X queried above)

REPS AT WORK

Eugene Litt (CBS Spot)
Wendell Parmelee (BTS)

RESULTS

Television:

Auto
Tires: McCourt
Tires: Tenn. Coop
Beer
Country Club malt, SC.
Drugs
Rexall dealers
Finance
Mortgage loans
Food
Dairy: Garvins butter
Flour: Southern Biscuit
Supermarket: Giant Eagle
Supermarket: Food Town
Bread: Colonial Baking
Supermarket: Food Marts

Homes
Senkel Brothers
Trailer homes: Richardson

Miscellaneous
Musical instruments (Lowrey organ)
Toys: Magic Wood
Hairnet: Luwane
Cookware: Saladmaster
Furniture: Big Red Warehouse Mattresses
Movies: Wheeling theatres
Sports equipment: Go-Karts
Toys: Kasch-Skipsick etc.
Toys: Duncan Yo-Yos
Hi-fi equipment: Music Inc.

Radio:

Auto
Chevrolet dealer
Studebaker
Chevrolet

(please turn to page 62)
WTIC-POLITZ STUDY* TAKES A NEW AND CLOSER LOOK AT RADIO LISTENERS IN RICH, RICH SOUTHERN NEW ENGLAND

* YOU, TOO, MAY TAKE A LONG LOOK AT THIS IN-DEPTH AUDIENCE SURVEY JUST CALL YOUR NEAREST HENRY I. CHRISTAL OFFICE.

enter your personal subscription to SPONSOR
$8 for 1 year
$12 for 2 years

Dottie Nicholls of BBDO returned from her Bermuda vacation . . . Tom Roberts now media group supervisor on all-media for Remington Rand at Gardner, New York. He was previously asst. to the media dir. at Hoyt . . . Robert Riemenschneider became assoe. media dir. at Campbell-Mithun, Minneapolis, leaving Gardner, St. Louis, where he was v.p. and dir. of the media dept.

Tom Flanagan, media dir. of Riedl & Freede, told buyers at the Grinzing Restaurant of his trip last week to Washington, D. C. A friend took him on a tour of the various government buildings, and pointing to a painting on the wall of the Dept. of the Navy, noted, "This is John Paul Jones receiving his commission."

"Fifteen percent. I presume," said Flanagan.

Peter Thég of Mutual Broadcasting had lunch with an agency v.p. at the Envoy Restaurant last week. The v.p. talked about the precariousness of many areas of the business and commented: "My idea of being secure is the Cadillac executive who drives a Ford."

BILL MYERS (l), who is general manager of WHTN-TV, Huntington, W. Va., entertained (r) Jack Flynn, Ted Bates’ buyer, at the Sun Luck East restaurant last week

Paul Theriault of Y&R, at the Pen & Pencil with reps, pointed out that the power of Madison Ave. over broadcasting is exaggerated. "If Madison Ave. influenced programing as much as claimed," he said, "westerns wouldn't have bartenders in the saloons—they'd have maitre d's."

(Please turn to page 42)
LOOK
WHO'S
FIRST
IN
JOHNSTOWN - ALTOONA
TELEVISION . . .

WJAC-TV

WJAC-TV topped the Johnstown-Altoona market in share-of-audience with 58. Its peak hour share (6-10 PM Monday through Sunday) was 59. For more information the top-ranking station in Johnstown-Altoona call Harrington, Righter & Parsons.
WHAT ARE YOUR PHOTO REQUIREMENTS?

LET US FILL YOUR NEEDS

BAKALAR-COSMO PHOTOGRAPHERS
111 W. 56th St., N.Y.C. 19
212 CL 6-3476

TIMEBUYER'S CORNER (Continued from page 40)

Rep Memo: Alan Bell joined Advertising Time Sales, becoming dir. of promotion and research for tv and radio. He was formerly with PGW . . . Jack Denninger resigned as v.p. of Blair-TV to form his own company in the financial field . . . R. David Borah, who was research dir. for CBS Films, Inc., made asst. to the business mgr. of CBS Television Stations National Sales.

Mort Reiner of Hicks & Griest, lunching with reps at Vincent and Neal's Hampton East, emphasized the importance of discretion and caution in the business. He illustrated his point with the story about the president of an agency who went to a psychiatrist. "Lie down and tell me everything you know," said the psychiatrist.

"He did," said Reiner. "and now the psychiatrist is president of the agency."

AVE BUTENSKY (l-r), media supervisor at Dancer-Fitzgerald-Sample, sits with Dick Fairbanks and Bill Ritchie of KTVH, Wichita-Hutchinson, Kans., at Divan Parisienne

Dick Barron of WSJS, Winston-Salem, N. C., entertaining a group of buyers at the Kubuki Japanese Restaurant last week, told about the rating service which called a home in his area and asked a man what he was listening to. He answered, "My wife," and hung up.

When a new young rep met a veteran salesman on the corner of East 49th St. and Madison the other afternoon, he said: "I made strictly good will calls today."

"Yeah," replied the vet, "I didn't sell anything either."
LOOK
WHO'S
FIRST
IN
SAN ANTONIO
TELEVISION...

KONO-TV

KONO-TV, ABC, topped the San Antonio market in share-of-audience with 39% all day average. An even higher share, 43%, dominates the 6:00 PM to Midnight segment, Monday thru Sunday. Your KATZ representative has complete information about KONO-TV in San Antonio. Call him!
SPONSOR

*is doing things in 1962*

10-PART EXCLUSIVE

**“INSIDE THE TOP TEN SPOT AGENCIES”**

starting 5 February for 10 consecutive weeks

---

**TV BUYS**


*Texaco* is going into 15 markets for a four-week campaign with schedules of prime 20’s and fringe minutes. Agency: Benton & Bowles. Buyer: Ira Kaltinick.


*P. Lorillard* is using fringe minutes and prime breaks in 16 markets for York, starting 18 February and running through the end of December. Agency: Lennen & Newell. Buyers: Sally Reynolds and Bob Kelley.


*Campbell Soup Co.,* Camden, begins this month in about 15 markets for Swanson’s Deepdish. Placements are for 13 weeks using daytime minutes and some night. Agency: Leo Burnett. Buyer: Carl Wilcox.

*General Motors,* on behalf of its Frigidaire division, is sponsoring 30-minute syndicated shows in a few markets starting 1 March for 13-26 weeks, depending on the market. Agency: D-F-S. Buyer: Bill Manley.

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**RADIO BUYS**

*Chrysler Corp.* has three-week schedules set for this month in about 40 markets, using drive-time minutes. Similar placements in other markets will follow. Agency: Young & Rubicam. Buyer: Wrobleski.

*Seven-Up Co.* is buying 13-26 week schedules in a number of markets. All types of combinations are being placed, including five-minute news slots, minutes, 30’s and 10’s. Agency: J. Walter Thompson. Buyer: Harry Furlong.

*Bristol-Myers* is promoting Mum cream deodorant in eight markets starting 12 February for nine weeks. Agency: DCS&S.

*Hills Bros. coffee* is in 17 markets for three weeks starting on various days in February, depending on the market. Agency: N.W. Ayer.
LOOK WHO'S FIRST IN TAMPA-ST. PETERSBURG TELEVISION...

WTVT

"WTVT topped the Tampa-St. Petersburg three-station market with a 42% share of audience 9:00 am to midnight, Monday through Sunday. A 51% share, 5:00 pm to 7:30 pm, Monday through Sunday, indicates WTVT's overwhelming dominance in local programming. For more information on the top-ranking station in the Tampa-St. Petersburg market, call your Katz man!"
BY THE NUMBERS

(Continued from page 27)

ence "which determines, hopefully, the ultimate efficiency of the buy in terms of prospects delivered per advertising dollar expended."

Specifically, MW&S has bought spot schedules on third-ranked stations in certain markets for accounts including National Shoes and Rayco. "The ranking, of course, is based on the ratings," Dunier pointed out. "Yet, we've found that a top-rated station does not necessarily mean the best possible buy in a particular market. For one thing, we have established media profiles of markets, and this serves as a guide in selecting stations and time slots. We know, for instance, that one third-ranked station is considerably more efficient than the two higher stations, and we know this as a direct result of our weekly media checks which pinpoint the origin of each recorded sale in the market. We call it the MW&S Cash Register Rating."

Dunier said the undue emphasis on ratings alone was illustrated to his agency some time ago when it bought a show called The Great Gildersleeve for Ronzoni Mararoni. "Strictly on the numbers, the show was not a success," Dunier related. "Yet we went with it for a year and we were ready to renew if the show hadn't been dropped—for low ratings, by the way," he explained. "The fact is that the show's low audience ratings couldn't obscure the show's cash register ratings, and this was due to its appeal to a specific segment of the audience—housewives. We got more prospects, and netted more customers for our client's products through this so-called low-rating program than many another show might have delivered with more impressive numbers."

Agreeing with Dunier are numerous agency executives including Robert H. Boulware, associate media director, Fletcher Richards, Calkins & Holden. "The army practice of getting things done 'by the numbers' possibly still has its usefulness, but buying programs is more than a matter of cost-per-thousand," Boulware told sponsor. "It is, rather, a question of cost-per-thousand of the best prospects."

According to Boulware, the audience composition of some top daily sports programs indicate a high degree of male viewership and, consequently, little advertising waste for makers of products bought for men. Boulware cited U. S. Royal Tires as using programs of this type with excellent results. He also cited A1 Sauce which is beamed at housewives. "In nearly all these cases it would be possible to buy 'large numbers' if that were the one objective, but the effectiveness of selected programming is in the direction of commercial messages toward the most likely prospects." Boulware maintained.

Throughout the industry sponsor found proponents of the theory that there are many advertisers bent on selling their wares to special audiences of limited-appeal shows rather than to mass audiences of shows with high ratings. Many instances were cited of remarkably successful campaigns on programs which were not top-rated in their respective areas. Typical of the 'non-numbers buying' attitude was that of staffers at Hicks & Greist, who bought for numerous other eminently satisfactory reasons which pleased their clients. For example, there is the buy strictly on "personality" as seen in the case of Claude Kirscher's Terry Toon Circus on WOR-TV, N. Y., for such clients as La Rosa, Cocoa Marsh and Stahl-Meyer franks. According to Vincent J. Daraio, vice president of the radio-television department of Hicks & Greist: "This children's encore has a personality children like. Time and again loyal young audiences have responded to premium and contest offers—to the point that we've become convinced that buying the Terry Toon Circus automatically buy(s) Claude's following of influential youngsters." Venable Herndon, Hicks & Greist account executive on Sandram, found the special language appeal most effective. He bought Don Passante on WOR-TV's Pan American Carnival with excellent results. Joe Franklin's Memory Lane on WABC TV, N. Y., has been bought strictly on personality, according to James Tallon, La Rosa's advertising vice president.

Another example of "non-numbers buying" but one which was admirable for merchandising a show format was the Romper Room show. From the time Endicott Johnson arranged to make Romper Room footwear, a continuous campaign of advertising, sales promotion and trade excitement was built around the Romper Room show televised live locally in top markets.

"This particular tv show had a franchise with the moppen market and with mothers as a result of good programming." Edward Ricchiuto, the agency's account supervisor on Endicott Johnson declared, "and we simply designed a line of shoes to go along with it. Youngsters now immediately identify with the brand name—it would be tougher to start with a completely new name."

Encouraging evidence of less concern with numbers also was seen by A. J. McCaffrey, director of public relations at WPIX, New York. A case in point was the renaissance of the Duncan Company's efforts on behalf of their Yo-Yo today. The ad agency, Bruns & Hodgson, New Haven, handling the account, was so impressed with the personalities of two performers, "Cap'n" Jack McCarthy of Pop-eye and Chuck McCann of Laurel and Hardy, that it used these programs as a jump-off for a national television campaign.

"Within recent months, there's been an influx of advertisers motivated by factors other than the rating system," McCaffrey said. "Fundamentally, these advertisers aren't concerned with the rating picture. They are primarily interested in using the medium as a public relations outlet with resulting dual playback from within their own industry and acclaim from the public."

Also encouraged by the trend away from numbers is Peter M. Affe, station manager, WNBC-TV, N. Y. This is particularly true of sponsors in public service programming and Affe cites the Chemical Bank New York Trust Company as one such forward looking sponsor.

Joseph Stamler, vice president and general manager of WABC-T.V., N.Y., is also among the many broadcasters who can cite numerous examples of agencies and their clients who, in buying programs, threw numbers out of the window in favor of other criteria. A highspot was the Glickman Corp., real estate syndicators, and its agency, Newmark, Posner & Mitchell, which purchased co-sponsorship of The Eichmann Trial, The Expedition: New York series is another station (Please turn to page 48)
LOOK
WHO'S
FIRST AGAIN
IN
DES MOINES
TELEVISION...

KRNT-TV

KRNT-TV topped the Des Moines market in share-of-audience with 46. Matter of fact, this 46 makes us the 2nd ranking CBS Television station in the country. For more information call Katz.

An operation of Cowles Magazines and Broadcasting, Inc.
WAVE-TV gives you
28.8% more MOTORISTS
— 28.8% more viewers, minimum!

Since November-December, 1957, NSI Reports have never given WAVE-TV less than 28.8% more viewers than Station B, in any average week.

And the superiority during that period has gone as high as 63.6% more viewers!

During 1961, the minimum was 58.0% more viewers for WAVE-TV. More viewers = more impressions = more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

BY THE NUMBERS
(Continued from page 46)
program venture encouraged by advertiser support and certainly not hell-bent on scoring a tumultuous rating. Last year, WABC-TV produced a 30-minute program about Gotham every third week with the support of theRalston-Purina Co. (Guild, Bascom & Bonfigli, ad agency) aimed at high school students. It didn't get zooming ratings but it did get educator support—and that was the program's objective, company execs declared.

A fine example of a non-numbers buy is the array of annual speedway events telecast by WFBM-TV, the Katz-represented station in Indianapolis. Because of its falling each year outside of the regular rating report period, The Katz Agency salesmen have never had a rating yardstick to flash at prospective advertisers. In spite of this, all the numerous availabilities in and around the many events are almost 100% sold every year.

Ratings should not be the end-all and be-all of tv buying, in the opinion of Herbert Claassen, assistant sales manager, H-R Television, Inc. “High metro ratings are not the total answer to a wise television buy, but rather, audience appeal, commercial appeal, and general mood of programing have proved to be equal. If not more important, than yardsticks,” Claassen asserted.

A notable instance where numbers were not of too much concern was that of Standard Oil Company (New Jersey) which sponsored the Play of the Week over WNTA-TV, N. Y., and WTOP-TV, Washington. Said M. J. Rathbone, president of Jersey Standard: “This is another example of the fact that public service and sound business practice can go hand in hand.” Jersey Standard also ignored the numbers when it presented An Age of Kings, the brilliant Shakespearean drama series on WNEW-TV, N. Y., and WTTG, Washington.

The enlightened sword play rather than gun play evidently paid off in spades. Jersey Standard, according to reports, expects to return to the airlines with another series—a series taking advantage of the increasingly enthusiastic viewer reception to programs of high calibre.

(Part Two next week—The non numbers buy in radio.)
LOOK  
WHO'S  
FIRST  
in  
MILWAUKEE  
TELEVISION . . .  

WTMJ-TV  

WTMJ-TV topped the Milwaukee market in share-of-audience with 40. Its peak hour share (6-10 PM Monday through Sunday) was 41. For more information on the top-ranking station in Milwaukee call Harrington, Righter & Parsons.

WTMJ-TV—
THE MILWAUKEE JOURNAL TELEVISION STATION

Represented by: Harrington, Righter & Parsons—New York, Chicago, San Francisco, Atlanta, Boston, Detroit, Los Angeles.
TvQ

(Continued from page 30)

ers selected 106 nighttime programs on the air in October 1960, formalized a prediction of the rating for each show in December 1960, two months later. (See chart, page 28.)

Then they looked at the actual Nielsen's for the same programs in December, compared these with Formula B's predictions. Result: the average rating point error was 1.8.

Following the same procedure, TvQ then tried the formula with data in the same months—October and December—one year before (1959-60 season). This time predictions were made for 116 shows. Average rating point error was 2.2.

TvQ then selected 39 programs that changed competition in the '60-'61 season. The TvQ data used in the formula were based on data available before the changes took place. The object was to predict ratings in a given month after the competition changed. In such a situation, TvQ found an average rating point error of 1.3.

Significantly, the predictions for both static and dynamic situations seem to achieve similar status in degree of accuracy (see chart, page 29).

Referring to the 1.8 figure, JWT's Jack Landis commented last week that it's a "reasonable record."

RADIO COMMERCIALS

(Continued from page 31)

Its great pitfall, of course, is the danger of misfiring. Good writing, good production, and good performance are the indispensable triplets in humorous commercials. The leading lights in these field are still Stan Freberg and Bob and Ray.

Exemplary here is Salada tea, through Cunningham & Walsh:

First Man: (Echo chamber sound effect) Take tea and see.
Second Man: You mean I can throw away my glasses? Not that I use them at all the time but if I could make it out without 'em...
First man: Wait a minute!
Second man: ... I'd be that much ahead.
First Man: When we say 'Take tea and see' we don't mean take tea and actually uh... see... uh... well, all I was trying to im... was Salada tea tastes good...
Second Man: Well, why didn't you just say that in the first place?
First Man: You can get Salada T at your neighborhood grocer.
Second Man: You mean I could if I... had a mind to.
First man: How's that?
Second man: I'm a coffee man myself.
First Man: You mean you don't like tea?
Second Man: No.
First Man: Have you ever tried tea?
Second Man: No.
First Man: Well... uh... isn't that just a little prejudiced on your part?
Second Man: No. I just know I wouldn't like it, that's all.
First Man: You'd like Salada tea.
Second Man: I would, eh?
First Man: Oh yes. It'd be a real eye opener.
Second Man: I thought you said you wouldn't improve my vision. First Man: Oh, here... listen. (Jingle. Women's group) You don't take it to see. It's just a very tasty tea.

Please turn to page 52

NOW 46TH
IN THE ENTIRE CBS 181-STATION LINEUP!

NOW 52ND
AMONG ALL TOP STATIONS IN ALL MARKETS!

- in actual homes delivered!

Thanks to KELO-LAND TV's magnetic hold on its market, the Sioux Falls, S.D. market is bigger in effective population — homes delivered to the advertiser — than San Diego, Calif., Denver, Colo., Rochester, N.Y., Oklahoma City, Okla., Omaha, Neb. and scores of other CBS market cities.

CBS • ABC (Source: Special ARB Study, March 1961. Homes reached per quarter-hour, 6 p.m. to midnight, Sun. thru Sat.)

No Campaign is a National Campaign without

KELOLAND

KELO-tv SIOUX FALLS; and boosters
KOLO-tv Aberdeen, Huron, Watertown • KPLO-tv Pierre, Valentine, Chamberlain
Joe Floyd, Pres. • Evans Nord, Executive Vice Pres. & Gen. Mgr. • Larry Benson, Vice-Pres.
Represented nationally by H-R In Minneapolis by Wayne Evans & Associates

SPONSOR • 22 JANUARY 196
Look Who's First in Greenville-Spartanburg-Asheville Television ... WFBC-TV

*WFBC-TV, the Giant of Southern Skies, continues to dominate the Greenville-Spartanburg-Asheville Market

... In Share-of-Audience with 46 (equal to the two other stations combined)

... In Homes Delivered with 34,900 from 9 AM-Midnight, Monday through Sunday, (over 48% more than its nearest competitor)

For more information call Avery-Knode.
(Continued from page 50)

Spelled S-A-L-A-D.
That spells Salad.
S-A-L-A-D.
Man's voice alone: A!
Women's group: A!

Scores of national/regional advertisers have been reaping harvest from humor in recent months. Of exceptional note: Memen, Kaiser foil, Chun King foods, Butternut coffee, Zoe paper tissues, Es-kay meat products, Meadow Gold ice cream, Piel's beer, Manischewitz wine.

Air trademarks. Usually quickies, air trademarks can be a phrase or a sound effect. Their value is in repetition. When someone coughs over organ music, can Vicks cough drops be far behind? And the tinkle of bells, to an average listener, hails Good Humor ice cream as surely as a Chinese gong hails a message from Northwest Airlines.

Other national advertisers who channel their campaigns in the trademark/saturation direction are Purbator, Cream of Wheat and Beneficial Finance.

Music. The jingle, by this time, is almost synonymous with radio itself. But the pass-along quality of radio commercial music is enjoying a nationwide vogue. A best-selling album, in fact, is devoted exclusively to original radio commercial themes. Called "Madison Avenue Beat," the LP features Lester Lanin and his Waldorf orchestra, includes such broadcasting favorites as Budweiser, Lone Star beer, Ice Tea Council, Camel cigarettes, L&M cigarettes, Robert Hall clothes and Pepsi-Cola.

Local live announcements. A significant trend in recent months has been the increased use of local station announcers by major national advertisers. This personal endorsement technique—in the tone and language of the individual community—has attracted such advertisers as Campbell soup, Gillette, Bayer aspirin, Standard Oil, Metropolitan life insurance, International Nickel, GMAC, American Airlines, Eastern Airlines, TWA and Foreman & Clark clothes.

Although the community-level approach has been more difficult to sell agencies than the other four, the much-publicized success of International Nickel and GMAC (pioneers, more or less) has initiated reappraisal of more than one national radio schedule. More agencies are even toying with the idea of "suggestive copy" only, leaving the actual commercial to a local personality's imagination.

Summing up the five techniques, or categories, McCoy says that while each has its own creative approach, there is a general pervading quality linking them together: involvement.

"Whether by sound picture, humor, air trademark, music or local live announcement," he says, "the successful radio commercial today is altogether human. It involves a listener in the highly personal way that a station itself involves him in."

But the final sales effectiveness, he warns, demands that even the best commercials be used with sufficient frequency to saturate a market. "And fortunately for the mass-market advertiser," he affirms, "satisfaction frequency is still available in radio at rates remarkably low. when measured by results."

(Continued from page 33)

network programs aired during the fall 1961 season.

While Hoffman did not investigate the basic reasons for the "tilt," he did delve into the degree of individual market variation for similar types of shows. Here he found "frequently unbelievable" ups and downs from market to market.

For example: Both Wagon Train and Gunsmoke presumably appeal to the same people. Their national audiences are similar in size—the spread being only 3%. Yet in 13 of the top 20 markets the audience variation exceeded 20% up or down. Wagon Train had a 53% lower audience than Gunsmoke in Pittsburgh, yet had a 76% higher audience in Providence.

Again, Surfside 6 reaches 157% more homes in New Haven-Hartford than Thriller but 35% fewer homes in New York. Donna Reed got a 96% higher audience in Cincinnati than Dobie Gillis but 53% less in Charlotte.

The three pairs above are examples of similar shows on different networks, so the question might arise that, somehow, the affiliates might explain the differences. However, the same pattern showed up with similar program pairs aired on the same network.

Naturally, no research piece from a broadcast seller comes without its pitch. However, TVAR is not trying to argue that network advertising isn't desirable. What the rep is proposing is action to offset "network tilt."

The study proposes three possible courses of action: (1) Certain advertisers should re-examine their network buys and determine in a hard-headed manner whether their distribution and sales really warrant a network effort; if not, then, Mr. Advertiser, switch to spot tv. (2) Where an advertiser concentrates his entire advertising effort in one or two network shows, he can reinforce his reach with spot to eliminate the "tilt." (3) Where an advertiser uses a number of participating network shows, he can drop the program doing poorly in the "must" markets and divert the money saved to those spot tv markets where he needs the pressure most.

(Continued from page 35)

In this short span of time it has become the 10th largest industry in the country. It is responsible for vast numbers of jobs, for the growth of entire new industries and businesses, contributing to an important portion of our total gross national product. Furthermore, television has achieved this standing three times as quickly as the giant automobile industry. It has grown at a far more rapid pace than radio, the telephone, washing machines, toasters and, yes, even faster than indoor plumbing.

Since 1950, television penetration has grown from nine million homes to almost 49 million; over 90% of the families in the U.S. have purchased one or more tv sets. And television service has grown from approximately 60 stations in 1950 to over 450 today. There isn't a town or hamlet in this country that cannot receive a television signal today.

With this kind of a growth a certain amount of growing pains can certainly be expected.

But television's detractors insist nevertheless, that even in this as suddenly short period of time, the medium should be doing great.

(Please turn to page 60)
look who's 1st* in

PROVIDENCE TELEVISION WJAR-TV

Most crowded television market in the country where the impact of WJAR-TV packs continuing market leadership.

*Latest ARB — October 29 through November 25, 1961, rates WJAR-TV first in homes reached in every Mon.-Fri. daytime day-part classification and Mon.-Sun. evening day-part classification, delivering an average of 28% more total homes than the second station from 9 a.m. to midnight, Mon.-Sun.

25% more homes from 9 a.m. to Noon, Mon.-Fri.
11% more homes from Noon to 6 p.m., Mon.-Fri.
52% more homes from 6 p.m. to 10 p.m., Mon.-Sun.
44% more homes from 10 p.m. to Midnight, Mon.-Sun.

*Latest Neilsen Index — October 23 through November 19, 1961 — WJAR-TV is first over the second station in every day-part station share from 9 a.m.
to sign-off.

118% more homes 9 a.m. to Noon, Mon.-Fri.
42% more homes Noon to 3 p.m., Mon.-Fri.
69% more homes 3 p.m. to 5 p.m., Mon.-Fri.
16% more homes 5 p.m. to 7:30 p.m., Mon.-Fri.
59% more homes 7:30 p.m. to 11 p.m., Sat. & Sun.
50% more homes 11 p.m. to 2 a.m., Sat. & Sun.

WJAR-TV Affiliated with WJAR Radio — NBC, ABC • Represented by Edward Petry & Co. Inc.

*WJAR-TV percentage of homes over second station.
The final countdown is over, and this week the networks begin their programing cases before the FCC.

There has been almost a hush over Washington, pending completion of this last phase of the FCC's network probe. Congressional committees have held off on radio-tv activities, and the FCC has itself marked time on such important items as network option time.

Whether or not the hearings are, themselves, conclusive in any direction, when they are concluded the logjam will break and Washington action will begin. The fact is that a final FCC report on programing will still be a long time away even after network witnesses have spoken their pieces and have returned to the business of running their enterprises.

Meantime, the Congressional situation remains very much in doubt, with the possibility and even probability of a rush of hearings on various matters of interest to broadcasters and sponsors, but with no firm dates or topics yet.

Network regulation hearings are a certainty before both House and Senate Commerce Committees, probably very quickly after the FCC concludes. But it also seems certain that quick and careful consideration will be given to proposed relaxations of the requirements of the political equal time Sec. 315.

Network prepared statements are considered little more than formalities: Close attention will be given to the questions shot at the web officials and to the answers they give.

Official Washington believes that almost everything that can be said on networks, programs, alleged sponsor control, alleged network programing monopoly, has been said.

The position of the Commissioners is, however, far from clear. There is no guarantee, and even little likelihood, that they will take stands even at the hearings, but their questions will be watched for clues.

Two commissioners will be watched with particular attention, former chairman Frederick Ford and John S. Cross, whose term expires at the end of June.

Ford, who voted against network option time but who is rumored to be reconsidering his position on this important topic, will be the object of much attention on this score.

Cross is openly hoping and working for reappointment. A man in that position usually tries not to disagree too openly or too widely with the beliefs of the administration in power. Observers will remember that in past hearings Cross questioned relentlessly about crime, violence and sex on tv. Thus repetition of these questions will be discussed as old hat. But he will be watched for any break in his other past position as a "moderate," namely, his believing that government intervention in programing should be avoided.

FCC chairman Newton Minow goes on frightening the industry: in a National Press Club speech, he warned that if Congress doesn't pass legislation to force manufacture of all-channel tv sets the chances of a switch of all tv to the uhf channels will be much greater.

Minow said we need uhf for educational tv plus an educational network, and also to permit enough stations for an equal break for ABC in all major markets. The 12 vhf channels are

(Please turn to page 57)
The syndicator must go out and produce his own product, if the product shortage problem is to be solved. That's the opinion of Saul J. Turell of Sterling Tv.

Sterling has done quite a bit to bring short-format shows to tv and has three new series coming up: 150 five-minute Kokomo Jr. episodes, a science series, and a group of weekly specials.

Incidentally, Sterling is working out a merger with Walter Reade, independent theatrical distributor. One result would be to give Sterling tv distribution to the backlog of features handled for theatres by Reade's Continental Distributing.

CBS Films' unusual international package on CBS TV news and public affairs shows—broadcasters take just the network news shows and specials they want on a weekly basis—has made its fourth network sale.

Signing is with New Zealand Broadcasting Corporation. Three previous foreign network deals were to BBC (Britain), ABC (Australia), and TBS (Japan).

Additionally CBS Films sold seven entertainment series in New Zealand in one of the largest single program packages ever wrapped up there.

Insurance companies will sponsor Storer Programs' Men of Destiny in two cities: the show has 130 five-minute vignettes.

The two advertisers are: Hartford Insurance Group (McCann-Marschalk) daily on WHNB-TV, Hartford-New Haven, and Nationwide Insurance (Galbraith, Hoffman & Rogers) weekly on WJZ-TV, Baltimore.

Documentary shows have been picking up many of the same kinds of advertisers that used to go into dramatic anthologies.

BCG's Perspective on Greatness, for instance, is a documentary sold to Blue Cross in Seattle, Spokane, Tacoma, Yakima, Juneau, and Fairbanks—all in the states of Washington and Alaska.

Total sale reported on the series: 36 markets.

Seven Arts' new Volume III of Warner Bros. features has added four markets. They are: WBEN-TV, Buffalo; KSD-TV, St. Louis; KHOW-TV, Houston, and WOC-TV, Davenport. Meanwhile Volume II added KJL-TV, Los Angeles, and WTOL-TV, Toledo.

On the ratings front, Seven Arts' Rebel Without a Cause headed the Sunday night Nielsens in New York 6 January with a 21.3 average on WOR-TV, topping all three networks and local competition from 9-11 p.m.

U. S. Tele-Service has taken over the kinescope operation of Luster Associates with Betty Luster becoming a USTS v.p.

The combined force can provide, besides kines, statistical and media information on over 200 markets.
FILM-SCOPE continued

A documentary on Chicago filmed originally by Fred Niles for S&H Green Stamps, has been getting plenty of unexpected extra mileage.

The state department has picked it up as an information film on Chicago and it will be seen on commercial networks in Great Britain. The film has already played in South America and Germany.

And here's a parallel happening: Douglas Baker, v. p. of Van Praag, has taken five weeks' leave to direct motion pictures on Latin America for the State Department.

Screen Gems apparently likes the Cellomatic technique (it used it in its stockholder's meetings) so much it has acquired the Cellomatic Corporation.

The technique is used by tv stations, networks, and producers, and has extensive other audio-visual use.

The acquisition is one of a series of diversification moves by Screen Gems over the past few years. The others were commercials producer Elliot, Unger & Elliot; research subsidiary Audience Studies, and station and production interests in Canada and Puerto Rico.

MGM-TV now has 12 series in various stages of production, more than that studio has ever had before.

On the air and in production are Cain's Hundred, Dr. Kildare, Father of the Bride, and National Velvet. Three pilots being finished up and Johnny Dollar, The Search, and The Eleventh Hour. Two new shows beginning filming are 333 Montgomery and Hercule Poirot. Others starting filming are The Human Comedy and Andy Hardy. MGM also has a British co-production with BBC, Zero One.

WASHINGTON WEEK

(Continued from page 55.)

not enough, he said. The all-channel legislation will permit uhf to compete with vhf, but without it the necessity would arise to give urgent consideration to an all-uhf system.

That was his reasoning, and in view of past refusal of Congress to pass such legislation, the speech was indeed threatening. Some Congressmen doubt the constitutionality of such a directive to set manufacturers, though Minow said he believed the idea to be perfectly legal.

There is no doubt that in view of this strong statement, Senate and House Commerce Committees will really try to push the proposed measure. However, Congress as a whole must be considered, and constitutional reservations might persist. At one time, both House and Senate Commerce Committees were pushing for Congressional passage of a bill to eliminate excise taxes on all-channel sets.

The House Ways and Means Committee, which has jurisdiction over tax matters and which was told this was a way to equalize cost of all-channel with the cheaper vhf-only sets, turned a completely deaf ear. Officially, no action was taken at all. Off the record, the members said they doubted they had the power to pass what might be considered tax legislation discriminatory as between competing products.

This sort of thinking is the same, but much magnified, in the case of a bill aiming to tell manufacturers what they can produce and sell.
SPONSOR HEARS

Hard to take, because of the sheer brevity of the account’s current stand, is
the report that Shell is mulling the idea of swinging that bulk end of the budget
from Ogilvy, Benson & Mather to Kenyon & Eckhardt.

K&E’s present role for Shell is the administration of the institutional side.
According to David Ogilvy’s own admission (see 21 November 1960 SPONSOR-
SCOPE), OBM took the then $11-12-million chunk away from JWT on strictly a fee basis.
The institutional end runs somewhat over $1 million.

To dissuade him from accepting an offer from a station group ABC TV may
be doing more than make Julius Barnathan president of the network’s o&o tv’s.
The other plum would be authority over the division which handles spot sales for
these o&o tv stations.

AT&T (Ayer) is apparently not taking any chances of being left out in the
cold next season in its quest for a mass-appeal alternate week half-hour program.
It’s already placed an order with CBS TV.
Last year AT&T had its eye on Icabod (for the purpose of selling long distance calls),
but its order came in too late.

Y&R appears to be bent on building up the stature and, in a way, the autonomy
of the agency’s tv department head.
The present incumbent, Bud Barry, is being showered with more and more upper-crust
recognition. The latest: being named a member of the board of directors.
Time was when the department was the satrapy of Tony Geoghegan, media master-
mind, who’s now an executive v.p. and chairman of the plans board.

The media manager for a group of brands in a giant grocery account is re-
ported to have had it.
Regarded as one of the most competent men in his field, the executive’s exit will have
been due strictly to conflict with the corporate program director over the rights of brand
autonomy in the selection and purchasing of tv network participations.
This clash between the corporate, or umbrella, view and brand individualists, who
want to operate with their own tv dollars in their own way, has been fermenting for some
time within the organization.
A highly placed executive, who joined the company not so long ago, put a quietus on
this tug-of-war—for the time being, at least—by ruling in favor of the corporate view.
This involves the retention by the corporate side of the huge chunk of volume and other
discounts accruing from omnibus brand buying control.

There have been several versions of how Chevrolet wound up with Bonanza,
but those closely identified with the show outside of GM give the credit to Edward
N. Cole, who was recently promoted from v.p.-gen. mgr. of the Chevrolet divi-
sion to the GM corporate staff.

As the story goes, when the network tv plans for the 1961-62 season were submitted
to Cole he told the meeting: “I’ve got some of my own. Let’s buy Bonanza for Sunday night.
I think it’s the best show on the air.”
"CAMERA MOVES UP AND OVER JAR AND LID SO WE LOOK DIRECTLY DOWN ON THEM FROM OVERHEAD AND SEE THEM AS TWO CIRCLES. SUPER: 'DOUBLE CIRCLE OF PROTECTION.'

"DISSOLVE TO GIRL IN SLIP, REACHING AS IN FIRST SCENE. FLOAT IN ONE WHITE CIRCLE OUTLINE WHICH MOVES IN SYNC. WITH AUDIO.

"HOLD CIRCLE AND DISSOLVE TO GIRL AT TABLE AS IN SECOND SCENE. FLOAT IN SECOND CIRCLE. NOW BOTH CIRCLES MOVE IN SYNC. WITH AUDIO."

FILM does the unusual!

Note the technic shown here. The producer calls it "live action." Actually, it's a combination of camera movement and a controlled light beam (or beams) of any size or shape. In this case, single circles. Plus optical printing.

Result: a highly effective commercial, one with striking sales impact.

In fact, film offers many technics to produce the kind of commercials you want, the way you want them—and when!

What's more, film gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write Motion Picture Film Department EASTMAN KODAK COMPANY Rochester 4, N.Y.

East Coast Division 342 Madison Avenue New York 17, N.Y.

Midwest Division 130 East Randolph Drive Chicago 1, III.

West Coast Division 6706 Santa Monica Blvd. Hollywood 38, Calif.

or W. J. German, Inc. Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Odorono

AGENCY: Ellington & Company, Inc.

PRODUCER: Gray-O'Reilly Studio
things than it is doing. So, let's dispense with discussions of quantity for a moment and talk about quality.

To begin with, consider the demands that are made—day after day after day—on its quality, whatever that may be.

These 450 stations we mentioned broadcast 18 to 20 hours per day, seven days a week. 52 weeks a year, year in and year out. This amounts, gentlemen, to approximately 10 billion words being broadcast annually. That's more verbiage than all the plays, all the novels, all the magazines produced since the invention of the printing press in the 15th Century.

Television is the hungriest monster that ever devoured script. A successful play can enjoy an extended run on Broadway and then get still more mileage by means of road companies. A new movie travels the circuit of theaters over a period of months and sometimes years. A novel can be on the best seller lists week after week. But what happens to a good television offering? It is seen once—or perhaps twice—and then is laid to rest in a vault.

I'm sure you will agree, there is no other medium of communication that exists solely on its ability to present new offerings so frequently with every passing hour.

I feel, gentlemen, that this is something to bear in mind when we're inclined to agree that television is a "vast intellectual wasteland." There's an inexorable force, remember, a relentless taskmaster which dominates it completely—notably the clock. Because of that tyrant, it might be more fitting to call television "an intellectual wasteland."

Not only must more ideas, more plots, more dialogue, more information be turned out than ever before in history, but they must be turned out in record time. There's practically no time to let new concepts season; to put promising formats aside and let them be improved upon; no time to nourish embryonic masterpieces to fruition; and no time to develop—over long years—the creative talents who must provide the television scripts demanded every moment of the day.

With every tick of that clock a deadline comes due, perfected or not, that script must be produced.

I can assure you that we would be happy to relax the pace. But 150 million Americans have gotten a taste of television fare and they're demanding more with every move of that second-hand.

I'm pointing these things out because no evaluation of television's quality can be accurate if they aren't taken into consideration.

But let's move now to a more analytical appraisal of its standards.

We're all familiar with the trend lines that are used to show quantitative things—how many people are watching, how much is spent on advertising and the like. Let's imagine that the same method is used to indicate quality.

Now I learned a long time ago that two points are necessary to establish a straight line. Consequently, I don't think the direction that television is taking can be determined without using two points—known as the past and the present.

Come back with me to the so-called "golden age of television" and look at a network program log for November, 1950: This is Show Business, Celebrity Time, Arthur Murray Party, Take a Chance, Talent Scouts, Lights Out, Can You Top This?, Roller Derby, Captain Video, Wrestling, Break the Bank, Blind Date.

Sure, there were also the Philco-Goodyear Playhouse, Kraft Theatre, Studio One, and Your Show of Shows. But when anyone is tempted to refer to these programs as a part of "television's renaissance," it might be a good idea for him to check the reviews of these programs on the "day after."

Contrast this with the development of programing today:—CBS Reports, NBC's Project 20, the White Paper series and Close-Up series; the weekly drama and musical programs presented by the Du Pont Co. and the Aluminum Corp. of America; the "special programs" being presented by Westinghouse, City Service Corp., Hallmark greeting cards, and other companies throughout the country: weekly news analysis in prime evening time as well as the so-called Sunday ghetto period, daily newscasts throughout the day, weekly dramatic programs of enviable character.
When the three are an astute national advertiser, WILX-TV and its new exclusive national representative YOUNG-TV—now teamed together to sell in the fast growing highly industrial Central Michigan market.

. . . and again three is not a crowd when that market is the three lively Golden Triangle cities of Lansing, Jackson and Battle Creek—all saturated with WILX-TV’s city grade signal.

For more information about this exciting threesome, call the man from YOUNG-TV.
Lee Rich  
(Continued from page 60)

as well as adaptation of old masterpieces: nature programs, art, science, political debates and historical analyses. These are but a few of the long roster or informative educational programs available for all of the viewing public.

There are also, of course, the popular situation comedies, action-adventure, music and game shows, cartoons and other staples of the entertainment industry. Certainly, these are not literary masterpieces that will live forever, but neither is every book that is published or every movie or play that is produced. They represent basic entertainment values to be considered as a part of the total television choice. Some of it is bad. None, in my opinion, is deliberately harmful.

Someone once said, as well as I can remember, that the rung of a ladder was never meant to stand upon; it was only meant to support one's foot until he could put the other a bit higher. The present level of television was never intended as the level at which we must remain. But we can use it—we can use the lessons we've learned and the experience we've gained—to support us for that next move up the ladder. I admit that where we are is important. But so is where we are going. And I honestly believe that a comparison of television past with television present indicates direction is right.

Now let's see what can be done about taking that "next step." At this time I'd like to point out some-thing that all of us concerned with television—that is, the government, the public in general, and the television industry and those who use it—may forget on occasion. And that is the fact that our aims, our objectives are not the same.

But this difference of individual aims is basic, not only to our industry, but to the entire system of government under which we live. It was so fundamental to the concepts of those who founded this country, that it influenced practically every phase of the constitution they created.

This philosophy of checks and balances, of the pursuit of different objectives is nothing new—and it's put to good use every day in this country. To illustrate:

A typical business in any field is usually a matter of management, employees, customers, and suppliers. Strictly speaking none of these have the same objectives. Management is seeking to maximize profits; the fellow operating the machine on a piece-rate is interested in turning out more parts so his pay will be higher; the supplier wants his goods to be used in this process; and the cus-tomer wants a product that will serve his needs. Are these people wrong for wanting to achieve these things? Not at all. And the most effective operation will probably be the one in which this difference of objectives is capitalized upon.

It is only when one group is allowed to realize its own objectives completely—to the exclusion of the othersthat trouble results.

The same thing applies to television. Companies with products to sell hope that television will enhance their means of doing so: the public wants to be informed and entertained; the government wants the rights of all concerned to be preserved. And each of these has a right to pursue his own objectives: the advertiser to seek customers, if he intends to stay in business; the viewer to seek the best TV fare, regardless of whether he defines that to be a western or Shakespeare; and the government to protect its citizens.

My point is that none of these should be penalized because he is seeking a different set of aims. The task before us is not to eradicate the differences, but the wide divergence. When they run completely contrary to each other there is a problem.

What we're really seeking—all of us—is a balanced achievement of our goals. In one sentence, we hope to make the best possible television fare profitable and in the interests of the entire community.

Now, just one last word about the sensitivities that some of us may have developed. There's an old saying to the effect that every man has two businesses—his own and show business. Actually, this applies to many fields. Practically everyone today has something to say about television, no matter what has own calling may be. But that's alright; the same thing has been true in politics. No matter what a man's job happens to be, he makes politics and government his own concern.

And that's very much as it should be, in television as in government. ☁

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Sponsor • 22 January 1962
IN THE RICH ROCHESTER N. Y. MARKET
THERE ARE ONLY 2 TELEVISION STATIONS....

WROC-TV is No. 1
CLEARLY THE DOMINANT STATION

Here's why!

WROC-TV DELIVERS....

- THE MOST HOMES
- AVERAGE ¼-HOUR
- 9 A.M. TO MIDNIGHT
- 7 DAYS A WEEK

WROC-TV... AVERAGES 53.3% OF TV HOMES
STATION B... AVERAGES 46.7% OF TV HOMES

Plus
WROC-TV carries the FIRST 9 Top Shows:

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November, 1961 ARB

WROC
TV CHANNEL 5
Formerly WVET-Rochester, N.Y.
Basic NBC
ABC Affiliate

Represented by EDWARD PETRY & CO., Inc.
Ratings claims
(Continued from page 10, col. 2)
the fourth quarter, NBC and CBS have been neck-and-neck (average weekly audience, 7:30-11 p.m.), with a 1% lead for the former's 19.0 average over the latter's 18.9. But ABC's 15.5 average is 23% behind, maintains NBC.

The NBC memo, dated 11 January, also complains that promotional misuse of valid research materials "can only tend to lower the credibility" of data which the industry accepts if used properly.

MUNCHING STRAWBERRIES—Florida beauty queens joined in an all-day outing hosted by farm director Frank Johnson, WFLA-TV, Tampa, to stress the importance of farming to the area.
To aid retailers in planning more efficient use of shelf space, Campbell Soup is making available a program called “Space Management in the Modern Supermarket.”

Available through Campbell salesmen, the program includes a personalized space-allocation plan, a markup and shelf space guide calculator, and a booklet providing instructions for using the calculator. The calculator covers any of 32 product groups, applicable for the retailer based on his own sales per week and length of shelf space used. The markup calculator determines unit selling price, taking into account cost per case, number of items, and a choice of markup percentage on cost or selling price.

A new film on bait advertising, entitled “Too Good to be True,” has been released by the Assn. of Better Business Bureaus.

The third in the BBB consumer education series, the film is the first one being made available for sale to business. The motive: to give responsible business a vehicle to help promote self-regulation and consumer enlightenment.

Bud Collyer and a large professional cast, dramatize a variety of “bait and switch” situations in the 20-minute color film. Cost per print, according to BBB, is $200.

An expanded 1962 advertising expenditure for Dr. Scholl’s foot comfort remedies will include, for the first time, a network tv schedule.

Beginning in April, Dr. Scholl’s will be on ABC TV with five minutes a week in daytime shows aimed at women. Schedules will be intensified during annual Foot Comfort Week, from 23-30 June.

The agency is Donahue & Coe.

Other campaigns: Lanolin Plus will use its network tv schedules and saturation spots to introduce “Shadow Plus,” a five-color pressed powder.

**COLONELS OF THE YEAR** at Peters, Griffin, Woodward are Arnold Knippenberg for tv and his radio counterpart, George Adkisson. Gathered for the presentation are (1 to r) Bill Tynan, tv sales v.p.; Knippenberg; John Cory, v.p.; Adkisson, and Art Bagge, midwest radio v.p. The pair got scrolls.

**HAPPY ANNIVERSARY**—Newscaster Bob DeHaven of WCCO, Minneapolis-St. Paul, interviews Butter-Nut Foods executives on the firm’s 15th anniversary as a sponsor. Seen here (1 to r) are Charles Harding II, marketing mgr., Robert Cords, advertising mgr., and Robert Murphy, district sales mgr.
eye shadow compact, and "Powder Plus," a newly-designed compact of sheer make-up for dry skin . . . 

Revere Ware cooking utensils enters daytime TV on 31 January via a 17-week buy of minute participations on NBC TV's "Today" show.

Reorganization: The tire division of United States Rubber has been renamed the U.S. Rubber Tire Company with Percie C. Rowe, formerly group executive, appointed president of the new company. G. Raymond Cuthbertson was named vice president for production and development and Herbert D. Smith, vice president for marketing.

PEOPLE ON THE MOVE: Robert L. Eskridge to director of advertising and promotion at the Ralston division of Ralston Purina Co. . . . William F. Murphy, Jr., general sales manager of Schick Safety Razor, to vice president in charge of sales . . . George E. Hodge to division sales manager of United States Tobacco's northern Ohio division . . . Dr. Desmond M. C. Reilly to advertising manager of the Organics division of Olin Mathieson . . . Alan M. Pottasch to vice president in charge of marketing services for Pepsi-Cola International . . . Ernest S. Lang to marketing director at Ovaltine Food Products.

Acquisition: Roland D. Ptak has acquired all 15,000 shares of Ptak & Richter agency stock from the Phillips-Ramsay Company of San Diego. The firm's name will be changed to Roland D. Ptak Agency, Advertising and Public Relations.

Termination: S. S. Kresge Company and MacManus, John & Adams have ended a seven-year association during which the agency worked on special assignments, including Christmas TV shows. Kresge will concentrate on local advertising in 1962, handled through the company's advertising department.

Name change: D. A. Dowden Advertising & Public Relations has changed its title to Dowden & Sоловitz.

Kudos: William W. Neal, president of Liller, Neal, Battle & Lindsey, has been named recipient of the Atlanta Advertising Club's annual Silver Medal Award for "distinguished service in the field of advertising . . . Katzif-George-Wemhoner Advertising Company, St. Louis, was selected by the Peoria, Illinois, Advertising and Selling Club to judge their 1961 advertising awards competition . . . Leonard Stein, president of his own agency for the past seven years, was elected president of the League of Advertising Agencies, succeeding Nat Kameny of Kameny Associates.

New quarters: Seeig & Company, St. Louis, has joined the march of many agencies to suburban shopping centers where plenty of free parking space is available for employees and media representatives. The address: 8515 Delmar Boulevard.


Associations

Harold S. Meden has been named secretary-treasurer of Broadcasters' Promotion Assn. A partner in the sales development agency of Franznick-Meden, Meden has established national headquarters for all BPA 1962 business at 145 East 49 Street, New York.
Its the first time that BPA has had full-time facilities available to members.

Nominations are now being invited for the Advertising Hall of Fame for 1962.
Sponsored by the Advertising Federation of America, the Hall of Fame honors leaders of advertising who have contributed to its growth and stature as a profession. Nominees must have been deceased at least two years.
Chairman of the committee of judges responsible for electing candidates is Charles C. Green, managing director of the Advertising Club of New York.

**Tv Stations**

Television set sales, now at the rate of 6 million per year, should and can be up around 10 million, challenged Edward R. Taylor, president of Motorola Consumer Products.

Speaking before the National Appliance & Radio-TV Dealers of America, Taylor tagged the trouble with the tv market scene as a swing to low-end merchandise, to the sale of table models and portables instead of the more profitable console models, marketing methods turning to price and gimmick selling, leader merchandising, and price cutting.

Only 15.1% of families who own a tv set own two or more, he said, whereas 17.1% who own an automobile, own two or more. Radio sales average 3.7 units per family.

The television marketing industry must convince the consumer of the convenience and luxury of having a second set, stated Taylor, to raise sales from their current static level.

**ARB is doubling the number of sample homes and electronic units in the metropolitan New York Arbitron sample.**

The cost increase of the expansion to 400 units will be absorbed by ARB itself, according to director James W. Seiler.

The new sample will proportionately cover all of the recently defined 17-county consolidated N.Y. area. Completion of the program is expected to require a year or more, although it’s now underway on a priority basis.

**Sports Sale: KDKA, Pittsburgh, has lined up its list of sponsors for the Pirates games, which the station will carry for the sixth consecutive year. Returning advertisers are the Pittsburgh Brewing Co. and Atlantic Refining. Newcomer is the Mellon Bank.**

**Kudos: The Alameda Junior Chamber of Commerce honored KRON-TV, San Francisco with its community service award for filming and programming the Annual Alameda Regatta ... Jack Burney, research manager of the Jefferson Standard Broadcasting has been selected chairman of the statistical committee of the Charlotte Chamber of Commerce.**

**PEOPLE ON THE MOVE: Robert L. Owens to national sales manager of the North Dakota Broadcasting Company and its five o&o’s ... Terry P. Mason to general manager of KMSO-TV, Missoula, Montana ... Stan Doyle to promotions manager at WPTV, Palm Beach ... Norman E. Walt, Jr., to vice president and general manager of WCBS-TV, New York ... Michael A. Byrne to promotion manager at WOW-TV, Omaha ... Alden Murray, for the past nine years at WRC-TV, Washington, D.C., opens a business and personal management office in Chevy Chase ... Jerome Bess to division director of the CKLW stations in Detroit ... James W. Frey to general sales manager of the Wisconsin Valley Television Corp. ... William Allyn to the sales executive staff at WFGA-TV, Jacksonville ... Russell W. McCorkle to director of management development at WBC ... Dean H. Woodring to local sales representative at KGW-TV, Portland ... Ed Eubanks to the sales staff of WSOC-TV, Charlotte, N.C. ... Peter S. Good to national sales manager of WWJ-TV, Detroit ... Lawrence Whitney to local manager of WFLA-TV, St. Petersburg-Tampa ... William D. Walsh to the sales staff at WNAC-TV, Boston.**

**Radio Stations**

NAB has set the theme for National Radio Month. It’s “Radio ... the Sound Citizen.”

The 1962 observance, which gets underway in May, will highlight individual station’s contributions to the American way of life via programming and off-the-air public service.

Scott-Textor Productions of New York will produce a series of musical announcements.

It is the general programmed station, rather than those which appeal to only narrow segments of the population, which make the best advertising buy, according to Larry Haeg, general manager of WCCO, Minneapolis-St. Paul.

He told the Broadcast Advertising Club of Chicago that at least half the radio stations in the country are “nothing more than licensed jukeboxes, whose managements’ chief concern is oscillating constantly between the fast rating and the fast buck.”

But the discerning advertiser has enough stations at his disposal to effectively blanket the entire country and any segment of it, he said.

Haeg attributed the success of WCCO to its versatile programming and its complete divorce from its sister tv station.

**Ideas at Work: KKOL, Fort Worth, ran a promotion with international overtones. In connection with the playing of Jimmy Dean’s record**
Dear Ivan," the station invited listeners to write their own "Dear Ivan" letters and mail them in. The best letter was recorded and forwarded to the state department and Radio Free Europe and the lucky writer got $50 . . . WXYZ, Detroit, has brought to a close a three-month "Boeing Mystery Voice Contest." The winner—Jean Pittman. She got round-trip tickets to Florida for guessing the names of famous personalities . . . During Ladies Day at WHEB, Portsmouth, N.H., the wives of the station's d.j.'s took over for their spouses. Not only was public response terrific, according to the station, but not one family argument was noted during the entire broadcast period . . . WSB, Atlanta, makes good use of the thousands of items sent in by listeners in an almost constant flow of different contests. The station reserves useful items for various charities—for example, hundreds of Christmas tree ornaments which didn't win prizes, were gathered and sent to the Methodist Children's Home in Decatur . . . KMOX, St. Louis, broadcasts direct from the weather bureau, an aircraft weather forecast for planes in the area.

People on the Move: Aaron L. Osipow to account executive at WAAQ, Trenton . . . George Collie to vice president at Southwest States, parent company of the Trigg-Vaughn stations . . . Arthur M. Tolchin, formerly vice president and director of WMGM, New York, to assistant to the president of Loew's Theatres, Inc. . . . Dick Wall to account executive at KCMMO, Kansas City . . . George Pleasants to general manager of WEAV, Plattsburgh . . . Maurice J. Condon to general manager at WDKO, Cleveland . . . Paul R. Litt and James Jordan to the sales staff at WBKB, Chicago . . . Wayne Decker to general sales manager at KYNO, Fresno . . . Mrs. Jessie O. Burke to sales service manager at WMCM, Mt. Carmel . . . William Berry to account executive at KAYO, Seattle . . . Rex Miller to local sales manager and Al C. Gaylor to sales promotion and public affairs director at KOMA, Oklahoma City . . . Richard Bremkamp, Jr., to the sales staff at WWJ, Detroit . . . Harold E. Graves to general manager at WENE, Binghamton.

Happy Birthday: KXO, El Centro, Calif., celebrates its 35th anniversary on 27 January . . . The 27th anniversary of WEAV, Plattsburgh, N.Y. is 3 February.

Kudos: Sam B. Schneider, central division radio sales manager of Crosley Broadcasting Corp., has been named chairman of a committee to promote the first "National Salesmen's Week" in Chicago, sponsored by the Sales-Marketing Executives Club . . . The 1962 distinguished service award for business has been presented to William R. Cady, Jr., president and general manager of radio stations KADY and KADI by the St. Louis Junior Chamber of Commerce.

Networks

Robert W. Samoff, chairman of the Board, and Robert E. Kintner, president, released the 35th anniversary year-end review of NBC's 1961 activities.

In addition to a healthy financial picture, with profits recorded the highest in NBC's history, the report pointed to:

- 1,670 hours of colorcasting, a 62% rise over 1960.
- 245 different advertisers on the TV network.
- NBC radio accounted for nearly 40% of the total time sold on all four networks.
- Sales by International Enterprises to 54 countries.
- General Motors became the first automobile sponsor to invest in a heavy daytime TV schedule.

Program note: "The Clear Horizon" returns to CBS TV daytime on 26 February from 11:30-11:55 a.m., replacing "Your Surprise Package."

Program Sales: Picking up the tab for this year's Emmy Awards broadcast (NBC TV, 22 May, 10-11:30 p.m.) are Joseph Schlitz Brewing Co. (Leo Burnett), U.S. Time Corp. (Warwick & Legler) and Procter & Gamble (Grey) . . . NBC TV has sold participations in the "Jack Paar Show" to the Kitchens of Sara Lee.

Kudos: NBC has been selected by the Awards Committee of the Arnold Air Society as the recipient of the Hoyt S. Vandenberg Award for 1961 for "outstanding contributions to aerospace power for national security" . . . Oliver Treyz, ABC president, was appointed a co-chairman of the 1962 Advertising, Publishing and Entertainment Lunch-O-REE of the Boy Scouts of America.

Representatives

Adam Young, president of the station rep firm, suggested in a letter to the NAB that lyrics of popular songs be carefully scrutinized by the Code Committee to guard against suggestive and allusive matter.

Acting in his capacity as chairman of the Radio Trade Practices Committee of the SRA, Young said that although few songs contain outright vulgarity, some contain sufficient double meanings to become quite meaningful to the impressionable, curious mind of a youngster.


People on the Move: Bernard (Bud) Hirsch to the sales staff of CBS Television Stations National Sales.
Station Transactions

Frank Sinatra and Danny Kaye, principals of Seattle, Portland, Spokane Radio, have bought KNKX, Salt Lake City for $450,000, subject to FCC approval.

Sellers are the Granite District Radio Broadcasting Company and the transaction was brokered by Hamilton-Landis & Associates.

The buyers are also licensees of KJR, Seattle, KNEW, Spokane, and KXL, Portland, Ore.

WIOI, New Boston, Ohio, was sold by a group headed by Grady M. Sinyard to Charles Maillet for $60,000.

Blackburn & Company was the broker.

Maillet is presently manager of WJWL, Georgetown, Delaware.

The Herbert-Mogul Group, headed by Ira M. Herbert and Emil Mogul, has taken over ownership and operation of WWVA, Wheeling, W. Va.

The 50 kw clear channel station was previously owned by Storer Broadcasting Company.

Herbert and his wife are the former management team which operated WNEW, New York, and Mogul is president of Mogul Williams & Saylor.

Other radio stations in the group are WAKE, Atlanta, and WYDE, Birmingham.

Public Service

The FCC network program hearings, scheduled to begin in Washington Tuesday, 24 January, will get heavy coverage on all of the Triangle Radio stations.

Live highlights of the hearings will be broadcast direct from the committee room during the daytime and the entire day's significant proceedings will be aired in special programs during the evening.

NBC TV has also set aside time for the hearings. It will do three half-hour summaries of the major events.

Public service in action: WDSU-TV, New Orleans, has sent Terry Flettrich, producer and conductor of "Midday," and her 17-year-old daughter on a 20-day news-gathering tour of Central America. Results of the project, titled "Central America Revisited," are flown back daily for use on the show...

WTTG-TV, Washington, offered an informational pamphlet called "Wills" in connection with its monthly program on current legal problems called "The Law On Trial." Edmund D. Campbell, president of the Bar Assn., commended the station for circulating the pamphlet.

WTIC stations in Hartford will broadcast four live concerts by the Hartford Symphony Orchestra on Sunday nights in January, February, March and April. Its the fourth annual series carried on the station...

WMEX, Boston, aired a three-hour cerebral palsy drive to help climax the local campaign.

Kudos: WMGM, New York, got the Air Force's Class I Award for "consistent and devoted service in assisting the recruiting service and appreciation of conscientious efforts towards the advancement of peace through air power." ... Clark B. George, vice president CBS TV Stations division and general manager of WBBM-TV, Chicago, has been appointed to the board of directors of the Chicago Heart Assn....

WNEC-TV, New York, was honored by the Citizens Budget Commission for its documentary, "Conscience of the City"...

WBAL-TV, Baltimore, got an award of appreciation from the Maryland Society for Mentally Retarded Children for its telecast of "The Dark Corner"... The first annual public safety award of Sigma Delta Chi's Atlanta chapter went to WSB's program director, Elmo Ellis, for his contributions as a newsman in 1951.

Equipment

Ampex has re-aligned its field organization, placing all company products under seven regional managers.

The new managers are: Charles H. Wirth, Northwestern; A. A. Sroka, Southwestern; Charles E. Norton, South Central; George S. Shoaf, Midwestern; William Craig, Southeastern; William W. Follin, Mid-Atlantic; John R. North, Northeastern.

Each regional manager reports to national sales manager, C. Kenneth Sulger.

Financial report: Webcor reported record net earnings of $1,923,000, or $1.95 per share on sales of $29,278,000 for the six-months period ending 30 November, 1961.
If you want to reach the people who buy time—
you gotta go where they are.

You’ll find more of them reading SPONSOR than
any other book in the broadcast industry.

They’re not reading just for fun, either. They’re much too
busy. They’re reading for information. The kind of vital
information about the broadcast industry that can
be found in no other publication.

SPONSOR information is pinpointed exclusively to
their interests and needs . . . written by the
most capable and experienced staff in the field.
u want these "buyers" to "buy" you, it makes
: to buy a schedule in SPONSOR. Because in
NSOR you'll get only those readers who can approve
orders. The only kind we deliver is the kind
can deliver for you.

by almost every independent survey SPONSOR delivers
of these decision-makers in a more business-like
 of mind than any other book around.

SPONSOR
FIFTH AVENUE, NEW YORK 17
RAY HILL 7-8080
Frank J. Shakespeare, Jr., who last week moved up to vice president and assistant to the president of CBS TV, has been vice president of the CBS TV stations division and general manager of WCBS-TV, New York, since June 1959. He joined the network in 1950 as an account executive in the tv spot sales division. In May 1954 he became general sales manager of WCBS-TV and later moved to WXIX, then a CBS o&o in Milwaukee, as general manager. Norman E. Walt, Jr. fills the vacated post.

John Sias has been appointed national television sales manager for Westinghouse Broadcasting Co., effective early in February. He's currently the west coast vice president for Peters, Griffin, Woodward. With the rep firm for almost eight years, Sias first served in the Chicago office as an account executive and then in New York as assistant vice president and later as vice president. He spent four years with a newspaper rep firm. Sias is filling the post vacated by Robert McGredy, who moved to TvAR.

Gene Accas, until now programing vice president of Grey Advertising, has joined Leo Burnett as vice president, network relations, with headquarters in New York. His background includes: vice president for network relations at Grey, administrative vice president at ABC TV, operations vice president at Tvb. Accas spent six years at ABC, holding a multiplicity of assignments in research, sales development, advertising and promotion. Before joining ABC in 1951, he was with NBC on sales presentations.

William R. Arnold, for seven years a member of Life magazine’s New York advertising sales staff, has joined Time-Life Broadcast, Inc., as a sales executive. Arnold will concentrate on program sales, including Bob Drew Associates’ film productions and the new half-hour tv series featuring the “March of Time” and Henry Cabot Lodge. In addition, he will function as sales liaison with stations. Prior to joining Life in 1954, Arnold was an account executive with WABC-TV and WOR-TV, New York.
Fred Pierce, ABC TV's director of research, takes issue with the well-worn notion that daytime TV is impotent as a summertime selling medium. It isn't so when it is, he says. Pierce, who has been ABC TV research director for the past six months, joined the network in 1956 as an analyst in TV research. In 1957, he moved up to supervisor of audience measurements, and a year later was made manager of that division. In 1959, Pierce was appointed manager of research. A member of the Radio-TV Research Council, he was affiliated with Benjamin Harrow & Son, public accountants, before ABC TV.

Daytime TV getting hotter in the summertime

TV as a selling medium is very often considered least effective during the summer months by agencies and sponsors. But this stereotype definitely does not apply to network daytime TV and the figures show that at least a considerable part of the advertising community is aware of this.

In just three years (summer 1958 to summer 1961) the number of advertisers using network TV in the daytime (Monday-Friday) has increased by 49%. During the same period, billings have climbed to over $16,000, a jump of 54%.

There are very good reasons indeed for this vote of confidence in network summer daytime TV as an advertising medium. Perhaps the most important of these, according to Nielsen data, is that there is almost no audience decline (only 2%) during the summer months as compared to the October-March period. This covers network programming in daytime's prime viewing time—weekdays, 10 a.m.-3 p.m., when housewives are the primary viewers. Despite this audience parity, summertime costs for most advertisers in network daytime TV are lower, resulting in even better cost efficiency (15% greater according to Nielsen) than the advertiser can obtain during the fall and winter months.

Since this combination of summertime audience parity and increased cost efficiency (lower cost-per-1,000) is virtually unique, it is small wonder that advertisers in increasing numbers are making network daytime TV an integral part of their media planning for the summer months. And one of the nicest things about network daytime TV in the summertime is the fact that smaller, short-term advertisers can share in its advantages as easily as larger, long-term advertisers.

Today, for example, an advertiser needs no more than eight quarter-hours, over as many as 13 weeks or as few as one, to earn the maximum discount. He could receive as many as 30 commercial minutes, including bonus on a national network for an expenditure of approximately $70,000. This hypothetical advertiser could schedule his minutes throughout the day in as many as ten different TV programs, ranging from game shows to courtroom drama, or in only one, if he desires. He can receive exposure on as many days of the week—subject to availability—as desired, and he can take advantage of the merchandising power of such daytime personalities as Bert Parks, a Johnny Carson or a Jan Murray. All this flexibility at an efficiency of just a few cents more than $1.00 per 1,000 homes for each commercial minute.

In short, a daytime network advertiser in the summertime, no matter what his size or other TV buys, can obtain optimum cost efficiency and maximum impact tailored to his audience needs for wide reach or high frequency.

We like to think, of course, that ABC TV's entry into daytime TV in 1958 has been largely responsible for network daytime TV's increasing attractiveness, since advertisers are now able to buy network daytime TV in the summertime and throughout the year with far greater flexibility, lower costs, and increased efficiency than they were able to just a few short years ago. And with the continued expansion and improvement of daytime programming—the return of Tennessee Ernie Ford this spring and the addition of such popular nighttime programs as Jane Wyman Presents and Father Knows Best—we are confident that audiences will continue to watch daytime TV throughout the year.

We are also confident that more and more advertisers will join the ranks of those who already recognize network daytime TV as one, if not the most outstanding, of media buys today—particularly in the summer months.
The network hearings

In the opinion of at least one industry veteran, the FCC hearings which open this week in Washington (21 January) will be "nothing but a big charade."

By which he means that the real significance of what goes on will be obscured by a lot of play acting.

High network officials will present elaborate, detailed documentation of the merits, values, and public service contributions of their individual companies. The commissioners will ask stern, probing questions. And the whole proceedings will be recorded on tv tape, like a tv special.

But when the hearings are all over—what actually will they have accomplished? What will they have shown?

Perhaps, of course, there may be surprises. Perhaps startling new facts and disclosures may emerge from the long and solemn pageant. But we're inclined to doubt it.

And, as we get ready to sit back and absorb the interminable testimony that will start spewing out of Washington on Wednesday, we'd like to ask one question:

Isn't far too much of the time and attention of important industry executives taken up in such proceedings? Wouldn't it be better for tv and better for the country if we could eliminate some of these tedious, non-creative "charades"?

Minow's choice: competition or regulation

In his recent speech before the National Press Club, Newton Minow posed a somewhat surprising set of alternatives to the tv industry—either more competition or more regulation.

He was discussing, of course, the FCC's announced determination to ask Congress for a bill requiring all new tv sets to be equipped to receive uhf. and also the commission's long-range goal of an all-uhf spectrum for commercial tv, with many more stations in operation.

Said the FCC chairman, "Surely, broadcasters who are most sensitive to what they regard as tightening regulation should welcome this growth and be willing to accept this competition."

Well, maybe so. But we think it would be interesting if Mr. Minow would spell out (if he can) just how we might expect less regulation under an all-uhf system than we have at present. How about it, Mr. Chairman?

10-SECOND SPOTS

Show stoppers: Filling in for bev-erased Jim Lucas on the WNBC, New York, morning show was night-time personality Wayne Howell, who filled the air with sardonic quips.

For instance, he introduced one musical number by saying: "Does Jim Lucas program the music around here? If so, he must've been sick for quite a while; he's got Tony Martin next. and singing in Italian."

Another refreshingly biting intro followed: "They're a few of us who don't want to sing along with Mitch, but we're in the minority, so here's "That's My Weakness Now," and "Last Night on the Back Porch."

Turning to the weather report, Howell noted, "Tonight the temperature will dip to 20 degrees in Central Park, so if you're planning a mugging, better wear a scarf, or you're likely to catch cold."

Debut: TV reportedly has busted into Manhattan's plush Voisin restaurant. It seems Rudy Vallee brought in a portable in order to watch himself perform while dining.

What's in a name? One newsmen cites the following tv dialogues as possible contributors to the results of the 1960 Presidential election:

Charles Collingwood (CBS): Hello Caroline.

Mrs. Kennedy: Can you say hello?

Mr. Collingwood: Oh, isn't she a darling?

Mrs. Kennedy: Now, look at the three bears.

Caroline: What is the dolly's name?

Mrs. Kennedy: All right, what is the dolly's name?

Caroline: I didn't name her yet.

And the other exchange:

Bill Henry (NBC): I am so fascinated with that little kitten. Does the kitten have a name?

Julie Nixon: Yes, its name is Bitsy Blue Eyes.

Says N. Y. Post columnist Murray Kempton, "Maybe Caroline saved the package by not naming the doll."

How does it go? Big song in England: "Who Put Out the Light That Lit the Candle That Started the Fire That Started the Flames Deep Down in My Heart."
I'LL SAY THIS...

"To us, consistency is most important . . . and we have consistently placed a part of our budget with one or more of the WLW Stations for the past several years. We have received full value in return, in terms of audience, service, and better-than-average cooperation in promotion and merchandising."

Paul Hyman
Advertising Manager
Southwestern
Ohio Blue Cross
Cincinnati, Ohio

YOU CAN QUOTE ME...

"We are always confident that when we recommend the Crosley Stations, our clients will benefit from the traditional Crosley service that goes considerably above and beyond the call of media duty—from programs to promotions, behind-the-scenes to on-the-air."

John T. Nolan, Jr.
President
Keelor & Stites,
Cincinnati,
Agency for Southwestern
Ohio Blue Cross

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

the dynamic WLW Stations

WLW-C
Television Columbus

WLW-A
Television Atlanta

WLW-I
Television Indianapolis

WLW-D
Television Dayton

WLW-T
Television Cincinnati

Crosley Broadcasting Corporation
YOU MAY NEVER OWN THE RAREST GEM* —

BUT... WKZO Radio Can Sparkle For You
In Greater Western Michigan!

WKZO Radio is a rare jewel among all the radio stations in America. It gives you by far the biggest audience at the lowest cost per thousand in a really important area.

The 1961 NCS Advance Listing shows that WKZO Radio has over twice the coverage and circulation of its nearest competitor — reaches 40.4% more homes than all other Kalamazoo stations combined.

Kalamazoo and Grand Rapids are BOTH among the 55 fastest-growing markets in America. Kalamazoo itself is predicted to be the No. 1 U.S. city in growth of personal income and retail sales between now and 1965. Talk to your Avery-Knodel man about WKZO Radio for Greater Western Michigan.

**7-COUNTY PULSE REPORT**

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*The pale mauve gem, Tuaffellite, is the rarest of all gems. Only two such stones are known.*

The Felzer Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRVERSE CITY
KOLN-TV — LINCOLN, NEBRASKA

WKZO
CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN
Avery-Knodel, Inc., Exclusive National Representatives
St. Louis has 2 stations with 2 K's in the call letters.

2 stations share a K, an X and an O.

Nine have a K in common.

DONT CONFUSE KXOK
WITH ANY OTHER ST. LOUIS RADIO STATION

(KXOK IS THE STORZ STATION!)

- The station that alone among all U.S. radio stations was present in President Kennedy's office to receive the National Recreation Association's award... is KXOK.
- The station whose audience has jumped 50% since the start of Storz Station creativity... is KXOK.
- The station which a number of advertisers (who don't sell in St. Louis) use for thousands of listeners in Missouri and Illinois... is KXOK.
- The station that's brought technical broadcast efficiency to a new high... is KXOK.
- The station with the sound and spirit of St. Louis... energetic, enthusiastic, public-spirited, and motivating... is KXOK.

The representative who can dispel all confusion about St. Louis radio... is BLAIR or talk to KXOK Gen. Mgr. CHET THOMAS

KXOK
630 kc, the Storz Station in St. Louis

ADVERTISING ENTERS AGE OF COMPUTERS
Impact on radio/tv of BBDO method to select media via computers will be far-reaching
Page 25

Why we don't buy by the numbers:
Part two: radio
Page 30

Harvard man becomes tv tough guy
Page 32

Ted Bates' aim: fresh faces for tv commercials
Page 36
The famed Golden Gate Bridge, longest single suspension span in the world. Designed by Joseph B. Strauss. Including approaches, the Golden Gate Bridge is 7 miles long. Completed in May, 1937 at a cost of $33,500,000. More than 20,000,000 cars crossed the Bridge in 1961. Photo by Moulin Studios.
Bootola

If you’ve never seen a pair of five-buckle rubber boots, the flavor of this anecdote may be lost on you, especially if the only view you’ve had recently of 5:30 a.m. is from the hangover side of New Year’s Eve.

WMT’s intrepid engineers crank up all of our enterprising watts to get the show on the road every weekday morning at 5:30. Even in Eastern Iowa this is early—and pretty far down the time alphabet (it comes out “C”). We call it the Sunrise Hour—but in the winter even the sun doesn’t show up. However, the team of Alford, Brady and Nance, our three-deep college-graduate farm reporting team, is on hand, bleary-eyed and bushy-voiced.

“We must be the only people in Iowa up at this ridiculous hour,” said Alford to Brady one 5:31.

“Glub?” said Brady. “Me too,” said Nance.

And that’s the way they cooked up a scheme, with the cooperation of U.S. Royal Tempered Rubber Boots, known as the U.S. Royal Tempered Rubber Boot Contest. One pair of boots was awarded every week for eight weeks. Listeners had to write in (1) swearing they were up; (2) providing their name, address and boot size; and (3) indicating the number of buckles they wanted. (Ed. note: the more buckles, the deeper the negotiable snow.)

You know, we disposed of all eight pairs of boots—and not a pair went to an engineer.*

* * *

This is the way we’d like to leave it—but there’s that Sales Dept. Actually, 1,745 cards and letters were received from 44 Iowa, seven Illinois and two Wisconsin counties; one lucky winner was drawn fair and square every week. The moral of this story is that the snow gets mighty deep in Eastern Iowa.

WMT
CBS Radio for Eastern Iowa
Represented by the Katz Agency
Affiliated with WMT-TV,
Cedar Rapids—Waterloo
K-WMT, Fort Dodge
WEBC, Duluth

*But Alford, Brady and Nance jingle*
ARTICLES

Advertising enters age of computers
25 Although at present only BBDO uses mathematical selection of media by computers, signs point to machine-revolution in media-market field

Why we don’t buy by the numbers (Part Two)
30 How radio advertisers buy tailor-made time without emphasis on ratings; personality, news, weather, specialty programs are in demand

Harvard man becomes tv tough guy
32 In political battles between a Springfield, Massachusetts, tv station and city’s newspaper, WWLP’s Bill Putnam pulls no editorial punches

Clients go for king-size local video news
34 Longer news shows are growing in popularity with audiences as well as sponsors. At least seven stations program a solid hour of news material

Bates’ aim: fresh tv faces
36 To add ‘realism’ to tv commercials, major air agency scouts from campus to corner store for new faces, top talent for on-air salesmanship

Spot radio powers Pope’s perennial 15% hike
38 Importer of canned Italian foods moves products from small groceries to supermarkets, using heavy spot radio to expand distribution, sales

NEWS:
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BIG JIM McCLAIN!
Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available only to a comparative few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.
CBS STIFFENS TO FCC

First network testifying in final set of programing hearings employs stronger defense; new ideas voiced

The atmosphere in the first week of network hearings by the FCC in its prolonged series on programing was one of decided stiffening on the part of CBS.

Although CBS president Frank Stanton did not mount a counter-offensive, he did stand his ground so firmly that a new and more secure defense by the networks against FCC inquiry emerged as the tenor of the hearings.

Stanton expressed serious concern over “indirect, but effective” government program controls.

James Aubrey, Jr. president of the CBS TV network, suggested a FTC-like body within the NAB to “investigate and determine the validity of claims and demonstrations in specific commercials. “Aubrey told FCC chairman Newton Minow he would suggest this at next week’s NAB board meeting.

Stanton noted that in tv efforts to improve it could not get too far ahead of the general educational level of the public. He also reiterated his backing of more stations and more networks through use of ultra-high frequencies.

Aubrey took a slap at the “magazine concepts” as unsuited for tv. He stated that it led to purchasing programs solely on their circulation and hence could hurt program diversity and balance. He said, too, that buying of scattered tv announce-

ments had no parallel with magazines, where advertising is bought in publications with special contents and not in all the magazines issued by a particular publisher.

Washington had some of the divided attention of a two-ring show with a second set of hearings taking place simultaneously as Sen. Thomas J. Dodd called several witnesses before his Senate Subcommittee on Juvenile Delinquency. Two witnesses were Ollie Treyz, president of ABC TV and David Levy former program v.p. of NBC TV.

Dodd stated he had on file documents which contradicted network statements that public taste caused the injection of crime and violence into tv shows. He asserted he had documents of instructions given by network officers to inject more sex and violence to maintain ratings.

Dodd belabored Treyz with the incident of the Fabian-Bus Stop episode, pointing out Treyz had refused to allow the NAB to review it. About 31 stations dropped the episode.

Hearings were adjourned by Dodd for 10 days. At the FCC hearings NBC is to testify this week and ABC will testify next week.

(For highlights of the Stanton and Aubrey presentations before the FCC, see p. 10. For other coverage see Washington Week, page 55.)

Betty Crocker exits BBDO with $11 mil.

The big account switch of the week was General Mills’ Betty Crocker business from BBDO, where it’s been for almost 10 years.

Involved here is around $11 million, and the indications are that Needham, Louis & Brorby will be the gainer.

First intimations of the exit of the cake mix account came from BBDO’s Charles Brower himself, who in an intra-agency memo said he was glad BBDO had been of help to keep their cake mixes “at the top of their sales category,” adding he was sorry to lose them.

NBC TV books $2.2 mil. night, day & special

NBC TV wrote about $2.2 million last week in daytime and nighttime participations and in the sale of a special.

Three advertisers bought White Paper, Bristol-Myers going into two, Gulf American Land Corp, taking one and Meade Johnson returning on one.

Chrysler Corp. (Burnett) bought the 19 March special on movie musicals.

Nighttime minute participations buyers were Bulova, 20; Polk Miller, 7; Ex Lax, 5; Colgate, 7; International Latex, 3; Weco Products, 5, and Bissell, 1. Daytime quarter hour sales were: Lestoil, 52 more, and Hassenfeld Bros., 41.
BLAIR NAMES LUNDY EXEC V.P.; KLEIN UPPED AS FOOTE RESIGNS

David Lundy today becomes executive v.p. of Blair Television Associates, succeeding Richard L. Foote, head since 1956, who has resigned to enter the marine field.

Robert Klein succeeds Lundy as sales chief in the Southern California area.

Lundy, who will move from Los Angeles to New York, was general sales manager of KLAC-AM-TV, Los Angeles from 1947-51, and afterwards held a similar post at KCOP there.

Klein joined KYA, San Francisco, in 1946, becoming local sales manager of KLAC, Los Angeles, in 1948. He moved to Fresno in 1953 and was national sales manager of KFRE-AM-TV and later general manager there, before joining the Los Angeles office of Blair.

TvB: 9% 10-month rise

Network tv gross time billings for the first ten months of 1961 were $609.2 million, up 9.2% over 1960, according to LNA/BAR figures released by TvB.

Cone vs. critics of advertising

General criticisms of advertising on various scores were the points of a talk by Fairfax M. Cone, chairman of the executive committee of FC&B, before the Advertising Club of Minneapolis recently.

Cone stated he was "concerned by the repetition of such pure prejudice and unformed opinion" and by attacks on advertising by such big names as Arnold Toynbee, John K. Galbraith, Arthur M. Schlesinger, Jr., and John Crosby.

Business owes it to the public "to take a new kind of stand against the howlings and foreboding of the motley mob," Cone stated.

He termed complaints of exaggeration "deplorable," of fraud "indescribable," and of bad taste "a question of manners." He pointed out that dishonest advertising is probably less usual than "most much"

(Continued on page 60, col. 1)

Polk Miller, others into ABC's new movies

Polk Miller Products (Ayer), maker of Sergeant's dog remedies, is using ABC TV's Sunday night movies for its bow into the medium.

A number of accounts allied with Bus Stop and Adventures in Paradise, which the movies will replace, 9-11 p.m., will ride along with the feature films.

The movies take over 8 April.

Storer Radio: Moler president, Campbell

John C. Moler has been elected president of Storer Radio. He is general manager for WMGM, New York, a post which he will also continue. The station's call letters are being changed to WHN.

He joined Storer in 1959 and was previously general manager of WIBG, Philadelphia.

Wendell B. Campbell, general manager of KGBS, Los Angeles, has been elected a v.p. of Storer.

Moler, before joining Storer in Philadelphia, was director of radio of KYW, Oklahoma City.

Campbell joined Storer in 1959; he was previously a v.p. at CBS Radio, and after 1956, he was v.p. and general sales manager for MBS.

RIDDLEBERGER'S PLANS FOR ABC RADIO O&O's

Stephen C. Riddleberger, newly named president of ABC's radio o&o's, disclosed last week that his organization has such confidence in radio that it will add a seventh station, if it can find the right facility in the right market.

Speaking further of this confidence, Riddleberger pointed to the continued strengthening of a service unit in New York designed to feed the o&o's with research, promotion, programing and other material which will help them in their local pursuits.

He also said that his division will initiate efforts to determine the true dimensions of out-of-home listening.

Indicative of the business growth of ABC Radio o&o's is that the billings of the six stations were up 20% in the last six months of 1961.

Trans-Lux Tv's $1.75 mil. expansion in programs

Trans-Lux Tv last week announced its plans for major expansion in tv and theatres for 1962.

It will invest $2.8 million in entertainment, $1.75 million of it in tv.

Trans-Lux Tv will produce two series, Hercules cartoons and 26 half-hours of Guest Shot, a show originating in Hollywood.

Liberty Mutual into TV

Liberty Mutual (BBDO) is jumping its network tv with $500,000 worth of participations for 10 weeks on ABC's Wide World of Sports.

Cost given is for time and commercials. Campaign is on auto-crash safety.
Drive your message home with "Breakfast Club," "Flair," "Sports" and "Special Events" on young adult ABC Radio. Sell those young families on the move. They're the ones who make the wheels go round—make your sales go up. So whether you're selling motor oil or salad oil, remember, it's ABC Radio with the highest percentage of young adults in network radio.*

*Call your ABC Radio Sales Representative for the facts.

YOUNG ADULTS:
BUY MORE GASOLINE
BUY MORE OIL
BUY MORE EVERYTHING AUTOMOTIVE**

ABC RADIO ©
FIRST WITH YOUNG ADULTS
Lanolin Plus taking Hazel Bishop label

Stockholders last week okayed not only the merger of Lanolin Plus and Hazel Bishop but the use of the latter as the corporate name, as predicted in 25 December SPONSOR-SCOPE.

Norton Edell, Lanolin Plus president, said he expected the merged companies to gross over $20 million in sales the first fiscal year. Lanolin Plus last year showed a profit of $516,424 out of a $14-million gross and Bishop a $781,808 net loss on sales of $6.8 million.

Reason for retention of Bishop name: it's better known because of the $30 million spent in TV the past 10 years.

NABET, AFTRA accuse CBS of local anti-union push

(Sacramento:) For the first time NABET and AFTRA have dragged the name of a network into a purely local organizational fight with an affiliated station.

The two unions have been trying to sign up KXTV here, but without success.

Latest twist in the conflict: the unions are passing out handbills to Sacramento residents charging that CBS TV by furnishing programs to KXTV “allies itself with the station's union busting campaign.”

RAB elects David v.p.-administration

Miles David has been elected v.p.-administration of RAB. He was v.p. and director of promotion.

He joined RAB in 1958 as director of promotion and was elected a v.p. the following year. For eight years previously he was at SPONSOR where he was executive editor.

William L. Morrison has been named to the new post as director of business affairs.

HIGHLIGHTS OF CBS' PRESENTATION BEFORE FCC

• Stanton favors more stations, and networks

More stations and more networks, resulting in increased competition, were suggested by Dr. Frank Stanton, president of CBS, as the best assurance for TV improvement and growth.

Stanton threw his support behind wider use of ultra-high frequencies and urged the FCC to pursue Congress to support all-channel receivers by law.

He emphasized that CBS' "fear of program control is based on very deep convictions." Although he did not see prior control as a real issue, he expressed serious concern about "a drift towards indirect, but nevertheless effective, program control by government."

Stanton also defended affiliates' rights to refuse some programs, even though it disturbed him. He was against forcing them to take programs "by threats of punitive action or by raising doubts about their right to survival."

The real question, he stated, was not whether TV should improve, but how it should do so "from where, in a free and heterogeneous society, the standards and pace of improvement shall spring." He asserted, "CBS has always taken the position that increased competition in the form of more stations and more networks is the most promising road."

• Aubrey describes limit of program financial control

James T. Aubrey, Jr., president of CBS TV, denied that his network has ever made demands of a financial interest in a program as part of the price for its acceptance in the CBS TV schedule.

He asserted that to the best of his knowledge and the knowledge of his close associates, "we have not sought to obtain a participation in a program as a condition of that program's acceptance in our network schedule, and we have not sought to obtain a participation in a program unless we have invested substantial sums in the pilot or the program series itself."

Apart from news, public affairs, and sports, he listed these shows as owned by CBS: Ed Sullivan, What's My Line, Marshall Dillon, Rawhide, and Have Gun, Will Travel.

He also listed these as shows in which CBS shares in the profits: Mister Ed, Dennis the Menace, Candid Camera, To Tell the Truth, Pete & Gladys, Window on Main Street, I've Got A Secret, Password, Dobie Gillis, Red Skelton, Ichabod and Me, The Alvin Show, Checkmate, Frontier Circus, Bob Cummings, Tell it to Groucho, Route 66, Twilight Zone, Perry Mason, The Defenders, and Gunsmoke.

CBS has no ownership of these: Lassie, General Electric, Jack Benny, Danny Thomas, Andy Griffith, Hennesey, Garry Moore, Father Knows Best, Dick Van Dyke, Armstrong, U. S. Steel, Gertrude Berg, Father of the Bride.

Aubrey stated that advertiser-controlled shows had dropped from 29% of the CBS TV schedule in 1959 to 14.5% last year.

He also defended CBS TV's program balance. Last week it consisted of serials, 18.5%; news and public affairs, 16.7%; audience participation, 11.5%; children's variety, 8.3%; adventure, 7%; westerns, 5.7%; variety, 4.4%; drama, 3.8%; sports, 3.2%; talks, 3.2%; mystery, 2.5%; and panels, 2.5%. He pointed out that there is but one half-hour at present in the evening where audiences do not have a choice between different program types.

Aubrey noted that the network can exercise three types of program control: creative, availability, and financial. The first especially applies to new shows; the second gives the network exclusivity during use; the third can involve anything from network profit sharing to any one of a number of non-network domestic or foreign residual interests.

More SPONSOR-WEEK continued on page 60
A GIANT NEW TOWER HAS EXPLODED THE SACRAMENTO MARKET TO 25TH IN THE NATION. 3RD LARGEST ON THE WEST COAST. 608,400 TV HOMES BIG!

All the old facts and fancies about TV coverage in California have changed. Suddenly, the KXTV market is 74% larger...covering a piece of real estate 200 miles wide and 180 miles long. And that area covers most of San Francisco's "bedroom" communities. In the heart of all this bigness is the lush, plush Sacramento market: 25th largest in the nation. And 3rd largest TV market on the Pacific Coast.

Behind this KXTV jump from 456,200 to 608,400* homes is a new 1549 foot antenna that towers above anything on the California skyline (or the Manhattan skyline, for that matter).

So if you're shaping a new California TV schedule, pick up the KXTV piece. It might be just the perfect fit.

*Source: C. R. Smith, Research Consultant.
Center—Four-man medical panel and Dr. Albert Thielen, moderator, await signal to begin another telecast of 'Call the Doctor.' Lower left—Plaque awarded by profession to WCPO-TV for development of 'Call the Doctor,' is held by Doctor Thielen and by Mort C. Walters, vice president and manager of the station. Lower right—Question for panel discussion is handed to Dr. Ralph Graves by member of Women's Auxiliary manning the battery of telephones.

Guarding Health
In keeping with our continual search for programs that benefit our entire area, WCPO-TV has made a weekly feature of 'Call the Doctor.' It fulfills a vital community responsibility by providing basic knowledge on Health. Those who fear certain symptoms are encouraged to seek professional advice, so that serious illness may be averted if treated in time. Each program explores the topic in depth, with enlightening discussion but no diagnostic opinion. At WCPO-TV we are so pleased with overwhelming public acceptance of 'Call the Doctor' that it has been increased from 30 minutes to a full hour.

M. C. Watters
Vice President, WCPO-TV

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by BLAIR-TV
Profession Cooperates
To Ease Apprehensions

In cooperation with the Academy of Medicine of Cincinnati, WCPO-TV presents “Call the Doctor” each Sunday from 10 to 11 a.m. On camera is a panel of physicians, different each week, to answer questions on medical subjects as phoned in by viewers.

Dr. Albert E. Thielien, chairman of the academy’s public relations committee, is usually moderator. Viewers call-in questions or consideration in connection with the announced topic of each telecast. Each week, four doctors’ wives answer the phone calls. As members of the Women’s Auxiliary to the Academy, they are in position to handle the calls with above-average speed and understanding.

Dr. Ralph Grace, chairman of the Academy’s TV committee, screens each question before it goes to the panel. He also frequently serves as moderator.

Range of topics is remarkably wide, including Alcoholism, Arthritis, Brain Diseases, Cancer, Dermatology, Obesity and various types of surgery.

Physicians credit the telecasts with helping dispel any false notions about professional reluctance to share medical knowledge outside the consultation room. And the calling mail-and-phone response shows at the knowledge made available on “Call the Doctor” has eliminated needless fears and apprehensions in thousands of homes.

To Blair-TV, creative public-affairs programming by great stations like WCPO-TV a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television’s first exclusive national representative, serving:

W-TEN—Albany-Schenectady-Troy
WFDB-TV—Altoona-Johnstown
WBIF-TV—Binghamton
WHHD-TV—Boston
WKBW-TV—Buffalo
WCPQ-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KTVF—Fairbanks Alaska
KORE—Kansas City
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTVT—Dallas-Ft. Worth
KOAQ—Denver
KFBF—Las Vegas
KTIW—Sioux City
KTVI—St. Louis
WFLLA-TV—Tampa-St. Petersburg

by John E. McMillin

New voices for America

This year the NAB, in its infinite wisdom, is scheduling two important industry meetings in the space of a single month. One, of course, is the annual NAB Convention, that huge, sprawling clambake which will begin boiling up at the Conrad Hilton in Chicago on 1 April.

The other—far less publicized, but to me far more exciting and significant—is the association’s first Editorializing Conference, a two-day session which opens on 1 March at Washington’s Shoreham Hotel with a limited attendance of 400 tv and radio men. It’s on my calendar as a “must.”

I say this because to me the editorializing movement is easily the most fascinating industry development of recent years. And too little is known about it, even in the trade.

Actually it is a movement of the most profound sociological significance for the entire country. What’s happening is the emergence of a brand new, potentially powerful force for good in American life.

What we’re seeing is the birth, painful and hesitant though it is at times, of many, new, much-needed American voices.

I emphasize this because within the business our discussions of editorializing have centered almost wholly around what it can mean to the individual broadcaster or to the industry.

But it is the larger implications of editorializing which make it such an exciting subject. And it is these larger implications which I’d like to explore for a bit in this column today.

The score to date

As we all know, the airing of editorial opinions by radio and tv stations has been legal only since 1949 when the FCC repealed the “Mayflower” decision, and at first most broadcasters were extremely shy and timid about exercising their editorial rights.

Recently, however, and particularly within the past year, there has been a whopping increase in both the number of editorializers and in the frequency of their utterances. In 1961, for example, the seven CBS-owned radio stations broadcast more editorials (250) than in all previous years combined.

Today at least 25% of the nation’s 5,000-odd commercial outlets are editorializing more or less frequently.

I’ve talked with dozens of these broadcasters, have read, heard and seen their editorials, and have had a chance here at SPONSOR to evaluate fairly objectively what they’ve accomplished so far.

My conclusion is this: despite the fact that many radio and tv editorializers are dull, amateurish, badly conceived and based on trivial, non-controversial subjects, the general level is extraordinarily high and some of the results are astonishing.

(Please turn to page 11)
Having Money! Will Buy!

That aptly describes the consumer in Dane County, Wisconsin, where payrolls show a huge three-year gain of 29.7 per cent—compared with the national average gain of 12.7 per cent.

WKOW-TV MADISON is your most effective advertising medium for cashing in on the bountiful buying power of Dane County and all South-Central Wisconsin. And WKOW-TV’s rate card ups your own buying power of high-scoring ABC-TV adjacencies and popular local personality shows.

*County Business Patterns, Department of Commerce and Department of Health, Education and Welfare.

- Commercial commentary (Cont. from p. 13)

When you learn of the role which a WAVZ has played in the urban redevelopment of New Haven, a WRC-TV in the fight against Potomac River pollution, a WWLP in the political life of Springfield, Mass., a WDSU in the difficult integration situation in New Orleans, you can only conclude that editorials are already making a huge contribution.

As a matter of fact, I can’t think of a single bit of public relations which could put the industry in a more favorable light than would a full-length, well-research article in Life, Look, or the Saturday Evening Post on broadcasting’s editorial accomplishments to date.

(If the print media are too hostile to consider this, I suggest it would make a magnificent tv documentary for CBS, NBC, or ABC.)

But even more interesting than the record of present successes is the pattern that seems to be unfolding of the types, kinds and subject matter of the best station editorials.

For it is here, I believe, that we can get a glimpse of the sizeable future role which radio tv editorialists seem destined to play.

The promise of the future

I found it highly interesting, for instance, that just two days after the recent, well-publicized demise of two of Los Angeles’ four daily newspapers, I received a brochure telling about an extremely successful editorial crusade by radio station KNX, Los Angeles.

KNX (which is only one of more than 50 radio tv outlets in the area) conducted a single-handed fight to “Keep the Freeways Free of Construction during Traffic Hours,” and jolted the State Highway Commission into changing its operating procedures.

In its fierce editorializing on a specific local problem, KNX moved into the spot once occupied by old-time fighting newspapers, but which, these days, papers are increasingly unable to fill.

There are approximately 25% fewer newspapers in the country now than 10 years ago. (Our population is up more than 60%.)

One unfortunate effect of this decline, of course, is that in most of even our largest cities readers can get only one newspaper opinion on any given issue.

This in itself is regrettable. For as many students have noted, “propaganda flourishes in a condition of absolute monopoly.”

But that is only half the story. The country’s successful operation depends not only on what happens in Washington, but on a vast complex of local governments—town, city, district, county, state.

And it is only through constant, vigorous, critical attention, even partisan attention where there is sufficient competition to justify it, that these bodies can be kept from slipping into a state of sluggishness, inefficiency, moribundity, or worse.

This is what I find so thrilling about the rise of broadcast editorializing. For in community after community radio and tv stations are beginning to assume the role of highly vocal, highly critical watchdogs of the local public welfare.

Personally I am not disturbed, as some people are, by the fact that certain broadcasters seem temperamentally unfit to editorialize, and that certain editorials show a lack of solid factual research.

In the long run, and in a climate of competitive free speech, these inadequacies are self-correcting.

The wonderful thing, the healthy thing is that editorializing itself is on the increase. From these new American voices we are bound to receive great national benefits.
Every hour of the day, motorists turn right to these men for the best steer in traffic reports. Their 24-hour radio service shines with a winning warmth and exuberance. But traffic reports are only one aspect of the complete service that has helped put WABC on the road, gaining momentum week after week. You can hear it in WABC music—"your kind of music." In news reports that tell what the news means to New Yorkers. In spirited participation in the causes of the metropolitan area. The response is clear: on the air, WABC Pulse ratings have averaged a 250% jump in 1961 over the previous year. In the marketplace, the impact of advertising dollars spent is visible in shelf depletion, and cash register addition. Permit WABC’s seven personalities to pump for you. You’ll find, as others have, that their high-octane brand of radio moves a predominantly adult audience—and an advertiser’s product.
Fels & Co.'s policy on radio

Permit me to comment on the statement which appeared in your 15 January issue (SPONSOR-SCOPE):

"The loss of Fels to spot radio after a consistent run of about 30 years, isn't being mourned exactly by the rank and file of reps.

"Reason: in its latter stages on the account, Aitkin-Kynett, which recently lost the business to Manoff, had people on the road making their own contracts directly with radio stations."

Merely in the interest of keeping the record straight, Aitkin-Kynett always made it a practice to get out into the field to visit our sales territories and, of course, the radio stations. It has always been our feeling that media buyers could operate more effectively if once in awhile they could get out and actually visit the territories in which we do business. Hence, it was on our recommendation that Aitkin-Kynett got out and visited all of our territories from coast to coast, at least two or three times a year. After all, close to 85% of our budget was riding on spot radio and it was to the best interests of the radio people, as well as ourselves, that we do everything possible to make the medium as effective as possible. If occasionally a contract was placed on a local basis, there was absolutely no cause for alarm. Perhaps 90 to 95% of our radio expenditures was placed through the national reps and it’s my impression that they did not view our buying practices with any distress whatsoever. We have always maintained the most friendly relations with them and certainly will continue to do so in the future. I sincerely feel that your statement does not truly reflect the attitude and thinking of the station reps and neither does it reflect the true situation as it exists today.

I have gone into some detail on this because there has been so much conversation in the press about Fels & Company having abandoned radio. This, of course, is poppycock. I imagine that before the end of the year, our billings through spot radio will be considerably higher than many, many other national advertisers. No one has been more devoted to the cause of good radio and the radio industry itself, than ourselves. We have stayed with it steadfastly for many, many years and I do not imagine that the station reps or station management will at this time begrudge our desire to test other media. Actually they should welcome that opportunity, for reasons which need no explanation.

Please understand that we have no desire to be critical in this letter. We did feel, however, that you might welcome a statement re-defining our position. You publish a fine magazine—and we enjoy reading it.

Grant H. Keeler
advertising manager
Fels & Co.
Philadelphia

The West Coast scores

When your 1 January sponsor arrived at the agency... needless to say, there was much interest (very personal on my part) in reading what representatives have to say about West Coast media people in the broadcast field. ["They’re the top buyers on the West Coast”]

First, I was delighted to be included. Thank you.

Second, we all thought it was an excellent article and extend our compliments for both style and content. It was heartening to read that we score on business ability—but more important, apparently maintain good human relations with the people who call on us. This business gets pretty hectic at times and sometimes we wonder.

Kay McNamara
asst. media dir.
Hoefcr, Dieterich & Brown, Inc.
San Francisco
announcing

WHEC TV/AM
Rochester N.Y.
CBS

WINR TV/AM
Binghamton
NBC

Effective immediately...

H-R Television, Inc. and H-R Representatives, Inc. become exclusive national representatives for WHEC-TV and WHEC Radio, Rochester, CBS serving New York's great industrial empire...and WINR-TV and WINR Radio, Binghamton-Endicott-Johnson City, NBC for New York State's rich industrial-agricultural area.

Call your H-R man now for all the facts.
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What will happen next?

Watch this space.

ABC Television
What with virtually all the tv network decision-makers wrapped up in their quiz show before the FCC last week, advertisers and agencies bent on talking about 1962-63 time and program prospects couldn’t do much more than mark time.

For one of the medium’s giant users, P&G, the Washington interlude wasn’t at all untimely, since it won’t have much to say to the networks about next season until after it’s previewed its plans and possible new program series to its stable of agencies. That event will take place the week of 12 February.

Both Buick (McCann-Erickson) and Pontiac (MacManus, J&A) will be breaking with spot radio campaigns at an early date.

Pontiac is giving particular attention to the Blair plan.

Chicago radio reps had another source of revenue pulled from under them—this coming right on the heels of the Cream of Wheat migration to Bates, New York.

The latest loss: Burnett’s radio buying for Marlboro, Alpine, etc. This function, as had previously happened to spot tv, becomes a corporate pool operation, with Benton & Bowles as the pool’s administration for Philip Morris.

Explained a PM ad executive: we’re applying the same philosophy and extending the same importance to radio as we do to spot tv and, because of this, nearly all radio buying will be out of the pool.

The special products division of National Biscuit won’t start deciding until April how to whack up, media-wise, that $1.5-million budget for Cream of Wheat. At the moment the full amount is being used in radio, mostly spot and the residue on CBS.

If you’re looking for the latest estimate on the number of tv homes, here’s one that Nielsen is making available as of January 1962: 49 million, which brings the level up to 90% of all homes.

Nielsen’s last estimate was that of December 1960: 46:9 million homes, or slightly over 88% of all U. S. homes.

Nielsen says it won’t know what the radio penetration is until it gets an industry-agreed-upon figure. That will depend on the final U. S. figure that the ARF expects to get from the Census Bureau in March.

The tally that Nielsen froze for radio homes back in March 1959 was 49,450,000.

Because of protests over the bureau’s 91% radio penetration level, based on an early national sample, which the Census Bureau released a while ago, the bureau is doing a study to evaluate the accuracy of the total census report.

What stirred the argument: the question asked by the census takers had to do with radio sets in working order. Out of the study comes an adjusted figure showing the actual radio set ownership.

The new product end of the cosmetic business in Chicago is booming.

In addition to Alberto-Culver’s VO-5 shampoo and other new products to come out of BBDO this year, Helene Curtis has a few new entries.

They are Suave shampoo (Campbell-Mithun) and a new hair tint called Mirror-Mirror (Edward H. Weiss).
Disney’s distributing setup, Buena Vista (La Roche), has become so strongly oriented for its advertising to TV that the medium is getting 75% of its budget.

Buena Vista, whose president is Irving Ludwig, has tended to broaden its TV participation base as the Disney studio has extended the base of audience appeal for its product; to wit, adult as well as teenagers and children.

In addition to spending $2.5 million in spot, Buena Vista functions on a reservoir of about 100 minute participations spread over a diversity of NBC TV programs. It furnished stations gratis with 3½-minute clips from Disney movies in which spots can be sold.

Ludwig’s thesis: the distributor should use TV not only to sell tickets but the distributor on booking the picture.

Buena Vista is also planning to put Disney into the syndication field this fall through a revival of its erstwhile daytimer, the Mickey Mouse Club. Eventually it will syndicate Disney features.

Sellers of spot radio may quiet their alarm about Schlitz (Burnett) turning its spot radio money over to distributors to dispose of as they wish.

Burnett will go on buying for the brewery out of a stipulated radio budget.

As it turns out, that money which some distributors are flashing around is part and parcel of an old Schlitz practice to furnish dealers, who ask for it, with bits of the radio allocation. It’s to help the distributors with their own radio buys.

The foregoing version comes from Charles Packer, who is the regional Schlitz account supervisor.

One thing that you have to be keenly aware of when you’re selling air media around the automotive marts in Detroit is the prevailing caste system.

If you attend to the complexities of that system religiously your chances of getting to the influential, who actually do the cutting up of the budgets, are that much better.

The trick is simply this: before a seller invites a group to listen to his pitch he must make sure that each member falls within a specific caste and that those from higher or lower castes are not mixed in; otherwise the whole effort can encounter a decided chill.

It’s up to the reps to contribute whatever case histories they may have for the documentation of a presentation on spot that the TVB is putting together.

So a group of them were told last week at a breakfast meeting staged by the TVB.

The reps were shown a draft of the proposed presentation, which, incidentally, would be the first specifically in that category authored by the TVB.

Set owners apparently spent slightly less time with TV in 1961 than they had the year before, although the total figure is still better than 1959’s.

Here’s a Nielsen day-part breakdown for the past three years in terms of average hours of daily viewing per home:

<table>
<thead>
<tr>
<th>TIME SPAN</th>
<th>1961</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 a.m.-noon</td>
<td>30 minutes</td>
<td>32 minutes</td>
<td>29 minutes</td>
</tr>
<tr>
<td>Noon-4 p.m.</td>
<td>57 minutes</td>
<td>55 minutes</td>
<td>52 minutes</td>
</tr>
<tr>
<td>4 p.m.-8 p.m.</td>
<td>1 hr., 40 mins.</td>
<td>1 hr., 42 mins.</td>
<td>1 hr., 39 mins.</td>
</tr>
<tr>
<td>8 p.m.-11 p.m.</td>
<td>1 hr., 47 mins.</td>
<td>1 hr., 49 mins.</td>
<td>1 hr., 48 mins.</td>
</tr>
<tr>
<td>11 p.m.-1 a.m.</td>
<td>28 mins.</td>
<td>28 mins.</td>
<td>27 mins.</td>
</tr>
<tr>
<td>1 a.m.-9 a.m.</td>
<td>14 mins.</td>
<td>19 mins.</td>
<td>13 mins.</td>
</tr>
<tr>
<td>TOTAL DAY</td>
<td>5 hrs., 36 mins.</td>
<td>5 hrs., 45 mins.</td>
<td>5 hrs., 28 mins.</td>
</tr>
</tbody>
</table>
No wonder the matter of sports rights among the tv networks has become a dogfight. That facet of tv entertainment has become a better than $75 million business this season for the networks collectively.

And what adds spice to the inter-network bidding: sports are getting easier to sell, particularly in the area of football.

On the sponsor block the estimated value of packaged tv network sports for the 1961-62 season adds up to $75,225,000. By network this grand total breaks down as follows: ABC TV, $27,225,000; CBS TV, $27,900,000; NBC TV, $20,100,000.

Football in its various forms and sources accounts for 41% of the sports package revenue, with sports anthologies and baseball each figuring around 15% of the take.

Here's how they tally up by sports types:

<table>
<thead>
<tr>
<th>Sport</th>
<th>ESTIMATED PACKAGE BILLINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Football</td>
<td>$31,525,000</td>
</tr>
<tr>
<td>Sports anthologies</td>
<td>11,900,000</td>
</tr>
<tr>
<td>Baseball</td>
<td>11,000,000</td>
</tr>
<tr>
<td>Boxing</td>
<td>8,300,000</td>
</tr>
<tr>
<td>Basketball</td>
<td>7,750,000</td>
</tr>
<tr>
<td>Horse racing</td>
<td>350,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>$75,225,000</td>
</tr>
</tbody>
</table>

Agencies interested in the project contemplate ABC TV's turn to feature pictures Sunday night (9-11) as a gamble that may prove a handsomely profitable gambit for the fall.

At the moment the scheduling of the features has this one disadvantage: these two-hour films can't be delayed as had been happening individually among affiliated stations for the dispossessed Bus Stop and Adventures in Paradise series.

Evolving from that circumstance is this corollary problem: getting a large enough station lineup for the features as ABC TV would like.

The scope of the gamble as the agencies view it: if the features click during the spring the stations missing in the lineup will find it quite expedient to carve out those hours of time for the fall.

P.S.: in some quarters there's this speculation: could Bonanza, currently a rating bonanza for NBC TV, find itself in such a competitive fix as to become a problem child for Chevrolet and the network?

A trend that has reached significant proportions: the use of multiple networks by the various grades of daytime tv advertisers.

The present inclination seems to be to curb the daytime expenditure at the point of maximum discount and to sign the surplus budget to one or two other networks.

The net effect: a broadening of the audience base.

Among the practitioners of this scheme are General Mills, Pillsbury, Corn Products, Bristol-Myers (Bufferin), Campbell, Alcoa, Rexall, Fritos.

The Ford division (JWT) will likely bow out of its share of Wagon Train this spring but keep Hazel going, except for a late summer eight-week layoff.

The anomaly: even though sales are sturdy the Ford management will take advantage of outs contained in the contract it made with NBC TV just this side of a year ago.

On the other hand, the division's main competitor, Chevrolet (Campbell-Ewald), will carry all the present 12 weekly nighttime commercial minutes running for it right through the summer.

Illustrated here is the sharp difference in the promotional thinking of the two leaders: with Chevrolet the dictum is you never let 'em get away from your brand awareness, whereas the current Ford management believes that the bulk of the ad money should be spent when people are most conscious of the company's new line. The implication here is that prospects are pretty well decided on what they want at model unveiling time.
Even though the horse is gone, the 4A's along with the ANA are furiously at work repairing the barn door preparatory to the next negotiating go-around with the talent unions on tv commercials.

Members of the 4A's have just been furnished copies of a set of recommendations on this subject evolved by the association's committee on tv and radio administration.

Highlights of these suggestions as to the next contract with the unions:
- **Remove the networks** from having anything to say about the rates for tv commercials.
- **Set up a joint advertiser-agency policy committee** to keep in close contact with the negotiators and counsel them on the fashioning of the administration and interpretive angles of the commercial codes.
- **Agencies would have the responsibility for negotiating the code**; the networks and other interested parties could only participate in an observer capacity.
- It would be best probably to let the networks go on signing the AFTRA code and the film producers the SAG code.

- **Bring in a professional labor union negotiator** on a per diem basis.
  Whether the unions will agree to all this is, of course, another matter.

Even though they expect to outdistance the other networks on sales, at least through May, daytime people at NBC TV are doing some soul-searching on the theme of programing.

And the thinking that's going on might be summed up in these jottings:
- It's about time that the daytime schedule shared some of the glamour and spotlight of the nighttime schedule.
- Games and film reruns should be recognized for what they are—fillers and merchandise priced low enough for competition—and the times call for a drastic reappraisal of how to program for housewife interest on a level that will *pique her faculties and not in terms of potential ratings*.

JWT, which recently acquired the Rheingold account, is screening four or five advertisers who would like to share the New York Met baseball broadcasts with the brewer.

Involved is both tv on WOR, New York, and a radio network. It'll cost the second party to the games about $1.5 million for the season.

Judging from the type of orders for special studies that Nielsen's been getting lately, the multiple brand advertiser in tv is shifting more and more his focus of interest from reach and frequency to whether he's getting the right homes for his product.

What has complicated his problem on this score are the scatter plans, and the main objective of these special studies is to find out whether a program carrying a particular brand appeals to the areas and families that offer the best potential sales for the brand.

It's a job that requires pinpointing of actual product usage also.

As though both am and fm radio didn't have enough to worry about in terms of tv competition, the TvB has had an auto set made for it that picks up the sound-tracks of tv programs.

The receiver is being tried out by TvB v.p. George Huntington who commutes in his car 30 miles into and out of New York.

**Huntington's pitch in connection with the set:** it'll give traveling salesmen a chance to hear the daytime commercials of their products broadcast on tv.

*For other news coverage in this issue:* see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Film-Scope, page 56.
It happens at every Raleigh-Durham Christmas Parade. Santa's supposed to climax the whole procession. Everybody knows that... except the kids. They're transfixed at the sight of a man named Herb Marks—ventriloquist, pixy and babysitter for two of his own. He's also Cap'n 5 on WRAL-TV. Maybe the name means nothing to your brood—but in Eastern N.C., it means that suppers start when his show ends... and not one chainbreak sooner. Just ask any H-R man who steals Santa's thunder and the hearts of a million kids in the Raleigh-Durham TV market.
"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults who receive and control 98% of the U.S. income. WBT, for over 39 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WB because of responsible programming, outstanding service and fine entertainment. In the WBT 48-count basic area, adults receive and control most of the $2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners... **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company

Sources: U.S. Dept. of Commerce, Spring, 1961, Area Pulse and Sales Management's Survey of Buying Power, 1960
ADVERTISING ENTERS THE AGE OF COMPUTERS

Now that the dust has settled on BBDO’s revelation of its “major breakthrough” in scientific selection of media via computers, one fact is abundantly clear: the use of electronic data processing (EDP) is the hottest subject in agency media circles today.

What’s the computer climate in what’s been described as the dawn of a new era in advertising?

- Since BBDO’s announcement to the 4A’s in November that its revolutionary new technique would give media directors “a power shovel instead of a spade,” that agency has begun media selection via EDP for at least five major advertisers. At present BBDO relies on the electronic computer facilities of C-E-I-R, Inc., but in July of this year takes delivery of its own Minneapolis-Honeywell Datamatic linear programing computer for both media selection and the clerical functions of estimating, billing, etc.

- While the BBDO announcement has acceler-
Despite slow acceptance of computer systems by advertising, 

At the point of top-priority thinking, the human element of competition and a natural resistance to change have affected the most vigilant watch-and-wait atmosphere since the early days of television. No other agency currently is using, or has announced its intention of using, the BBDO linear programming system for media selection. But sponsors learned last week that several major agencies have the system under serious consideration. Said one shrewd observer: “Every agency in the $10 million or more class is like a worm in hot ashes.”

- At present only two agencies have computers of their own. Young & Rubicam has a full magnetic tape processing system for billing and business documentation (i.e., estimates, contracts, orders), and Leo Burnett, Chicago, has a disc file memory system of limited computational ability. Both the fearful initial cost and the bewildering multiplicity of available programming systems (e.g., linear, non-linear, dynamic, integer, quadratic—each accounting for a different class of mathematical relationships) have been tough barriers in delaying conversion to EDP.

- At present four agencies—J. Walter Thompson, Ted Bates, Dancer-Fitzgerald-Sample and McCann-Erickson—are probably on the brink of using computers for data processing in radio/TV spot buying. Some may be using the services of such standardizing computer houses as Central Media Bureau.

- Broadcasters and reps, though familiar with computers in a general sense, are notably unaware of the facts about (not to mention the significance of) the BBDO operation, even more in the dark about their place in the computer picture. The industry-wide speculation generated by the 4A’s meeting in November has now dwindled to a trickle, less from interest than from dearth of understandable information.

- Agency media personnel, those most vitally concerned with conversion to computers, have limited their outside comments to quips on ev-pendability. But in any industry automation, however minor at the outset, personnel upheaval is inevitable. The most obviously affected, say computer experts, would be clerical and estimator people. At the same time, they add, more marketing experts will be needed.

- And finally, but most significantly: in spite of the comparatively slow acceptance of computer systems by the advertising industry, most top agency men are privately conceding that in three to five years the entire media field will be revolutionized by machines.

Critics of BBDO have been many and vociferous over the past two months. Reaction to the linear programming operation has ranged from some agencies’ contention that computers can never hope to equal human judgment in selectivity, to some sophisticated advertisers’ contention that computer selection is no different from hand selection. BBDO, while agreeing in principle that computers are programmed to solve equations by the same mathematics as manual methods—only better, faster and with more “fairness” to media—contends that too many eyes are on the wrong target.

“There’s such a fascination with media selectivity,” says Herbert Maneloveg, BBDO’s vice president in charge of media. “That the real target is being lost sight of. The real target is a marketing concept. When a solution comes from a computer it is not an answer. It is a direction. And this direction poses three questions: Does it make sense? Does it make enough sense? How can it make more sense? These vital questions are related not to numbers in the machine but to an overall marketing problem.”

In his initial presentation to the 4A’s, Maneloveg stressed the marketing concept. “Marketing knowledge has grown rapidly,” he said, “and an agency is only as successful as its ability to explore and interpret that knowledge. We now know or possess capabilities of knowing more and more.

'LINEAR programing orients media to market, doesn’t replace human judgment’—Herb. Maneloveg, BBDO’s v.p. in charge of media.
the signs point to machine revolution in media-market field

about the customers of the products we advertise. We can ascertain where these buyers live, what is their make-up, how much they buy of the brand in terms of heavy users, light users, and medium users. We are learning to break out the repeat purchaser from the infrequent buyer. We determine seasonality patterns and can plot advertising to sales ratios by districts and regions. We have a firmer fix on the patterns of our competitors. Within a household or an industry itself, we are learning not only who makes the purchase but who initiates the purchase and, hopefully, what they buy. All this data is within our grasp. We must make sure that we always reach out for it. Not only for the large accounts but for the small ones as well.

“Once the client and his agency, in concert, delivers this marketing direction, once they can numerically document the demographic and geographic pattern of their consumers, and can place a weighted value on these people, the job of the media man takes on new meanings. I hold no beef against the creative, judgmental media purchase. BBDO has had its share of them and will have many more, but I’ll be darned if I want to make the buy and have 40 or 50% of it going to unlikely customers.”

Linear programing in essence, Maneloweg maintains, is a speeded up method of totally orienting media to market.

Just how does linear programing accomplish this giant task? According to Dr. Clark Wilson, BBDO’s vice president in charge of research, and Dr. David Learner, associate director of research, you take everyday media scheduling procedures and translate them into mathematical language, thereby making available a whole kit of tools, specifically linear programing techniques. In a simplified step-by-step procedure, the BBDO-linear programing operation works as follows:

1. The input, or basic resource, in developing any media schedule is money. This money must be divided

Here’s how linear programing works

Everyday media scheduling procedures are translated into mathematical language. Here are steps in using computer:

1. **MONEY** must be divided among a wide variety of advertising units, i.e., 60-second spot, 20-second spot, I.D., magazine page, etc., each considered separately. There are many alternative units for a single medium. Determining these units depends on next step.

2. **MARKETING STRATEGY** of the product is developed into a profile. This is stated in terms of population groups toward whom advertising will be directed, e.g., sex, age, county size, income, etc., translated into households or individuals, thus giving you the people you WANT to reach.

3. **DESIRED AUDIENCE** is also defined in the marketing profile. Each advertising unit must now be analyzed to determine the size of the audience, thus giving you, in addition to the people you want to reach, the people you WILL reach.

4. **COST BREAKDOWN** is now to be readied. This, of course, involves thousands, even hundreds of thousands of units, since your compilation will consist of the dollar cost of each unit.

5. **QUALITATIVE VALUE** of each advertising unit must now be evaluated. This, though subjective, intends additional effectiveness, evaluation of human judgments, usually by ratings. These ratings are then summarized and scaled mathematically.

6. **WEIGHTING** the marketing profile against the audience profile, then weighting the result of this against your qualitative judgments, is your next step. Final result is called rated exposure units, which are maximized within the restrictions (environmental and judgmental) which express limitations on the way a budget is allocated.

7. **ALL DATA** thus far gathered are put into specific format and fed to computer, which then gives you a primary result, i.e., basic schedule, and three auxiliary results: substitution values, sensitivity of the data, and sensitivity of restrictions placed on problem.
Industry questions loom: How profoundly will broadcasters be

or allocated among a wide variety of advertising units. By definition, an advertising unit is any space or time unit that should be considered as potential for a final schedule. You want to determine how many of each of these advertising units to buy. And since there are many alternative time units for a single television or radio station, and many alternative space units for a single newspaper or magazine, each unit is considered as a separate advertising unit. As a result, if there are two hundred television stations to be considered, for example, and a 60-second announcement, 20-second announcement and 10-second I.D. is possible for each, then you would have a total of 600 advertising units for television alone.

2. The determination of what advertising units to consider are necessarily dependent upon the marketing strategy of the product for which the media schedule is being developed. This product's marketing strategy must be stated in precise terms of the population group or subgroups toward whom the advertising will be directed. Such categories as sex, age, education, county size, region, income, family size, etc., are appropriate. With this marketing profile in hand, it is only a step to translate it into the number of households, or better yet, the number of individuals in each of the categories. Thus you have the people you want to reach.

3. But this marketing profile, in addition to defining the market, also defines a desired audience. Each advertising unit must now be analyzed to determine the size of its audience. It is generally assumed, by today's profiling, that audience and users of the product are the same people. Though open to question, this assumption must continue to be used until something better comes along. And so, using the same categories as you just used in your marketing profile, you now have not only the people you want to reach but the people you will reach.

4. You're now ready for a total cost breakdown. This, of course, involves thousands, often hundreds of thousands of units, since your compilation will consist of the dollar cost of each advertising unit.

5. With your marketing, audience, and cost compilations completed, you now must make an evaluation of the qualitative value of each advertising unit. This, while subjective, intends additional effectiveness, and such factors as area climate, copy objectives, station image, color quality in print, etc., are all evaluated. For example, a dozen experts (media planners, account managers, client, etc.) might be asked to evaluate each advertising unit on, say, a 10-point scale of effectiveness. Their judgments are to be made on each advertising unit independently, with no consideration of cost or audience size. These ratings are then summarized and scaled, mathematically.

In relating these qualitative values to their mathematical equivalents, Darrell B. Lucas, professor of marketing at New York University and a consultant during BBDO's development of linear programing in media, observes: "What is the value of so..."
affected? What happens to agency media department staff?

Dr. CLark L. Wilson, v.p. in charge of research, BBDO: 'Purpose of the whole thing is to get the most advertising for the dollar'

Dr. David Learner, assoc. dir. of research, BBDO: 'Linear programing opens up world of ways to solve scheduling problems'

MEETING OF 4A's at New York's Roosevelt Hotel in November, where BBDO presented its many theory-to-reality arguments favoring a mathematical media selection via computers

magnificent a mathematical formulation if it still has so much in it that is subjective? It seems to me that there are two worthy answers to that question. In the first place, it forces us to systemize our thinking, and to quantify those vague values which have been both our weakness and our protection in the past. Secondly, the use of this procedure enables us to make the utmost gain from such facts as we already have; and we do have some substantial facts.'

6. Comes now a three-way weighting process. You take your marketing profile, weight it against the audience profile, and weight the result of this against your qualitative judgments. The final result here is called rated exposure units, or REU. This rated exposure is the quantity that the agency wants to make as large as possible for the entire schedule. This is called "maximizing," a result BBDO says cannot be achieved with manual methods. The linear programing method chooses that combination of media that maximizes the rated exposure within the restrictions expressing real life limitations on the way in which a budget may be allocated.

These restrictions are both important and unavoidable. Basically, there are two: environmental and judgmental. An environmental restriction may include anything from the advertisers' insistence that a network television program be bought, to budget limitations, to the fact that no matter how you slice it you can't buy more than 52 weeks in a given year. These restrictions are easier to translate into a linear programing framework than are the judgmental ones.

Judgment restrictions express the way planners decide the money ought to be spent. These restrictions express their own judgments based on experience and good practice. Since the environmental restrictions express the way the world is, Dr. Learner points out, the judgmental restrictions express the way it ought to be. For example:

In terms of television, manage-

ment feels that, on the basis of past consideration, at least $2,100,000 should be spent on this medium. This is their judgment and can be accounted for in the problem formulation—must be accounted for. At the same time, other judgment restrictions in this particular product problem might be: spend at least $900,000 on nighttime tv shows; buy no more than 117 commercials in tv show No. One; buy at least two back covers on magazine No. Three.

These kinds of restrictions can account for all the decisions that management would like to build into the problem. One problem that may arise, Dr. Learner hastens to point out, relates to over-restricting the problem so that there are no possible schedules within the restriction. And since this is possible, the linear program can tell you which restrictions are the limiting ones and how they should be changed to allow feasible media combinations to appear.

7. At last—enter computer. With all of the information thus far described now put into a specific format—as dictated by the computational routine—the computer is fed, clucks away for four or five minutes, and... BINGO! You have a result. Or rather, two results. You have, first, a primary result; that is, the basic schedule—what, and how many, of each selected medium you should buy. But you also have three

(Please turn to page 49)
Names—not ratings—are key to sales for many clients

SALES RESULTS at the retail adult-buying level are obtained by these name ‘salesmen.’ Robert Pauley [above l], pres., ABC Radio, discusses matters with Don McNeil, of ‘Breakfast Club.’ At CBS Radio, Bing Crosby [r] gets buying audience

PART TWO OF TWO PARTS: RADIO

‘WE DON’T BUY BY NUMBERS’

- Penaht for buying by the numbers grows less as advertisers seek out creative merchandising ‘extras’

- High-priced as well as low-priced items can be sold with effectiveness, ‘sans’ ratings, broadcast experts say

Many of the buys in radio today are made on the basis of creative merchandising “extras” and not ratings, according to a SPONSOR survey made last week.

Numerous instances were found where numbers buying was thrown out in favor of other criteria, notably, where clients purchased campaigns on the basis of creative merchandising suggestions advanced by the stations.

The survey revealed that those dealing in nickel-and-dime items, as well as those pushing upper income products, frequently regarded the type of audience as infinitely more important than the mere number of listeners.

This is how Ralph F. Glazer, eastern sales manager of CBS Radio Spot Sales, saw the situation: “Never has it been more important for the media salesman to understand the desired goal of the client. For then he can stress those values in the media offering—values that often lie outside the area of sheer numbers—that will enable the advertiser to achieve his goal, effectively and economically.”

Glazer said his organization always sought to look beyond the statistics and “match up what we have to sell with what the client wishes to accomplish.” He cited a number of successful examples such as the Magnavox Company, via McCann-Erickson, on all CBS Radio Spot Sales stations. “This is a case of a top-quality product aligning itself with prestige programming in order to reach that market element in which it is interested.”

Glazer said. “They purchased adjacencies to the broadcasts of the N. Y. Philharmonic and news.”

Glazer also gave the example of S. H.
mentary on world affairs sponsored by the Chrysler division of Chrysler Corp. for Imperial cars on the QXR Network in 26 top markets. It was reportedly one of the largest FM commercial contracts bought by Y&R for its client whose object was not numbers, but selectivity.

Thomas Dooley, sales manager of Adam Young, Inc., recalls that a fitting idea resulted in the purchase of all Adam Young stations (regardless of ratings) by Shulton (Old

ing, air columnist. They get results for us. So it's 'radio relevance'—not just numbers—that counts."

In the opinion of Margot Teleki, radio/TV time buyer, Reach, McClinton & Co., when it comes to buying radio time, it seems as though there are fewer numbers to resort to since most researchers concern themselves with TV measurements. "Despite this fact, however, more and more agencies seem to be considering ratings, shares of audiences or c-p-m less and

Yet another glittering example of buying for merchandising possibilities, according to Glazer, was the case of J. Nelson Prewitt, Inc., via Hanford & Greenfield, (Div. of Hutchins Advertising Co.), for Matey (bubble bath for children) on John Trent's program over WCAU, Philadelphia, and Morgan Baker, WEEI, Boston. Their on-the-air support with strong local-level merchandising were magnetic pluses for the introduction of this new product in specific areas, Glazer declared.

Another example was given by Len Soglio, broadcast media supervisor, Hicks & Greist, who recalled that Fedders had bought an NBC Radio weather show, "What could be a more logical vehicle for advertising Fedders home air conditioners than one-minute spots on a weather show during the summer months?" Soglio asked.

U.S. Keds has successfully used radio programs aimed primarily at teen-agers to sell canvas shoes, according to Robert W. Boulware v.p. and assist. media director, Fletcher Richards, Calkins & Holden. "In this and other instances, it would be possible to buy 'large numbers' if that were the one objective, but the effectiveness of selected programing is in the directing of commercial messages toward the most likely prospects," Boulware told sponsor.

Industry figures also pointed to The Imperial Press Club, the com-

H. V. KALtenborn (seated) discussing Chrysler 'Imperial Press Club' with John Luter, pres., Overseas Press Club, and A. Maxwell Hage, pres. BER. Series was on the QXR Network

Spice) via Wesley. Unusual stories were culled from the news wires and billed as The Spice of Life. This led into the Old Spice commercial.

From the south, (WSJS, Winston-Salem, N.C.), there are also examples of advertisers who do not buy by the numbers. Ray Dempsey, media supervisor of Long-Haymes Advertising Agency, told sponsor: "When we promote the Dixie Classic Fair, we want relevance, not indiscriminate numbers. We choose WSJS personalities, particularly Harvey Dinkins, farm reporter, and Ada Red Brown-

less in buying radio," Miss Teleki said.

"In my experience at J. Walter Thompson working on the Ford Dealers Assn. account, we bought radio without being too concerned about numbers. In this case, our objective was to reach a predominately male audience. Numbers were not the paramount determinant. "The coverage needed by the advertiser—as well as his budget in the given market—decides the choice between the larger coverage vs. the local station," Miss

Sponsor • 29 January 1962
HARVARD

WWLP's Bill Putnam pulls no editorial punches in his sizzling political battles with Springfield newspapers

This year the Connecticut River city of Springfield, Mass., has a new mayor, Charles V. Ryan, a whole flock of new councilors and school committee men, and many new faces at City Hall. And the one man most responsible for the political upheaval in last fall's Springfield elections is a tall, handsome Harvard graduate and ex-geology professor who broadcasts stinging editorials at the rate of four or five per week from his tv station atop nearby Provin Mountain.

Even Bill Putnam's worst enemies (of which he has dozens) will admit this. He has been called "arrogant, difficult, a trouble-maker" by some of Springfield's leading citizens. His tv editorial boldness would shock and scare most conservative broadcasters.

But the fact remains that William L. Putnam, 38-year-old president and general manager of WWLP (channel 22), is a power in his community and a fascinating character in the tv industry.

To get Putnam's story, SPONSOR journeyed a couple of weeks ago up the frighteningly steep and ice-covered road which winds up Provin Mountain. A mile below the summit where WWLP's transmitter, studios and office are located, the rented Hertz gave out, its wheels spinning aimlessly on the treacherous ice.

In answer to a phone call Putnam, who has a reputation as one of the fastest, most hair-raising drivers around Springfield, came barreling down in a heavy station wagon to pick up your correspondent.

As he turned and started back toward the top, he grabbed his car phone and shouted an order to the station. "Don't let anyone come down this mountain," he roared, "I'm coming up."

In a sense this one sentence symbolizes both the Putnam character
MAN BECOMES TV TOUGH GUY

Excerpts from Putnam's editorials

'NOW WE don't accuse anyone of crookedness—we believe the record of special tax treatment that the newspapers have gotten from the present administration speaks for itself. . . . If there is nothing to be hidden, why should anyone object to a free and open inspection of this matter?'

'IN 1958, we elected a new and 'courageous' mayor who has been loyally supported by the newspapers ever since. . . . Now let's see what happened to those newspaper-owned parcels of land in 1958. That year the assessed values were reduced by $218,000 and they received abatements of $292,700.'

'Payroll padding. . . . a charge most vociferously denied by the present mayor who only a month later announced he was dropping 587 jobs from the public payroll. . . . (He) has changed his mind so many times on this matter that nobody can really be certain who was dropped and, more importantly, why.'

'THE WATER commissioners have spent a vast sum making a fine color film of the water supply system of Springfield. . . . They talk about the doubled capacity of Provin Mountain reservoirs. . . . The only trouble is—the addition is far from completed, the contractor is in default, the reservoirs are leaking at an alarming rate.'

and the entire Putnam story.

Born in Springfield of a blue-blood New England family (he's related to a whole flock of famous Lowellsp—James Russell, Amy, Percival, A. Lawrence) Putnam entered Harvard with the class of 1945, but left in February 1943 to enlist in the 86th Mountain Infantry in Colorado.

Mountaineering, then as now, is one of his major passions and hobbies and he served as a company commander of mountain troops in the Italian campaign, winning the Bronze Star, Silver Star and Purple Heart.

Returning to Harvard, he graduated in 1948 and spent the next two years in the somewhat unlikely post of geology instructor at Tufts College.

The road that was to lead him eventually to his present role of red-hot TV editorializer began in 1950 when he returned to Springfield as manager of the merchant's bureau, later manager of the industrial bureau of the city's Chamber of Commerce.

With the help of his father and some 25 other prominent citizens he organized the Springfield Television Broadcasting Co. in 1951, received his construction permit in 1952 (one of the first given after the freeze), and went on the air with WWLP in March 1953.

If the Putnam story contained nothing more than a record of how a UHF outlet can be operated as a steady money-maker, it would be of considerable industry interest.

But an even more significant aspect of Bill Putnam's life began in the summer of 1959 when he started to editorialize regularly.

"To understand our editorializing," says Putnam, "you've got to understand the situation here in Springfield. We have two newspapers, both owned by the same (Bowles) interests, and both reflecting the same editorial viewpoint on civic affairs. They also own 50% of our TV rival and actively promote the station in both papers.

Putnam's hobby: mountaineering

PUTNAM is probably the only U.S. TV manager who is also a crack mountaineer. He has climbed peaks in Colorado, Canada, Alaska, the Alps, Pyrenees, belongs to learned mountaineering societies. In World War II he commanded a unit of mountain infantry in Italy.
"All of this places us in the position of being 'the other guys,' the opposition. And that's really a great advantage to us. It gains us a lot of sympathy and a lot of attention for what we say."

WWLP's editorials spearhead the station's extensive local programing (nine hours a day on week-days, less on week-ends) and all are delivered by Putnam himself. "We tried having special editorial people," he says, "but I found that they tended to get chicken about really coming to grips with issues."

No such charge could possibly be leveled against Bill Putnam's own editorial output. Last spring when he was waging a furious campaign to expose padding in the city payrolls he was publicly labeled a "cheap demagogue" by Springfield's Mayor O'Connor and received many anonymous threatening letters and phone calls.

Putnam takes such things in stride. "I went on the air and talked about the lack of guts in people who refuse to sign their names or identify themselves."

He writes or dictates every word of his editorials which run two to four minutes in length. He says his method is first to jot down an idea on a slip of paper which he carries around and mulls over for several days. He does most of his own research, checking with experts on special subjects. He rarely delivers an editorial on the same day he writes it, believing that he gets better perspective by sleeping on an idea. When an editorial is in final form, however, he sticks meticulously to the script. ("You take terrible chances with ad libs.") His week's stipend of four or five editorials is taped in one session at the station.

One of the most interesting of Bill Putnam's theories of editorials concerns the time in which they should be run.

Originally he scheduled them once a day at 6:40 p.m. immediately preceding Huntley-Brinkley. Almost by accident one of them was repeated one night in the five-minute slot preceding Jack Paar, and Putnam says he discovered that "you get a much

(Please turn to page 51)
as "a newspaper in continuous publication," as one station official puts it, meaning that after presentation of a given story, further developments in that story can be aired later within the same program.

Thus, though the show has a basic news-sports-weather-editorial format, flexibility is maintained so that extra time can be made available for outstanding stories, whatever their category, by cutting other sections of the show.

The weather, for example, usually comes on about 6:30; but if serious weather conditions exist, that story is treated at the opening of the show as well as in weather's regular segment, and if considered necessary, the weather section is expanded. Extreme measures were taken when Hurricane Donna threatened Florida last year—it engulfed the entire locally-produced portion of Pulse.

The Pulse format, always subject to change depending on how the news breaks, runs this way: Opens with capsules of top stories from each category; follows (6:6:15) with world, regional and local news (with emphasis on regional and local since 15 minutes of world news comes from the network to end the hour): sports and fishing news are earmarked for the 6:15-6:25 segment; the weather is covered from 6:25-6:35; while an editorial and recap fill the 10 minutes prior to Doug Edwards. Five minutes are held in abeyance to insert wherever they are most needed.

To produce so lengthy a block of informational programming, and keep it interesting, is no routine accomplishment. Bill Hinman, associate media director at Lambert & Feasley, feels this kind of program, if well handled, can be beneficial both for viewer and advertiser, but he takes a long look before investing because of the inherent danger of tedium.

Phillips Petroleum, an L&F client, sponsors the 6:6:10 p.m. news segment of Pulse, Monday, Wednesday and Friday. According to Hinman, WTVT solves the program-length problem primarily by establishing an effective continuity among the various types of news. Phillips also participates in a lengthy information program assembled by KHQ-TV, Spokane, which does not tie the various news categories together in the manner used by WTVT, according to Hinman, but he finds the presentation smooth.

Among the techniques employed by WTVT to arrive at the "continuity" cited by Hinman is what the station calls its "continuing coverage principle." A story introduced, say, at the start of the show may put in several subsequent appearances before the locally-produced 45 minutes are up. It may be that new developments in that story take place during air time, in which case if considered important enough, they will be inserted orally regardless of what segment of the show they interrupt, and if new film can be processed in time, the viewers will get a visual rendition of late-breaking occurrences.

Among the events the unfolding of which the program has covered while on the air: evacuation of families before an onrushing flood; escape of prisoners from a nearby road camp and police action that included (Please turn to page 52)
DISCUSSING DAY'S WORK are Rolly Bester (c), Bates' radio/tv casting dir., with (l to r) Nancy Fields, children's casting dir., Evangeline Hayes, in charge of "attractive" models; Mardie Madden, fashion coordinator (hidden); Ann Sorg, casting dir. for announcers, spokeswomen.

**BATES' AIM: FRESH TV FACES**

Sometimes, says agency, you have to go to college or to the local pub to round up fresh talent and new faces to add a touch of realism to tv commercials.

Ted Bates, whose approach to tv commercials has succeeded, on occasion, in raising a few eyebrows along Madison Ave., eased the tuition burden last spring of a handful of University of Florida students. Altruism had nothing to do with it: it was, pure and simple, a business transaction involving the making of a new video commercial for Bates' Dentyne account.

The deal proved fruitful for all concerned. To Bates it brought new lustre to its chewing gum commercial via a crop of fresh young faces (well endowed with toothsome smiles), and to the collegians an unexpected, albeit fleeting, brush with fame and something of a financial bonanza.

Bates' trek South to Gainesville, Fla.—the university site—to round up fresh new appeal for the gum account's newest push, stems from a recent agency decision to inject a shot of "reality" into its commercials. In line with this plan the agency's casting department put into operation an all-out project to bring before its cameras fresh talent and new faces. And since the filming early last spring of the Dentyne commercial on college grounds, Bates has been successful in filling their tv commercials with at least half a dozen new faces.

REAL-LIFE commercials are favored by Bob Margulies, Bates v.p., commercial prod.
Since no stone is left unturned in the hunt for the “right” person to add the right touch of reality to a commercial, the prowl would often lead to unlikely places.

A bartender, for example, was plucked right out of a Manhattan pub for a shaving cream ad because he looked like a “regular guy” and seemed to have the easy, natural mannerisms which would add appealing realism while he shaved.

The concentration of efforts in this new direction began boiling up in earnest at Bates about a year ago. There is some feeling in the trade that the endeavor was triggered by the spate of criticism which has, in the past, fallen upon certain Bates commercial creations.

Rolly Bester, an ex tv commercial spokeswoman who “walked through the mirror to the other side of the camera” to head up, early last year, the casting department at Bates, however explains this new leaning towards realism like this: “television,” she says, “has simply reached a boredom barrier. People are tired of the same old commercials and we’re merely trying to break down this barrier.”

It was Mrs. Bester’s idea to put college students to work in the Dentyne commercial. The commercial called for the depiction of young people engaged in outdoor sports with a college campus setting. Her reasoning: why hire actors or models to portray a scene that the college kids could do so well by merely playing themselves?

The University of Florida was selected because it offered the rare combination sought by the casting department: the setting was properly collegiate and the climate mild enough to facilitate outdoor filming (there was still snow on the ground up North).

Once the decision was made to do the commercial there, the production of the sequence went along with relative ease, says Mrs. Bester. A film crew was dispatched to the university and notices asking for students with “good teeth” were posted on campus bulletin boards.

The turnout, reports Mrs. Bester, was excellent. No sooner had word that the agency was paying handsome fees for “talent” made the college grapevine rounds, than agency people found themselves confronted by queued-up groups of anxiously smiling applicants.

The direction and subsequent filming went along without too many incidents, says Mrs. Bester. Although working with rank amateurs poses generally a few problems not encountered with the seasoned veteran, in the case of the Dentyne commercial, everything went off well. The students portrayed themselves with proper realism and the Dentyne commercial turned out to be a pleasant and easy sell, she recalled.

The aforementioned new face which Bates brought before their cameras for their Palmolive Rapid-Shave commercial is that of Joe Mayo, a bartender in New York City’s Michael’s Pub. Mayo was discovered by Mrs. Bester while she and her husband were enjoying a night out.

Observing the ease (and his rugged natural good looks) with which he handled the people seated around his bar, Mrs. Bester felt that here was a realistic “shaver” for their video ad. After an interview with the man, Mrs. Bester was convinced he was the right man.

Coaching the bartender required a bit more patience than would have been necessary with a seasoned performer, but it paid off, according to Mrs. Bester. (Since his Rapid-Shave debut Mayo has made several other commercials for other agencies.)

Another new face which Bates introduced to television viewers is that of Michel Burke, a dancer. Miss Burke was recruited for the Dromedary Scone commercial—a commercial which called for a good deal of facial expression as well as agile and expressive body movements.

Mrs. Bester reasoned that a dancer trained in the art of modern ballet—a form of the dance which is

**Here are some ‘new faces’ found by Bates**

**AMONG** the new faces introduced to tv viewers by Bates’ commercials are Michel Burke, (above) former dancer who made her debut as the Dromedary Scone girl; bartender Joe Mayo who was plucked out of his bartending chores at Michael’s Pub in Manhattan to shave on camera for Rapid-Shave (the harem girl is Stephanie King who also got her start at Bates on another account); Marlene Braun (I), U. of Florida student, Dentyne performer
devoted mainly to these expressive qualities—would be ideal for projecting a contagious appeal for the food product. Miss Burke went over so well in this commercial she is now under contract to National Biscuit and is identified as the Dromedary girl in the company’s print ads as well as on tv.

The search for new faces which has kept the Bates casting department busy scanning faces in crowds, in schools, at night clubs, etc., doesn’t mean that the services of professional models and actors are being ruled out there. There’s room, says Mrs. Bester, for all types of people in putting together a commercial.

In an effort to put the finger on just the right person, at the right time, the casting department under the supervision of Mrs. Bester has undergone a series of changes. For one thing, a complete file card system, “something like an IBM thing,” she explains, was worked out and put into effect. While not complete, the file card system makes it possible for the department to pull out, in a matter of moments, the names of all available possibilities for a certain type of commercial.

The card lists 31 qualifications in detail (e.g., exotic, rugged hands, male model, character woman, institutional, fat, smokes—to name a few) and eliminates countless hours of work needed formerly to locate, in a reasonable time, the types of persons needed for a specific commercial. A complete photo department has also been added to the department as well as a library of film tests.

A new screening room was built, a separate audition room and a closed circuit system was installed, piped into 40 offices.

The handling of the casting department work was divided into separate divisions and put in charge of managers. Evangeline Hayes, formerly of Warwick & Legler was put in charge of attractive models; Nancy Fields, a former secretary of the department, was made children’s casting director; Ann Sorg who worked in the department as assistant, was put in charge of announcers and spokes-women.

(Please turn to page 53)

**SPOT RADIO POWERS**

- Importer of canned Italian foods moves from small groceries to supermarkets, relying heavily on am medium

- Radio reaches housewives appreciative of Italian cuisine and assures them that they get the real thing

This week, the radio campaign on behalf of Pope brand imported Italian canned food specialties moves into Philadelphia and Tampa, Fla.

Beginning as a small importer (circa 1920) that dealt solely with Italian grocers in the New York metro area, M. DeRosa, Inc. (Mt. Vernon, N.Y.), with radio as its key medium, has elevated Pope brand foods to a strong competitive position in the supermarkets there. While continuing its New York radio campaign, DeRosa gradually has been selecting new markets to conquer—distribution now takes in nine states—relying heavily on radio to solidify the infiltration. This approach has brought Pope sales increases in the neighborhood of 15% per annum for the last decade, a company spokesman reports.

The tide turned for Pope in the late forties. According to the company’s secretary-treasurer, Thomas DeRosa, one large factor was the return of G.I.’s who were charmed by Italian cooking during their tour of duty in that country during World War II. He also cites the ever-growing flow of American tourists to Europe, and the great popularity of Italy and its cuisine with these travelers as another significant contributor to Pope’s enhanced position.

At any rate, with large segments of the American people appreciative of authentic Italian cooking, and anxious to have it at home as well as during occasional trips to Italian restaurants, the scene was set for Pope to widen its scope.

Architect of the Pope media strategy throughout most of this growth period has been Durand Advertising, New York. Agency president Lou
POPE'S PERENNIAL 15% HIKE

Goldman, husky former quarterback for the U. of Arizona, relates that "radio is the one medium in which Pope can do a big job, on its modest budget, especially in promoting more than one product category." Approximately 90% of the Pope ad budget has been going into radio.

Pope can meet its larger competitors on more or less equal terms in radio, whereas in newspapers the client risks being dwarfed, states Goldman. Expanding on this, Goldman points out that $1,000 invested on WNBC or WMCA, New York, which currently carry the Pope message, buys about 20 to 25 announcements, while the same amount is good for a mere one-fifth to one-fourth of a page in the full run of the N. Y. Daily News. Pope tests the pulling power of its media via recipe book offers. It has found WNBC, WMCA, and the Daily News to be top pullers in New York.

In addition to being able to make a bigger noise in radio, Pope has benefited from merchandising tie-ins made possible in that medium. The Durand agency seeks out stations that furnish merchandising extras, such as display space in supermarkets and mailings to the trade publicizing Pope's radio exposure.

Another important element of Pope's radio strategy has been to look out for opportunities for more or less exclusive live presentations by radio personalities. This not only gives Pope the believability that comes from live delivery by popular radio personalities, but it also heads off competitors from gaining this radio extra, points out Goldman.

Currently Pope is featuring tomatoes with tomato paste and basil leaf in its radio commercials. The slogan is, "Don't just hope; be sure with Pope," meaning that for authentic Italian tomato sauce the housewife can count on this product which contains just about all the elements she needs.

Following the slogan, delivered via e.t. jingle, the announcer's live copy picks up, assuring the women they can come up with real Italian sauce by heating this product for 56 minutes—alleviating the widespread fear that such a delicacy would require hours of cooking.

With this product, Pope is selling against the already-prepared Italian canned dishes, which include sauce. Pope strikes a middle-ground, providing all the elements for sauce in the same can; it's not a heat and serve operation, but it does not require the hours of cooking that would be needed if one started from scratch.

On the strength of its radio-induced rise, Pope over the past couple of years has introduced several new products to its line. Among these are Lobster sauce (Fra Diavolo), zucchini (a green vegetable), and escarole soup.

From time to time tv has been enlisted in the Pope cause, and more is forthcoming on its behalf. The Durand agency has created a new animated tv commercial which it plans to launch shortly in Tampa, followed probably by a New York opening in time for the Lenten season.

Why Pope pours 90% of budget in radio

For a $1,000 ad outlay in New York, Pope gets:

<table>
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<tr>
<th>RADIO</th>
<th>NEWSPAPER</th>
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<tr>
<td>WNBC or WMCA</td>
<td>Daily News</td>
</tr>
<tr>
<td>20-25 spots</td>
<td>Only one-fifth to one-fourth page</td>
</tr>
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</table>

Pope can obtain frequent impressions on radio and match its larger competitors within that medium. Ability to purchase a large quantity of announcements within its limited budget allows Pope to plug several products.

POPE tests media via response to recipe book offers. Client has found WNBC, WMCA and The Daily News top pullers in their respective fields in New York.

SPONSOR • 29 JANUARY 1962
WTRF-TV STORY BOARD

100 YEARS AGO, people were crossing the country in wagon trains. Today, we shoot a rocket into space at 25,000 miles an hour. Nobody watches "Wagon Train".

wtrf-tv Wheeling
THE PUBLIC? Want them to get all worked up over fall-out? Just let it interfere with their TV reception.

wtrf-tv Wheeling
*THREE TIME WINNERS! WTRF-TV's James H. Knight copped first place in the NBC Promotion Manager's Contest for the third consecutive year. That makes ten first place wins for WTRF TV in National Promotion competitions. More proof that WTRF-TV is your top promotion station? Just let Hollingbery place your next ad-sing schedule and you'll get more Proof!

wtrf-tv Wheeling
STATUS SYMBOLS! Is it wine, women and song? Or a '56 Studebaker, the same old gall, and '56 Along With Mitch? WTRF TV

wtrf-tv Wheeling
BACKWARD COUNTRY! This is a modern fable about a Himalayan named Singh. He loved to mitch—which, in his native tongue, meant to sing. A U.S. aid program helped his country to establish a television station and one of the hit shows was "Mitch Along With Singh." WTRF TV

wtrf-tv Wheeling
TV SWITCH to the show biz slogan: The show must go on!

wtrf-tv Wheeling
(RED EXIT SET! Write for your frameable set of WTRFjitters, our ad-world close-up series.)

BEST BY TEST for '62!
it's a "Joe" Rahall Station—

WLCY—Tampa-St. Petersburg, FLA.
First in Hooper and Pulse
Sam Rahall Manager

WKAP—Allentown, Penna.
now 5000 wats
First in Hooper and Pulse
"Oggie" Dvorak, Manager

WBNR—Beckley, West Virginia
First in Hooper and Pulse
Tony Gonzales, Manager

WNAI—Norristown, Penna.
First in Hooper
John Banhoff, Manager

WOTY—Jacksonville, Florida
"Our New Baby" Sam Nevey, Manager

RAHALL RADIO GROUP—Represented Nationally by ADAM YOUNG
Philadelphia Rep:

AT THE Brasserie for breakfast, the Zwolows discuss 1962 media plans for its toy client, DeLuxe-Reading, with executives of TVAR and its stations: (clockwise) Henry Greene, Jr., KDKA-TV, Pittsburgh; Pauline Mann, Zwole; Frank Elliot, TVAR; Wm. Stocking, Zwole; Tom Cookley, WBTY, Charlotte; Mill Stanson, Art Edelstein, Zwole; Wm. Hunefeld, KPIX-TV, San Francisco; and Bob Schroeder, KYW-TV, Cleveland.

Stan Newman, media director of Richard K. Manoff, told reps at the Envoy Restaurant about the many congratulatory telegrams and tokens of good will his agency received when it moved to newer, larger offices two years ago. The most gracious gesture of all was an imposing floral wreath that a rep sent.

"Unfortunately," Newman said, "there was a mix-up at the florists. We received a card that read 'Deepest Sympathy' and the card that was sent to the funeral of a well-known agency man read 'Good luck in your new location.'"

Rep Memo: Bill Morris, who was with WCBS-TV, N.Y., in sales, has joined TVAR . . . Lon King, dir. of promotion and research at PGW, (Please turn to page 42)
Now, a new horizon within reach...

This $15 million complex is to be the world's largest and most powerful electronic computing center. Equipped with the giant new STRETCH computer system (IBM 7030), the Boston-Cambridge C-E-I-R Center will serve the entire eastern half of the United States. A second STRETCH system is planned for the Los Angeles C-E-I-R Center.

Every client of the American Research Bureau now stands to benefit from these unique facilities. ARB's depth of professional personnel and technical know-how, together with C-E-I-R's matchless data processing capacity, bring to the television industry the most advanced audience measurement capability in the world.
N. Y., has been made a v.p. King’s been with PGW since 1951, starting in the San Francisco office ... Ray Henze, formerly with John E. Pearson, named v.p. at Bernard Howard & Co. ... Turnabout: Buyers gave a party at the Belmont-Plaza for Irz Wilson, recently appointed national sales mgr. out of New York for WGN-TV, Chicago. He’d previously been eastern sales mgr.

Bob Lazatera of D’Arcy discussed various media matters with reps at the Grinzing Restaurant last week. Lazatera is a creative media man who always thinks in terms of a product’s market. When his wife gave birth to a baby on the second of January, he asked at the hospital, “Nurse, will it use a razor or lipstick?”

Tom Gilchrist of WESH-TV, Orlando-Daytona Beach, Fla., with a group of buyers at the Kubuki Japanese Restaurant, said that the upcoming famous Daytona Beach 500-mile car race which the station covers is intended to be as much a test of a car’s endurance and staying power as speed.

He pointed out that men plan for the race all year and spend thousands of dollars to tool their vehicle for it. “But if a driver really wants to test his car’s endurance and staying power,” Gilchrist said, “it would be a lot simpler if he’d just lend his car out to a friend for the weekend.”

There are several systems now being considered by reps and agencies for reducing the amount of paper work in broadcast, but getting unified support of one method is a problem. The representative of one billing company, in a presentation to a rep, said: “Our system will do half your work.”

“Good,” said the rep, “we’ll take two.”
LOOK
WHO'S
FIRST
IN
TOLEDO
RADIO...
WSPD

With 4 stations in Toledo, WSPD-Radio topped the market in share of audience—42% from 6:00 A.M. to 12 noon; 28% from 12 noon to 6:00 P.M. For complete information on the top ranking radio station in the Toledo market, call Katz.
**SPOT BUYS**

**TV BUYS**

**Pabst Brewing Co.**, Chicago, starts its usual schedules of night I.D.'s adjacent to top shows this month for Pabst and Blatz. Placements are for 52 weeks. Agency: Kenyon & Eckhardt. Buyer: Martha Magnuson.

**Chemstrand Corp.** will promote its Acrilan carpets in four test markets during the weeks of 13, 20 February and 13, 20 March. Time segments: nighttime and day minutes. Agency: Doyle Dane Bernbach. Buyer: Charlotte Corbett.

**McCormick & Co.,** Baltimore, will promote its tea in limited markets starting 12 February for 39 weeks. Time segments: day and night minutes and breaks. Agency: Lennen & Newell.


**General Mills** is going into 10-12 markets with schedules for Red Band flour. Run is for six weeks, day and fringe night minutes to reach women. Agency: Dancer-Fitzgerald-Sample. Buyer: Don Dowd.

**Chunky Chocolate Corp.** has schedules of kid's minutes in five markets for 10 weeks. Agency: J. Walter Thompson. Buyer: Helen Davis.


**Borden** has mapped a selected-market campaign for its Golden Flake Rolls for 10 weeks starting 5 February. Time segments: day minutes and breaks. Agency: Young & Rubicam. Buyer: Santo Critelli.

**Bristol-Myers** is in five markets for eight weeks for Defencin. Time segments: daytime, fringe and night minutes. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Bob Widholm.

**Star-Kist Foods, Inc.,** Terminal Island, Cal.: New campaign starts in February for Star-Kist tuna, in about 15 markets. Schedules are for day and night minutes, heavy on day. Buyer: Vince Auty. Agency: Leo Burnett Co., Chicago.


*(Please turn to page 46)*
LOOK WHO'S FIRST IN ATLANTA RADIO...

WSB

WSB Radio topped the 18-station Atlanta metropolitan market in average share of audience (6:00 AM-12:00 Midnight, Monday through Friday) with 39.7% (Nielsen Station Index, Nov.-Dec., 1961). For more information on Atlanta's top station, call Edward Petry.
Spot buys (Continued from page 44)

Swift's Vigoro will promote its fertilizer in the top 50 markets, with schedules beginning mid-February for a six- to 10-week run, depending on the market. Using nighttime minutes, the campaign is looking for 50-100 gross rating points per week, per market. Agency: Leo Burnett, Chicago.

P. Lorillard Co., New York: Out of Grey, a new campaign starts early February for Spring cigarettes in selected markets. Schedules of early and late night minutes are being used for 27 weeks. The buyer is Bob Greenstein. Other schedules have been placed for Newport, by Lennen & Newell. About 15 markets get night minutes and 20's. Bob Kelly is the buyer.

Thomas J. Lipton, Inc., Hoboken, N. J.: Going into a number of top markets this month and early February with schedules of prime time I.D.'s and day minutes for its tea. One group of markets is set for four weeks; the other group for six to seven weeks. Buyers: Dick Imbornone and Don Ross. Agency: SS&C&B, New York.


RADIO BUYS

Best Foods Div. of Corn Products Sales Co., New York: Seven-week schedules have begun in selected markets for Nucoa Margarine, to supplement its tv campaign. Moderate frequencies of day minutes are being used. Buyer: Doug Flynn. Agency: Dancer-Fitzgerald-Sample, New York.


Seven-Up Co., St. Louis: Planning to go into selected markets shortly with 13-26 week schedules. Combinations will be bought: minutes, 30's, 10's and five-minute news and weather slots. Buyer: Harry Furlong. Agency: J. Walter Thompson, Chicago.

Illinois Bell Telephone Co., Chicago: Short schedules begin early March to advertise its new digit system, in Illinois markets and the area of Indiana it serves. Placements will be for day minutes using moderate frequencies. Buyer: Kummerow. Agency: N. W. Ayer & Son, Chicago.

RADIO-TV BUYS

Foremost Dairies, Inc., San Francisco: In radio, schedules of day minutes began this month in 31 markets. In tv, 15 markets were set for prime 20's and day and fringe minutes. Duration and weight vary from market to market. Buyer: Peg Harris. Agency: Guild, Bascom & Bonfigli, San Francisco.
LOOK
WHO'S
FIRST
IN
SAN FRANCISCO—OAKLAND
RADIO...
KSFO

KSFO's around-the-clock leadership throughout the San Francisco-Oakland market puts it a full 56% ahead of the next most listened-to station. (Pulse, September-October, 1961.) For complete information on "The World's Greatest Radio Station" (particularly in San Francisco-Oakland) call AM Radio Sales.
RADIO RESULTS

PIZZA CHAIN

SPONSOR: Vic Cassano Pizza Houses  AGENCY: Direct
Capsule case history: The Vic Cassano Pizza Houses offered 60 special records of WONEDERFUL TOWN at each of their 14 stores in Dayton. A different store was used each day, and each person who came to the store and successfully answered a question about Dayton history was given a copy of WONEDERFUL TOWN. This record was played exclusively on WONE, Dayton, and the history questions were asked on spot announcements on the station at a rate of one spot per hour for two weeks. The records were available only at one specified Pizza House for a given day. A total of 840 records were distributed to people with the right answers—housewives, teenagers, businessmen, etc. Although it wasn’t necessary to make a purchase to qualify, Vic Cassano says that he got a surprising number of sales from the traffic for records. Cassano feels that “the promotion has given us a form of institutional advertising hard to find in these days of hard sell. It was a perfect ad campaign.”
WONE, Dayton, Ohio

AGRICULTURAL PUBLISHER

SPONSOR: Doane’s Agricultural Service  AGENCY: Shaffer, Brennan & Margulis
Capsule case history: Doane’s Agricultural Service of St. Louis, publisher of farm informational material, purchased six 10-minute portions of Dateline RFD, 5:30-6:00 a.m., Monday through Friday, on WLW, Cincinnati. The period featured WLW rural reporter Howard Chamberlain presenting farm information compiled by WLW farm services director George Logan from Doane’s Agricultural Information releases and its Farm Management Guide. The offer was: For two dollars, listeners could receive three months’ subscription to Doane’s Agricultural Digest, the Doane Income Tax Reports, and a copy of Doane’s Farm Management Guide—a total of $12. The results: 201 requests from listeners. In addition to the four-state area (Ohio, Indiana, Kentucky, and West Virginia) of WLW’s primary listening area, orders arrived with postmarks as far as Kansas, Missouri, Mississippi, and Texas. Doane’s reported complete satisfaction and plans to use the station in the future.
WLW, Cincinnati

SHOES

SPONSOR: Elias Shoe Store  AGENCY: Direct
Capsule case history: Shoes, shoes, shoes. Lots of shoe crowed the displays at the Elias Shoe Store, and with new merchandise arriving daily, the store had to move their present stock. The solution was to let KNOE, Monroe, to the public the too many shoes story. The store bought conservative schedule of nighttime radio at less than 50% of the daytime rates. The campaign consisted of four 30 second announcements aired between 7:00 and 8:00 p.m. for one week. The morning after the first four spots were run, the store was jampacked with eager customers. The Elias Shoe Store had to remain open evenings now to accommodate the crowds. Sam Elias put it this way, “For the modest investment made, I really reaped great benefits. For example, one couple came in and bought $150 worth of cow boy boots.” The stock was moved, and the effective reach and economy of the schedule on KNOE proved a show and a perfect solution to the Elias Shoe Store problem.
KNOE, Monroe, Louisiana

RESTAURANT

SPONSOR: Golden Parrot Restaurant  AGENCY: Direct
Capsule case history: A selected restaurant, an eat-in place graced with both charm and good food, needs to reach only a special adult audience with its advertising. The about eight months ago, the Golden Parrot Restaurant began a year-long spot campaign on WMAL, Washington, D. C., to reach potential customers, The Golden Parrot announces are 60-second spots, running one per day, Monday through Saturday. They are placed on WMAL’s Harden at Weaver Show, 6:00 to 10:00 a.m. The manager of the Golden Parrot believes their money is well invested at WMAL. He says that although the restaurant had previously experienced a dip in business during months, the slow season just did not occur this past summer. The station spots eliminated this usual summer slump. Many customers commented that they were visiting the Golden Parrot to recommendation of WMAL’s morning team. Says mgr. Goldstein, “Harden and Weaver have done a great job for us.”
WMAL, Washington, D. C.
COMPUTERS
(Continued from page 29)

auxiliary results, and it is these auxiliaries which linear programing exponents consider the most valuable part of the entire operation—information which cannot be gotten in any other way. These auxiliary results are:

a) Substitution values. If an advertising unit in the schedule is deemed inappropriate for any reason whatsoever (e.g., political) a substitution value tells you what to put in its place and what the cost will be in reducing the number of rated exposure units as a result of the substitution. You’re thus in a position to judge: is the substitution worth it?

b) Sensitivity of the data. Here you’re told how sensitive a schedule may be to changing the REU value of any given advertising unit. Will it get a higher rating? How accurate does audience data have to be?

c) Sensitivity of the restrictions you put on the problem. You might learn, for example, that by relaxing a restriction you could increase the value of your schedule by, say, 10%.

With the computational process completed, human judgment can determine the actual buy.

Evaluating this linear programing technique in terms of its now-working application to advertisers, BBDO cites three major advantages:

1. Because the problem is dealt with in mathematics, everything that can or cannot be done is precisely stated. The media planner is enabled to think analytically and can thus provide explicit statements of all facets of a media plan.

2. The method of solution (that is, mathematical programing) enables one to determine the value of a whole media schedule and see if there is any better combination. “Such evaluation and searching of all combinations,” says Dr. Learner, “stagger the imagination if done by hand, but it is quite feasible and readily obtained when mathematical programing techniques are teamed with electronic computer techniques.”

3. The linear programing solution of a media schedule shows the number of purchases of each media vehicle as well as a measure of the total effectiveness of the schedule.

Dr. Learner also suggests a fourth advantage, that the cost of scheduling in this fashion is low enough for even the smallest agencies to participate in. Most agencies in the medium-to-small range, however, see the growth and eventual expansion of “centralized” clearing houses as their only answer, should computer methods become industry-wide. At present there are three firms in the data-processing field for broadcast advertising, Central Media Bureau, Broadcast Billing Co., and Broadcast Clearing House; but their concern for the moment is the centralization of spot radio/tv billing, payment, rate policing, etc.—an altogether different technique from linear programing media selection.

Milton Godfrey, director of operation research, C-E-I-R, in his address at the 4A’s meeting in November, saw linear programing superiority in terms of its allowing the media man to follow his data and judgment to an ultimate conclusion, from which the examining of thousands, even millions, of possible schedules from a set of acceptable media have heretofore prevented him. Too, said Godfrey, the extensive use of the technique might well result in new concepts of informational needs.

“Our experience in linear programing,” he advised, “has indicated that mathematical tools are now limited in their usefulness only by the information available.”

Prof. Lucas boils down his view of linear programing’s significance to four effects it will have on media buying:

1. To force media departments to put down in figures those judgments which have always been matched against figures; namely, media dollars.

2. To enable agencies, for the first time, to make real sense out of, and maximum use of, their media research facts.

3. To produce specific, optimized media schedules from the facts and judgments on hand when media decisions have to be made.

4. To provide a scaled framework on which can be superimposed all considered alternatives, and thus intelligently remodel the media plan—knowing what you pay for and what sacrifice you make regarding each change in the schedule.

Maneloveg, summing up his personal view of the advantages, says, “Linear programing will give us time, allow us the opportunity to walk away from the avalanche of statistics, the mountain of clerical garbage that has been burdening the media man for years, and permit him to step out to see what is necessary to make the right and best media mix, not the easiest or safest. The function of the media man is to build the most effective effort for his product, not merely the most efficient.”

Meanwhile, somewhere in the computer maze walks the station man and, according to most trade observers, he’s just about the last to know. But, if and as the computer picture enlarges and focuses, the broadcaster is certain to be affected, and radically. Both the content and presentation of his sales material must undergo considerable change.

“It’s a matter of re-orienting his thinking,” says Maneloveg. “The emphasis in linear programing is on marketing rather than numbers. The broadcaster will be asking himself, ‘How can I show that the ratings I deliver are really delivering potential buyers for the product?’ In the mathematical approach, what good is a 10 rating if it’s the wrong audience? Computers take the advertiser’s eye off sheer numbers of people and sets it on numbers of right people.”

The broadcaster can learn enormously from print, Maneloveg observes. “For years the print people have been supplying composition of numbers rather than just the numbers themselves. With mathematical media selectivity, it’s the composition that counts. Unless broadcasters are able to supply this information, much more media buying might be forced back to print.”

Another thought for the broadcaster’s sleepless night is the increase in practical researchers for the all-important pre-processing compilations. When you’re dealing in equations and number combinations, say computer experts, you tend to weigh malarkey more carefully. Exaggerations in market data are investigated more thoroughly. “After all,” one agency media man says dryly, “in automation, time saving means much more thinking time.”

Still another concern for the broadcasters is the conversion to mathematics of those factors he has heretofore considered unmeasurable. Such
The monster

But going SPONSOR is a dozen advertising terms we're using, says Manelevst, addressing the fate of media departments themselves. This, both to exponents and critics of increased use of computers, has been the most delicate but most formidable side issue of the computer question. Even the most "sold" adherents of linear programming, while publicly shrugging off talk of job losses as the work of diehards and false prophets, are admitting privately that the shape of agency media departments cannot help but be altered. In a speech before the RTES Round Table in December, Kenneth Schoenber, president of CMB, presented a report his firm made to an agency on its present costs for data processing of earned rate control, client estimates and revisions, client invoices, discrepancy clearance, station payments, and client adjustment invoices. The report showed the agency's present cost at $25,294. CMB's fee for the same work by electronic conversion at $14,400, with an annual savings of $10,894, or 43%. The bulk of that difference (RTES men may have realized) was in personnel. It is conceivable that this effect on personnel would be magnified in electronic media selectivity.

But the "blue sky" boys feel that whatever dismissal of clerical and estimator people might be in the offing, the elevation of timebuyers to a more creative level in terms of marketing and interpretation more than compensates for it. Too, they contend, there will be need of much more programing work prior to computer input due to the anticipated increase in marketing information.

"It's no different than the loss or gain of a large account," one media man insists. "Loss a big one, and you have an agency exodus. Gain a big one and back they stream."

But the personnel question promises to be an enduring one. The severest opponents to the advent of computers in advertising see it as only one of many detrimental elements in all-out mathematical selection. "No matter how exciting it may seem at present," one media director told SPONSOR, "it's not the present that's at stake. It's the future. If computers right now can do everything but judge, what happens when they learn to judge as well? I think we've built a monster to destroy us."

There's always the danger, says Manelevst, in answering this contention, that we might start to rely too wholly on it. But our job, he says, "is to make certain the machine doesn't take over the thinking. And as long as we're aware of it, it won't."

Adding: "Whether we like it or not, this is going to be the age of computers. Once we adjust to them, it's our inheritance to adjust them to us."

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NUMBERS (Continued from page 31)

Teleki said, "The advertiser with a small budget and a product marketed strictly within a metropolitan district has no use for a great coverage station, hence his choice would be motivated by his coverage needs."

Numbers are not the end-all at many midwestern agencies, according to George Jeneson, midwestern vice president, RKO General's national sales division. "There is a growing tendency on the part of agencies in this area to look beyond individual ratings and to examine radio's audiences in terms of their specific customers," he said. "We find today the agency is more open to a creative idea if it is grounded in sound analysis and is based on the client's sales objectives."

Bearing out what others in this round-up have said, Max Friedman, eastern radio sales manager, H-R Representatives, told SPONSOR that ratings in themselves are nothing but measuring sticks. A rating, he noted, has to be applied to the segment of the population one is attempting to reach. Sponsors, he said, do not always reach the total population with their radio message. A station without high ratings but with the particular audience composition desired by a sponsor will often produce greater results than will the higher rated station. Friedman declared, "I'm sure every good buyer makes his buying decisions with this in mind."

Advertisers are far from rating-infatuated, according to Robert Pauley, president of the ABC Radio Network. Ratings are probably among the least important factors for an advertiser to consider, in Pauley's view, and those who do depend principally on ratings are indeed missing the boat.

According to Pauley, there are at least a dozen points—exclusive of ratings—that a sound advertiser should consider. One or several of these points may influence a potential sponsor in buying radio time. Among the points are sales results at the retail level. "Ratings seem unimportant when compared with sales success," Pauley observed, citing R. J. Reynolds Tobacco Co., Ex-Lax, Phar

macy and The Meninn Company as four of numerous ABC sponsors who recently renewed because of improved sales at retail level. Pauley cited Sylvia's identification with news-in-the-making as adding prestige to a sponsor's product, and singled out Pepsi-Cola as a advertiser aiming at a specific kind of audience, namely housewives and young adults.

Pauley also mentioned the personality aspect as more important, in many instances, than a client's concern for numbers. For a small sum, a sponsor on Flair can have a name personality or an expert in a specialized field selling his product exclusively. This factor influenced General Foods (D-Zerta) to sponsor Bonnie Prudden on Flair. Also there's the promotional angle, frequently more important than buying by the numbers. Rexall Drug Co. employed net radio for its one-cent sale and will do so again in 1962. J. B. Williams signed with Breakfast Club because it sought identification with a personality (Don McNeil) whom it knew could sell its product. Pauley also cited many clients who bought programs at certain times of the day (to reach the housewife in the morning, for example). Another reason for client buys on radio: the unduplicated audience factor.

On the subject of numbers-buying, George Arkedis, vice president of network sales, CBS Radio, offered SPONSOR a simple formula for clients considering network radio: Listen before you buy.

"No agency or advertiser would
HARVARD MAN
(Continued from page 34)
more thoughtful audience at that hour.

He bases this belief on letters, calls, and personal conversations, and as a result now schedules the first airing on an editorial at 11:25 p.m. and repeats it two or three times the following day.

His subjects cover a wide range of local and national topics—some of which he thinks of as "projects." A project such as water fluoridation, for example, will be backed by several editorials.

By far the most striking of Putnam's editorial efforts, however, are what he calls "campaigns." WWLP has staged two such major editorial drives since 1959, and Putnam is presently cooking up another one (on the abolition of county government in Massachusetts) for presentation later this year.

Of the two hard-fought and successful campaigns which WWLP has...
promoted in the past three years, the first was for revision of the City Charter. “We discovered that Springfield had the highest per capita cost of city government of any city in the U.S.,” says Putnam. “And most of the reason was our antiquated, diffuse form of city government—in which no one had any real responsibility and nothing could be pinned on anyone.”

Spurred by Putnam’s goading editorials, Springfield citizens voted to adopt a new “Plan A” (strong mayor) form of government. And, ironically, this action lead to WWLP’s second “campaign”—to oust the then incumbent mayor.

“We sort of backed into it,” says Putnam. “At a City Planning Commission meeting I made some remark about payroll padding in city departments. I was challenged by the mayor and City Council to produce proof of my allegations. When I did, the battle lines were drawn.”

Last fall’s Springfield election saw probably as vigorous an editorial campaign on political issues as ever has been staged by any broadcasting station in the country. WWLP backed candidates won in every contest—mayoralty, council, and school committee. And Putnam, according to his close friends, became a factor to be reckoned with in all Springfield civic circles.

Victory, however, seems not to have slowed or satisfied this hard-driving, fast-talking mountain climber. (He has climbed all the major peaks in Colorado, as well as many in Canada, Alaska, Italy, the Alps and Pyrenees.) He obviously sees higher summits ahead.

According to competent industry observers (see Commercial Comment, page 14) hard-hitting broadcast editorializers are destined to play an increasingly important part in the nation’s life. And Putnam, already, has carried the editorializing concept far beyond ordinary dimensions.

Just what these are, or by what paths he’ll attempt to scale them, remains to be seen. But at 38 this colorful, almost flamboyant geologist-broadcaster certainly bears watching.

While sponsor was chatting with him in his map-draped office on Provin Mountain, two calls came in. One was from a serious-minded high school boy who took exception to a WWLP editorial of the night before. With him Putnam was the picture of good-humored courtesy. “Of course, I want to hear from you.” he said, “you’re my public. I depend on guys like you.”

The other caller was not identified. But with him the WWLP boss was all seriousness, all earnestness. “I don’t want to influence you as a member of the Grand Jury,” said Putnam, “but I do want to tell you that in my opinion, the facts produced on those payroll-padding charges demand that the District Attorney seek an indictment.”

Yes, quite a guy is Mr. William L. Putnam, whose station call letters WWLP, are formed from his own initials.

**TV NEWS TREND**

(Continued from page 35)

setting up roadblocks, turning out the bloodhounds, and going up in a helicopter: a ship fire in Tampa Bay.

And, because a wealth of top-notch news stories cannot be counted on daily, especially on the local and regional level, WTVT applies its “continuing coverage principle” to dress up less spectacular stories, by examining their side effects.

Example: Late in the afternoon, the Governor signs an executive order which will have a profound effect on eligibility for state relief funds. The station carries the governor’s statement near the top of Pulse. Meanwhile, a reporter is with the local welfare administrator, who watches the Governor on tv, and who then has a statement of his own to make on how the order will affect the county. And, for a final installment, there is an interview with a welfare recipient, who has heard both the Governor and the local administrator, and who is on the receiving end of the action both take.

That the elongated informational tv show can make the grade is clearly indicated by Pulse’s high ratings and full complement of advertisers. WTVT reports that the ABB November 1961 Monday thru Friday averages for the four weeks between 29 October-25 November, 1961, run as follows: 6:15 News—35; 6:15-6:25 Sports/Fishing—35; 6:25-6:35 Weather—34; 6:35-6:45 Editorial and Recap—33. The average high for the Wednesday 6-6:15 news segment hit 39, placing it third highest in the market, behind Wagon Train (45) and Perry Mason (41).

Among the program’s participating advertisers, along with Phillips mentioned above, are the following: Budweiser beer, sports, 6:15-6:25, Mon., Wed., and Fri.; Greyhound, news, 6:10-6:25, Tues. and Thurs.; Ward Baking (Dandee bread), news, 6:10-6:15, Wed. and Fri.; Northeast airlines, news, 6:10-6:15, Mon.; Webb’s City drug-department store, St. Petersburg, weather, 6:25-6:35, Tues. and Thurs.; First National Bank of Tampa, news, 6:10, Thurs.; Home Federal Savings & Loan, St. Petersburg, weather, 6:25-6:35, Mon.

At least two of the advertisers tie their commercial presentations to the Pulse program content. For Budweiser, WTVT sports director “Salty Sol” Fleischman does the lead-in for film commercials, relating what’s to come with whatever sports or fishing news he has just reported. And at times Fleischman goes ahead and delivers most of the commercial live.

And a local sponsor, Webb’s City drug-department store, keeps track of the weather report to be presented in the segment it sponsors, and where possible relates its copy to the weather. If rain is coming, for instance, Webb’s City talks about raincoats and umbrellas on Pulse.

A sampling of other advertisers indicates that they buy Pulse for much the same reason they would any other high-rated news show, regardless of length—namely to have the benefits to be derived from association with the believability and prestige of news presentations.

KNXT’s show has no set format; it presents the stories, whatever their category, in the order of what the station considers to be their importance. Therefore, an advertiser cannot buy a particular segment, but rather buys a participation, and for the most part has no choice as to position. Yet the show reportedly had the SRO sign out almost from its inception last October.

Among the other stations on the air with informational blocks adding up to one hour: WAGA-TV, Atlanta; WHAS-TV, Louisville.

Those presenting a 45-minute block include: KSTP (TV), Minneapolis; WFBM-TV, Indianapolis; KPBC-TV, Houston; and WMT-TV, Cedar Rapids.
NEW TV FACES
(Continued from page 38)

The relegation of this work to different department heads, has, according to Mrs. Bester, paved the way for a smoother, and faster, as well as more efficient over-all operation.

It also eliminated what Mrs. Bester refers to as “cattle calls.” As a graduate of the “cattle calls” herself, Mrs. Bester has rapport with the aspiring commercial spokeswomen or spokesmen. As a result she has been able to eliminate the unpleasantries to which applying talent is so often exposed.

She has acquired, for example, a pleasing little way of putting auditioning men, and women at ease while they’re being scrutinized by the client under the relentless audition lights. Her own experiences culled over 22 years as a radio soap opera actress and, later, tv commercial spokeswoman, gives her an insight into the problems confronting the work—from the other side of the camera.

She was frankly baffled, however, at the ability she suddenly acquired for “seeing” things not discernible before in sizing up a potential spokes-

woman or commercial model, until a colleague pointed out that she had merely exchanged her eye for a lens.

A native New Yorker, Rolly Bester set her sites on acting as a career when she was graduated from New York University where she majored in dramatic arts and speech education. After four flop plays on Broadway, however, she crossed Sixth Ave. to NBC and went into radio.

Here, she was soon known as the Ivory Soap woman “doctor” and Helen Walker—Camay Soap Girl. She also played numerous soap opera roles.

With the advent of tv, Mrs. Bester played parts in many of the major dramatic shows. Among them: Kraft’s, Robert Montgomery Presents, and The Big Story. From there she moved on to tv spokeswoman for a number of cosmetic accounts. She is married to a tv magazine writer, Alfred Bester.

Mrs. Bester’s feelings for the importance of finding the right person to inject the realism quality to a commercial is shared by Robert Margulies, the agency’s v.p. in charge of commercial broadcast production. Margulies, who moved out of his position as production commercial supervisor on the Brown and Williamson tobacco account (six brands) to take on his present post about a year ago, has a strong leaning toward the real-life situations in commercials. He prefers to stick as closely as possible to this portrayal mainly to avoid the tendency for “all the actors and all the kitchens to look alike.”

Margulies’ keen attention to the theatrics of commercial production is also revealed in his off-Madison Avenue production after five. With his wife, Norma Frances, and Perry Bruskin, Bell Productions, he is co-producer of “The Hostage” by Brendan Behan. The play opened last December 12 on New York City’s off-Broadway circuit. Other productions of Behan’s play were presented both on- and off-Broadway last season.

Rumor has it, along adman row, that Bates is currently engaged in testing some real-life situation commercials for its Anacin account in a couple of markets, as a complete departure from the old head-hammering technique.

At any rate, and according to Margulies, Bates is out to “sell products in the most appealing way.”

IN THE AIR... EVERYWHERE
IN GREATER KANSAS CITY

NOW ABC COMES TO
KBEA—KBAY
RADIO—FM

REPRESENTED NATIONALLY BY
avery-knodeL, INC.

PUBLIC RADIO CORPORATION
KAKC—Tulsa
KBEA—KBAY/FM
Kansas City
KXYZ—KXYZ/FM
Houston

One of America’s Fastest Growing Radio Groups

SPONSOR • 29 January 1962
Regional Attractions

The most interesting figures in Jacksonville are on regional coverage maps. Hub of a booming, bustling 2-state area, WJXT is the only efficient way to reach the total market! With 65 vs only 39 county coverage in North Florida/South Georgia... with audience leads ranging up to 71% higher during prime weekend evening time... no other advertising medium comes close to WJXT in regional circulation!
CBS president Frank Stanton and CBS vice presidents James T. Aubrey, Jr., and Richard S. Salant took the offensive at the FCC programing hearings last week: practically gone was the old defensive attitude, in favor of a strong defense of network programs and policies all down the line.

Stanton warned that we are slipping into indirect government control of programs, despite the fact that nobody on the commission wants to be a censor and nobody has engaged in outright censorship.

Under questioning on the ticklish question of sponsor control over content of programs, he said complete broadcaster control is "coming." FCC chairman Newton Minow said "we are concerned with the broadcaster—not the sponsor—we want the broadcaster to be the master in his own house." The Stanton response was "I think, Mr. Chairman, that that is coming . . . it is better to achieve it in the natural growth of the industry" rather than through outside dictation.

Minow, in an opening statement, denied that the Commission seeks to censor in any way. Stanton agreed that there is no such intention, and no such instance as yet, but said broadcasters fear "the gradual intrusion of government into programing."

Minow said that network programs fill 90 percent of the prime time of all U.S. tv stations. Since stations are held accountable, while having no control over what they get from the networks, he added, the hearings are necessary to get a complete picture of the complicated program process.

Stanton warned against dictating what the public should see, which he described as abandoning the principles of democracy. He said the networks have done a good job of advancing general cultural and educational levels, without getting too far out ahead of their audiences. He pointed out that 32 percent of Americans between 18 and 64 didn't finish high school.

Aubrey told the FCC "it would not be the wise course to exclude advertiser participation from the creative process in television programming. If we did so, we would eliminate some of the sources and skills that have contributed to television . . . a worthwhile element in a system of broadcasting that is advertiser-supported." He said the "magazine concept" will not work in tv, that many advertisers have brought "meaningful" programs to tv because they wanted their company or product to be associated with a quality program. To take away program identification would also take away the sponsor's accountability to the public, Aubrey argued.

The final result of the "magazine concept" would be purchase of tv solely on circulation, which, he argued, would jettison the programs giving diversity and balance to the schedule.

Dr. Hyman Goldin, an FCC expert, took the stand at the outset to read into record dollar figures and facts about program time, all aimed to show network dominance. Most of the figures were taken directly from FCC financial reports long since made public.

He revealed, however, that the six network owned and operated tv stations in New York and Los Angeles in 1960 had taken down gross revenues totalling $79.2 million, compared to $41.6 million for the eight independents, or 65.6 percent of the total gross for the network stations. In the same year, the six web o&os netted $38.6 million before Federal taxes, compared to $2.4 million to be split among eight independents, or a 94 percent cut of the pie for the networks.

(Please turn to page 57)
FILM-SCOPE

If you’ve been wondering why the CBS TV o&o’s usually buy feature films individually and rarely together as a block, the answer lies in the varying needs of each station and in the condition of the film market in each area.

This month two of the CBS o&o’s, WCBS-TV, New York, and WCAU-TV, Philadelphia, bought volume III of the post-1950 Warners from Seven Arts. But there’s no chance it will grow into a five-station deal.

For the record, five-station buys are rare: the only two instances in feature films at CBS are with the pre-1948 Paramounts (MCA) and the post-1948 Colombias (Screen Gems).

Nor are four-station deals common; one example is the Alexander package. Two instances of three-station deals were pre-1948 MGMs and pre-1948 Warners. There are several examples of one-station deals: RKO in Philadelphia, MGM in St. Louis, UA in New York.

Actually one reason for this great variation in buying is that each station needs a different amount of feature film and gets slightly different results with the types and stars it does use.

Another factor inhibiting these multi-market buys is that the distributors often prefer to negotiate separately with all the interested buyers in a single city. Thus the Warner III package mentioned above didn’t go to the CBS o&o in St. Louis, but to KSD-TV, the NBC affiliate there.

Ziv-UA and Flamingo made important sales staff changes last week.

Ziv-UA hired some new men and re-assigned a number of others. The new men and their assignments: Dick Colbert (San Francisco-Sacramento) and Joseph (Red) Moscato (Pittsburgh). In addition, Hal Winther is being moved to the Minneapolis area and Stanley Florsheim becomes account executive at large.

Other assignment changes at Ziv-UA include these: Buddy Brooks (southeast), Ray Watson (San Antonio), Bill Glenn (St. Louis-Kansas City), Ed Davis (Atlanta), Jerry Thompson (Carolinas), and Andy Jaeger (Boston).

Meanwhile, Flamingo named Ken Rowswell, formerly at Ziv-UA, as its new national sales manager.

Special groups of feature films, such a NTA’s Shirley Temple movies, have shown themselves effective for developing morning, weekend, and early evening audiences.

Here are ten November 1961 ARB’s showing such time period wins:

<table>
<thead>
<tr>
<th>CITY</th>
<th>STATION AND TIME</th>
<th>RATING</th>
<th>SHARE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles</td>
<td>KJL, 7:30 p.m. Fri.</td>
<td>12.3</td>
<td>20%</td>
</tr>
<tr>
<td>St. Louis</td>
<td>KPLR-TV, 5 p.m. Sat.</td>
<td>10.7</td>
<td>30%</td>
</tr>
<tr>
<td>San Francisco</td>
<td>KTVU, 4 p.m. Sun.</td>
<td>12.2</td>
<td>45%</td>
</tr>
<tr>
<td>Scranton-Wilkes-Barre</td>
<td>WNEP-TV, 9 a.m. Sat.</td>
<td>11.0</td>
<td>53.1%</td>
</tr>
<tr>
<td>Scranton-Wilkes-Barre</td>
<td>WDAU-TV, 12:30 p.m. Sun.</td>
<td>14.8</td>
<td>69.8%</td>
</tr>
<tr>
<td>Baton Rouge</td>
<td>WBRZ-TV, 6:30 p.m. Mon.</td>
<td>50.5</td>
<td>70%</td>
</tr>
<tr>
<td>Columbus, O.</td>
<td>WBNS-TV, Noon Sun.</td>
<td>22.5</td>
<td>73%</td>
</tr>
<tr>
<td>Dallas-Ft. Worth</td>
<td>KRLD-TV, 2 p.m. Sun.</td>
<td>17.2</td>
<td>57%</td>
</tr>
<tr>
<td>Sioux City</td>
<td>KTVT, 7 a.m. Sat.</td>
<td>14.6</td>
<td>92%</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>WTAE, 12:30 p.m. Sun.</td>
<td>11.0</td>
<td>72%</td>
</tr>
</tbody>
</table>
Videotape Productions says it is now turning out tape transfers equal to 16 mm in quality and dependability.

Better film stock and processing plus the Marconi camera contribute to the fine results. To show the difference from old kinescoping methods, Videotape is looking for a new word, such as videofilms or tapeographs, to describe their new transfers.

Business films should tell their story in terms of people and emotions rather than things and the intellect, according to advice given at the FPA-ANA Workshop in New York recently.

C. T. Smith, general research statistician for AT&T, also advised more than 250 major advertisers present to orient films to the consumer and to employ familiar frames of reference, in order to obtain most effective results.

Trick photography, voice-over, and blunt pitches usually hurt interest levels, according to AT&T's Schwerin tests.

WASHINGTON WEEK
(Continued from page 55)

In the eight markets in which networks own stations, their 15 stations take down 59.2% of gross revenues and 73.7% of the net before Federal taxes in those markets. Nine network affiliates in the same markets get 18.1% of gross and 22.4% of net. Twelve stations with no web affiliations account for 22.7% of the gross in these markets, but only 3.9% of the net.

Golden also emphasized the fact that tv is essentially a medium for national advertisers, with network and national spot accounting for 81% of the total tv revenues.

Commissioner Cross managed to ask two questions in the preliminary stages, and both indicated sympathy for the industry position.

This could mean that the Hyde-Craven free enterprise faction has picked up a third vote on many of the questions involved. The Cross position has been in doubt, but his early questioning is significant rather than conclusive on this score.

The Dodd (D., Conn.) Senate Juvenile Delinquency Subcommittee started off with a half day of hearings at which ABC was hammered on the head, and then adjourned for about 10 days.

Dodd said he has documentary proof that network officials didn't tell the truth when they said they were not responsible "for the tremendous increase in crime, violence, and salacious sex on the television screens." He started out by facing ABC's Oliver Treyz with correspondence from NAB Code chief Swezey asking to see the disputed Fabian Bus Stop episode and a Treyz refusal to let him see it.

Dodd commented that "this is a first class case where you won't even allow your own association to view it." Treyz said the decision to go with the episode was the hardest he had ever made, but that he had in mind freedom for creative talent.

William Capitman, an independent researcher, who did audience reaction work for the networks, testified that he got critical audience reaction on "one third" of 40 tv shows, condemning violence, killings, sexiness or depravity. He criticized the use of ratings, because people can only choose from among shows available, and said that in any event the American public can't judge what is good because they haven't seen enough good programs.

Discharged NBC programing vice president David Levy testified that he had never been told why he was fired, that he had always opposed excess crime, sex, and violence, and that the current much-improved NBC schedule shows how well he did in eliminating these elements.

(See SPONSOR-WEEK, page 7, for more reportage.)
In one of the top-rung New York agencies a goodly part of the time is being spent in hopping from one crisis meeting to another.

Four accounts appear to be in jeopardy, largely due to the rating results garnered this season from tv network investments.

On top of all this, there’s feuding in the tv department.

Both McCann-Erickson and JWT have ambitions to pick up the combined ad budget stemming from the impeding merger of National Airlines and Continental Airlines.

Present budget for each of the lines: about $3.5 million for National at McCann-Erickson and $2.5 million for Continental at JWT.

NBC TV and ABC TV were able to get a line on the pricing of each other’s 1962 Philco package as the result of a mixup in the addressing of the signed orders.

ABC TV had got the lion’s share of the business.

Agencymen associated with cigar accounts think the next few could be gratifying years for this industry if President Kennedy would let himself be photographed more often smoking a cigar.

The image, as they see it, is perfect for the product: topflight prestige, looks, abounding energy and a beauteous wife.

Chalk up ABC TV as one organization that believes that a regional sales chief can function most efficiently if he maintains his headquarters at the main store in New York.

The theory: by keeping in close touch with shifting strategies and program availabilities at the home office the regional boss can supply the other offices that much more quickly with sales fodder.

As for personal contact, it’s just a matter of a few hours by plane.

If you’re an old-timer in the business, there are two radio commercial slogans that likely stand out in your memory, both of them unloosened by the legendary George Washington Hill.

They were: “Lucky Strike Green Has Gone to War,” which signalled the switch to the white package, and “Reach for a Lucky Instead of a Sweet.”

Hill was forced to pull out that second slogan because not only of candy-maker protests but complaints from his own outlets it conflicted with their best interests.

For rep salesmen one of their most workaday frustrations is the frequent turn-over of timebuyer personnel at some agencies.

As some of the salesmen tell it: they’ll get a call for availabilities from one buyer and on getting back to the agency with the data they’ve got a new face to deal with.

Another frustration, but this voiced mostly by radio salesmen: trying to sell the younger element among timebuyers on the uses of the medium when, as is commonplace, they don’t even listen to it.
Trade publications deliver two kinds of news. One might be more classified as "chatter"; the second kind of news means something. SPONSOR delivers the second kind of news.

Week after week its pages are filled with the meaningful facts and conditions of the broadcast industry. This is the sort of news that a man reads for his own self interest; the sort he needs to keep abreast of the times.

Books such as this are never skimmed thru. They are read thoughtfully, carefully and more often than not—at home. And this kind of news about SPONSOR should have a vital meaning to every station interested in national spot business.

SPONSOR delivers more of the right people in the right frame of mind than any other book in the broadcast field. It's the kind of publication that makes trade paper advertising make sense.

SPONSOR
555 FIFTH AVENUE, NEW YORK 17
Cone vs. critics
(Continued from page 8, col. 2)
more serious crimes.”
Cone noted that advertisers have less and less direct control of TV programming today because of the growth of participations buying in regular shows.
Serious criticisms of advertising is inspired by nothing more than “the historical inclination of a small group of constitutionally fearful Americans, to look on the contemporary scene with a shudder,” Cone said.

Remco Industries (Webb Associates) has increased its spring and summer TV budget to over $1 million.
Already a 52-week advertiser on NBC TV's “Shari Lewis Show,” Remco has gone into CBS's “Video Village, Junior Edition” and kids shows in 20 major markets.
This combination will run through September when an additional $1,780,000 will go into 65 more markets and additional network activity.

Campbell Soup's annual “Soup 'N Sandwich” store promotion is now

KICKOFF of BPA expansion plan which includes the establishment of 1962 national headquarters in New York is the appointment of Harold Meden (I) as secretary-treasurer. BPA Pres. Don Curran offers congratulations

DON'T SMOKE NEAR ME signs created by WMGM, New York, listeners as Christmas tree decorations were judged for prizes by Fire Commissioner Edward Thompson (r) and Chief Ben Aaronson (I), who thank gen. mgr. John Moler (c) for station's help in fire prevention campaign

COOK'S TOUR of The Kitchens of Sara Lee is taken by Hugh Downs in wake of the firm's buy on "The Jack Paar Show." President of Sara Lee, Charles Lubin (r), conducted the culinary trip through the firm's Chicago plant

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Advertisers

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Campbell Soup's annual “Soup 'N Sandwich” store promotion is now
underway, with a comprehensive media campaign to back it.

The three network tv shows sponsored by Campbell on ABC and CBS and network radio shows on ABC and NBC will carry the commercials with the "perfect partners" theme. In addition, Campbell is going into 187 selected radio markets on a spot basis to support the promotion.

A major spot radio campaign, involving 65 stations in 50 markets, has been scheduled by Roma Wine (NCK).

Minutes, 30-second and five-second spots will introduce a new marketing concept in wines—the "picture label" which features a full-color photograph of the ideal companion food dish for that particular wine.


PEOPLE ON THE MOVE: William Morrison to director of field sales and Lyle Turner to manager of sales training at Warner-Lambert Products Division of W-L Pharmaceutical . . . David Margolis to marketing vice president and William M. Ziegler, Jr., to account supervisor and vice president at Del Wood Associates . . . Tom Griffin to product marketing manager for the Borden Foods Co.'s potato products line, instant coffee and None Such Mince Meat . . . Howard M. Irwin to the newly-created post of director of advertising for the marketing department of United States Borax & Chemical Corp.

NEW OWNERS of WWVA, Wheeling, went to West Virginia to greet general manager Paul J. Miller. Buyers are principals in the Herbert-Mogul Group—Emil Mogul of the New York agency (l) and Ira Herbert (r) of the former management team of WNEW, New York.

PUBLIC SERVICE award for television activities, an annual event at KMTV, Omaha, goes to Arthur C. Storz, Sr., chmn. of Storz Brewing (c). Speaker Chet Huntley (l) and gen. mgr. Owen Saddler do honors.

FETED FEMME—Paul B. Marion, managing dir. of WBT, Charlotte, presents the station's "Women of the Year" award to Mrs. Charles W. Tillett, an alternate delegate to the UN, for community service.

BOXED IN with canned goods is Bob Calvert, WGH, Norfolk, personality. He made an appeal for the needy on his show and listeners sent in trucks of food which were collected by vacationing students.
Agencies

Carson/Roberts has been assigned an additional $1,800,000 in Max Factor billings, following the recent rift between the cosmetics firm and Kenyon & Eckhardt.

The new products bring the total Factor billings at C/R to $3.5 million. Some $1 million still remains to be assigned.

Agency appointments: Iodent Chemical to W. B. Doner for its toothpastes, cough drops, Lykette Deodorant, and a new consumer product still in development ... Vogue Dolls to Chirurg & Cairns ... Louis Milani Foods ($750,000) to Riedl and Freede from Cunningham & Walsh ... Esquire Shoe Care Products ($2,000,000) to Grey ... Lion Match, Continental Match, and Cub Products Corp. to Lawrence Peskin & Edrick ... The Pepsi-Cola Bottling Co. of Tulsa to Whitney Advertising, Tulsa.


Divorcements: North Advertising and the Breweries division of City Products Corp., which includes the Pilsener Brewing Company of Cleveland and the American Brewing Company of New Orleans. Budgets for POC Beer and Regal Beer have been reduced drastically and the breweries will concentrate on local, non-commissionable advertising ... Fuller & Smith & Ross and Remington-Rand Univac ($245,000), effective 1 March. The account will be consolidated with other divisions now serviced by another R-R agency, to be announced shortly.

International entente: A federation of five new Garland-Compton companies is being formed in France, Belgium, Italy, Switzerland and Germany. The local directors in each country will provide the companies with the operational facilities of their own agencies and advise on the handling of client assignments. Compton entered into a transatlantic partnership with S. T. Garland, London, 18 months ago and more recently formed a partnership now known as Nixon-Compton in Australia.

Elected to the Board: Edward M. Marker, Robert Baumgardner, David Skylar and Charles H. Wolfe at Griswold-Eshleman.

New v.p.'s: C. P. Crady, J. R. Gimblet, Edward Hirsch and H. B. Jones at The Winius-Brandon Company, St. Louis ... M. W. Grinstead at Clinton E. Frank, Richmond. He'll also helm the executive committee ... Charles Jones, Allen Memhard, Charles Packer and Robert Williams at Leo Burnett, in the client service division ... William H. Herrman at Sherman Riffkin Advertising, Beverly Hills.

PEOPLE ON THE MOVE: Hal O'Halloran to White Advertising as an account executive ... John L. Southard to account supervisor at Papert, Koenig, Lois, from Benton & Bowles ... Ray Robinson, research director at Hixon & Jorgensen, to research director at Research, Inc., Sherman Oaks. He also continues at H&J ... Dr. Robert P. Ames to marketing director at Bozell & Jacobs ... J. Brooks Emory, Jr., to the executive staff of Donahue & Coe for special assignments ... J. B. Felter to account team at Hill, Rogers, Mason & Scott on Kitchens of Sara Lee ... E. H. (Pat) Smith to assistant media director at Klau-Van Pletersom-Dunlap, Milwaukee ... Patricia Layman to the account group at Papert, Koenig, Lois ... Andrew Duca to assistant to the radio-tv director at Wesley Associates, from Kenyon & Eckhardt ... Ernest A. Heyler to account executive at Gardner Advertising, from Cunningham & Walsh.

Kudos: Paul Freyd, vice president and director of marketing of BBDO, has been named vice chairman of the marketing committee of the National Assn. of Manufacturers ... Kai Jorgensen, president of Hixon & Jorgensen, is the Advertising Man of the Year of the Western States Advertising Agencies Assn. The annual award will be presented on 7 February.

Associations

A group of leading U.S. broadcasters will make a 22-day good neighbor tour of six Latin American countries, arranged by the NAB.

The delegation, headed by Herbert E. Evans, president of the Peoples Broadcasting Corp., Columbus, will visit Argentina, Brazil, Chile, Mexico, Peru and Uruguay. They leave 3 February.

The tour was arranged at the invitation of the Inter-American Assn. of Broadcasters as a "return visit" to one made by IAAB delegates to the U.S. last year. On-the-spot programs will be taped for later broadcast in the U.S.

The Georgia Assn. of Broadcasters is putting together the first of an annual series of reports to the FCC on public services.

Individual GAB members submitted information on community projects, editorials, cumulative hours and dollar-value of public service, etc. for the report, covering 1961 activities.

Tv Stations

Stations interested in children's programming will soon have a comprehensive guide, now being put together by TIO.

The projected book is based on a nationwide survey of locally produced children's shows and is intended as an exchange of ideas and experience to assist broadcasters.

Information on sources of program material, talent, ideas, technical and promotion suggestions will be included.

High praise for tv's effectiveness was delivered to the Retail Advertising Conference by Norman Tatman, ad-
erning and store manager of Patterson Fletcher, Fort Wayne.

The men and boy's specialty wear store has been using TV on a con-
tinuing basis since December, 1958, with a plan developed by Tvb. At-
tributing its success to the 12-month plan, which called for programs and spot announcements in a two-to-five ratio, Patterson Fletcher uses a 6:30 p.m. news program on Tuesday nights and WANE-TV personality Vic Sterling.

KYW-TV, Cleveland is circulating to several thousand agency timebuyers a rate card designed in slide-rule form.

One side indicates at a glance the cost of various spot announce-
ments in different time classifications and the other side gives information about spots in participating programs. Base rates, units per an-
ouncement and various CWD dis-
counts stand out in appropriate slots or apertures.

The card was designed by Gene Godt, advertising-promotion man-
ger.

Ideas at Work: When the tv set in the children's ward at St. Francis Hos-
pital mysteriously disappeared, the local Hartford stations were right on
the job. Both WCCC and WTIC-TV
hustled new tv sets over to the hos-
pital to cheer the pint-sized patients . . . WMT-TV, Cedar Rapids, is run-
ing a somewhat off-beat contest, with prizes to match. Each Satur-
day, viewers study and score the ant-
tics of four live pigs. Winners will
get a purebred Yorkshire gilt. Sec-
ond prize—a ton of fertilizer . . .

WNAC-TV, Boston, is offering a $1,000 scholarship, thanks to local Volk-
swagen dealers, to students who write winning essays on the new tv series, "Perspective on Greatness" . . .

KXTV, Sacramento, has mailed out 1,500 giant California redwood trees to national advertisers and agencies. The seedlings are to plant the thought of another towering Califor-
nia native, KXTV's new 1,549 foot tower.

Extra curricular: The Salzburg Semi-
nar in American Studies, in Austria, has named to its faculty Donald H. McIannon, president, and Richard M. Pack, programing v.p., WBC. The pair will share a course of lectures and discussion groups in mass com-
munications beginning in February.

PEOPLE ON THE MOVE: John Croft to local sales manager at WFBM-TV, Indianapolis . . . Frank Gervan to sales manager at WGR-TV, Buffalo . . . Russell W. McCorkle to director of management development at WBC . . . Joseph A. Flahive to account executive at WABC-TV, New York . . . Lyn Stoyer to tv sales account executive and F. Bill Erb to radio sales account executive at WLW stations in Cincinnati . . .

Joseph R. Swan to account executive at WMMM, Westport . . . Lawrence P. Tootikian to research manager at WBBM-TV, Chicago . . . Isabell Hoyt to promotion-merchandising man-
ger at KATU-TV, Portland.

Kudos: Temple University honored Roger W. Clipp, vice president of the radio-tv division of Triangle Publications with the Russell H. Conwell Award for his long participation in University affairs.

Job well done: As a gesture of appre-
ciation to WTVT, Tampa-St. Petersburg, Louis Swed, one of An-
heuser-Busch's largest distributors, threw a gala party for the station's staff, hosted by WTVT sports direc-
tor "Salty" Sol Fleischman whose sports program has been sponsored by Budweiser for the last five years on the station.

Radio Stations

Some 22 million radios were sold in the U.S. in 1961, according to RAB, an all-time peak for annual set sales.

The figure is 8% greater than 1960's total of 20.4 million, the previ-
ous record year. The biggest gain came from portable sales, up 26.4% from 1960 to $200,600,000. Clock sets jumped 21.3% to $92,394,000 and table sets were $72,722,000, down 8.1%.

RAB puts the number of auto ra-

do sales down about 9% from 1960.

Ideas at Work: A one-day "Good Neigh-
bor" drive was spearheaded by

KCHE, Cherokee, Iowa, to help out
11 people whose belongings were de-
stroyed by fire. Over 100 boxes of
groceries were donated and cash contributions topped $1,500 . . . Listeners of KALL, Salt Lake City can eat their way to success. D. J. Wayne

Henry reads recipes sent in but he
leaves out one ingredient. Those
who can name the missing ingredient—and it's not money—win gourmet prizes . . . WGBS, Miami, distributed to agency and client personnel a "Sound of Music" telephone cradle. It's a self rewinding music box that plays the sound track of the broad-
way musical hit. Among the proud
possessors of the cradle—Mary Mar-
tin, star of the original production . . . Twenty three executives of the five Meredith Broadcasting Company
radio stations met in Omaha to con-

Q. Can BONDED provide a better shipping service for TV syndicators?

A. Yes, BONDED provides nighttime and weekend service and maintains Teletype connections to all cities.
Diversification: Peoples Broadcasting Corp. realized a long-term plan on 22 January with the opening of Green Meadows Country Inn. When the WRFD, Columbus, area was purchased in 1946, an educational and recreation center was made a part of the overall plan for the station. The Inn, with its restaurant, living and meeting quarters, swimming pool and putting green, is the first step in the public service effort.

Researching the researchers: KWKK, Pasadena, has requested advertisers to indicate, by return postcard, which of the top six research organizations they prefer to conduct a nationwide survey of the Spanish-language consumer market. Winner of the poll will be underwritten by the National Spanish Language Network to study the social and economic character of the Latin population.

Sports sale: Bonanza Air Lines has inked its second year contract with KMPC, Los Angeles, to sponsor a portion of the Los Angeles Angels baseball games and “Bill Rigney Reports,” a five-minute show preceding the games.

Program sale: “Your Child and You,” 260 capsule programs on child care packaged by Alan Sand Productions, was bought by WITY, Danville, Ill., KCCR, Pierre, S.D., and CKCW, Moncton, N.B., Canada. The stations have sold the series to local drugstores. The show is now in 34 markets.

Kudos: Jules Dundes, CBS radio vice president and general manager of KCBS, was re-elected to the Board of Directors of the Down Town Assn., a San Francisco civic organization.

PEOPLE ON THE MOVE: Stephen B. Labunski, vice president and general manager of WMCA, New York, has resigned, effective 1 February . . . Michael M. Duffin to sales promotion assistant at KCBS, San Francisco . . . Earl J. Glade to public relations representative at Radio Service Corp. of Utah . . . Joseph B. Somerset to director of program operations at WPAT, New York . . .


Networks

The growth in both audience and advertiser acceptance of actuality programing was outlined by NBC TV network sales v.p. Don Durgin before the Cincinnati Advertisers Club. The bulk of news specials on NBC have been sold to over 20 different advertisers, he said. And, more important, the commercial utilization of these programs is for product, hard-sell commercials as opposed to so-called institutional or corporate messages which characterized sponsorship of this kind of show in radio and heretofore in TV.

CBS Television Stations National Sales has put together a qualitative two-part study, researched by ARB, of the relationship between TV viewing and product purchasing of 1,000 families in Los Angeles.

Now being circulated among advertising agencies, the study centers on how KNXT reaches consumers who do the heavy buying.

Sales: AMF Pinspotters, Inc. has signed for sponsorship in four CBS TV daytime shows, believed to be the first time that a major bowling manufacturer has used multiple daytime network TV to reach the women’s audience . . . Endicott Johnson footwear, an advertiser on the recently cancelled “Steve Allen Show,” will sponsor “Maverick” on ABC TV.

PEOPLE ON THE MOVE: Bill Mullen has been reassigned as sales manager of ABC TV’s Detroit office.

Representatives

TVAR has a new study to support the use of spot TV which shows that network programs, when used alone, don’t permit market-regulated advertising pressure.

The report studies the 65 network programs for which market-by-market data are available in the latest ARB “Local Market Comprehensive Report.”

Saliency finding: Whereas the top 20 markets contain 55% of all TV homes, most network shows fail to deliver 55% of their audience in these markets which represent the prime source of income for most companies.

CBS Television Stations National Sales has opened an office in St. Louis in the KMOX-TV building.

Heading the new branch is William F. Miller, formerly an account executive in the New York office of the group.

Appointments: WMGM, New York, to Katz for national sales . . . KUKA, San Antonio to National Time Sales . . . WWRL, New York, to John E. Pearson for national sales.

PEOPLE ON THE MOVE: Wini Hall to creative coordinator of the sales promotion department at CBS Radio Spot Sales . . . Lloyd A. Raskopf to the New York sales staff of Adam Young . . . Donald G. Green to the New York sales staff of Young-TV . . . J. Norman Nelson to director of marketing and sales development at AM Radio Sales.

Film

Hollywood Television Service licensed its entire library of films to KSBW-TV, Elk City, Okla.

The transaction includes a total of over 1,200 films, ranging from 13-minute serial chapters in “Advenutre Serial Theatre of the 50’s” and “Action Theatre of the 50’s,” to full length features.

HTS has sold its entire catalog to individual stations in the past, but on a piece-meal basis and not,
as this sale, in a lump-sum contract.

The ninth International Advertising Film Festival has been scheduled for 11-15 June at the Palazzo del Cinema, Lido, Venice.

Entry is open to all persons or companies in the world who make and/or distribute advertising films for cinema and television.

Financial report: Trans-Lux declared a five percent stock dividend to be paid 2 April to stockholders of record as of 9 March.

**PEOPLE ON THE MOVE:** Anthony M. Hennig has been named vice president of Intercontinental Television, S.A. . . . Gerry Burrows to manager of the Montreal branch office of Caldwell Television Film Sales . . . Joseph Schackner to assistant to the vice president of Television Affiliates Corp.

**Station Transactions**

Dismissal of a stockholder’s suit by the Chancery Court in Wilmington, Del., cleared the way for the transfer of the Friendly Group stations to United Printers and Publishers.

The suit was instituted last August by Bertram Field of New York to block the acquisition. He claimed the proposed purchase price was excessive. He reversed himself, however, after a report by the American Appraisal Company which confirmed the fairness of the price.

The sale was the largest single transaction of tv and radio stations ever approved by the FCC. Stations involved include WSTV (AM & TV), Steubenville, O., KODE (AM & TV), Joplin, Missouri, WBOY-TV (AM & TV), Clarksburg, W. Va., WRGP-TV, Chattanooga, WDRW-TV, Augusta, Ga., WPIT, Pittsburgh, WSOL, Tampa.

**Authorization:** An increase in power to 50 kw and 100 kw respectively for KPOL AM and FM, Los Angeles, got the FCC green light, making the am outlet one of seven in Los Angeles with an authorized power of 50 kw.

Sale: WEAU-TV, Eau Claire, Wiscon-
sin, was sold by the Morgan Murphy Group for $2,100,000. The buyer is the Appleton Post-Crescent newspaper. Broker: Blackburn & Company.

**New stations:** Fetzer Television, Inc. has been granted a construction permit for a new channel 10 in Sault Ste. Marie, Mich., for the first tv station in the eastern half of Michigan’s upper peninsula, which will also serve the northernmost counties of the lower peninsula and a large section of Ontario. The outlet will receive its programming via a new microwave system to be constructed by Fetzer, linking it to WWTV, Cadillac-Traverse City. It will also carry network programs of ABC and CBS.

More broadcast time: KDIX-TV, Dickin-
son, N.D., goes “full time” today, 29 January, with the Monday-Satur-
day sign-on time at 7 a.m. and signoff at 11:10 p.m. Sunday continues to start at 12:30.

**Public Service**

The big public service undertaking last and this week in the broadcast news is the coverage of the U.S.'s first attempt to send a man into orbit.

As in previous Cape Canaveral space-shot events, the tv and radio networks pooled their coverage. However, significant were the independent steps being taken by local stations, many of which sent their own camera crews and newsmen to the sight of the shoot. Two such stations were WGH, Newport News, Va. and WMGM, New York.

WGH has constructed special broadcast facilities and aerospace editor Dick Kidney was on hand for special live broadcast starting just before lift-off. Live progress reports continue throughout the space trip.

WMGM will also be on hand with live reports and, in addition, will spotlight overseas reaction during the expected six hours, relayed by correspondents stationed in the major capitals of the world.

**Kudos:** The Y.M.C.A. of the Greater Baltimore area awarded WEBB its public service award for giving generously of their time to further the cause of the organization . . . WDJZ, Decatur, presented Henry Bolz, retiring secretary of the Assn. of Commerce, with the superior service award and a $25 savings bond, as a token of appreciation . . . Joseph P. Dougherty, vice president of Capital Cities Broadcasting Corp., has been named chairman of the Subcommittee on Minority Housing by Mayor W. H. Reynolds of Providence.

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**The sales we reject . . . prove our worth!**

In selling or buying a broadcast property, one of your greatest protections is Blackburn’s often demonstrated willingness to reject a sale rather than risk our reputation. Our business is built on confidence; no single commission can be worth as much as our good name.

---

**BLACKBURN & Company, Inc.**

**RADIO • TV • NEWSPAPER BROKERS**

**NEGOTIATIONS • FINANCING • APPRAISALS**

**WASHINGTON, D.C.**

James W. Blackburn
Jack V. Harvey
Joseph M. Sirrick
RCA Building
Federal 3-9270

**CHICAGO**

H. W. Castill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

**ATLANTA**

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
John C. Williams
1102 Healey Bldg.
Jackson 5-1576

**BEVERLY HILLS**

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
Crestview 4-2770

**SPONSOR • 29 JANUARY 1962**

65
We've visualized it. Now let's prove it.

The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average home viewing, in net weekly circulation.

BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY $1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGER BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidence.
Increased National Spot and Trade Paper Advertising seem to go together like a horse and carriage and apparently, even in broadcasting, "you can’t have one without the other."

Your own station may be in one of the two markets above. We’d be glad to give you all the facts, in person, any time at all.
Hal James has joined the New York office of Foote, Cone & Belding as an associate director of broadcast and broadcast supervisor of the agency’s General Foods, Clairol, Trans World Air Lines and Angostura-Wupperman accounts. James was a partner and associate of Robert C. Durham, management consultant firm from 1959-60. Before that he was director of national sales for Independent Television Corp., and vice president and director of radio and tv programming at DCS&S and Ellington & Co.

William L. “Bill” Wright, former air personality and director of sales service at WIBG, Philadelphia, is the new national radio sales manager for Storer Broadcasting, succeeding Joseph T. Conway who moved to WIBG as general manager. Wright has been with the station since July 1957. His early career included posts at WPIN, St. Petersburg and WSFA, Montgomery. In 1954 he joined WAPI (AM & TV), Birmingham, and in 1956 he went to WBRC (AM-FM & TV), Birmingham.

Joseph P. Cuff, national sales manager of Robert E. Eastman since June 1961, has been elected vice president in charge of sales. Cuff will retain the duties of national sales manager. With Eastman since 1958, he was named eastern sales manager in 1959. Earlier he had been advertising and sales representative for the Hearst newspapers. Cuff’s background prior to that includes several years with the New York Journal American and the Hearst Advertising Service. He is a graduate of Cornell.

Joseph F. Frazer, NBC Radio Spot Sales account executive, has been named sales manager, WNBC, New York. He first joined the network in October 1958 as a salesman for WRCV, the NBC o&o in Philadelphia. Two years later he was promoted to account executive with NBC Radio Spot Sales in New York. Prior to his network career, Frazer was a member of the tv sales staff of the Storer station in Philadelphia, WVUE. His earlier experience included sales positions with Philadelphia agencies.
The seller’s viewpoint

Al Larson, a seven year veteran of the tv sales staff of Avery-Knodel, feels
great concern about opinions that “automation and ‘intelligent’ machines . . .
are going to take over” the advertising industry. A former salesman for
Paul H. Raymer Co., and holder of the record for the highest billing of any
salesman in 20 years at station WDRC, Hartford, Conn., Larson says
the very fundamental basis of the whole industry is creativity. He would
rather see creativity and “machines” that are refining the worth of the indus-
try talked about at the same time. Let’s keep creativity in selling, is his plea.

Creativity: the catalyst that swings the sale

There has been a lot of talk and many printed words lately in the advertising industry concerning automation and “intelligent” machines which are going to “take over.” That’s all right, if it improves the efficiency of advertising and brings more dollars to advertising budgets. But where’s the talk today about the salesman who thinks creatively, sells creatively? There’s not much. And that isn’t right.

In 1960, only 2.36% of the total national income was invested in advertising. If that figure is to be increased, the advertising industry—and in particular the broadcasting industry—should and must attract and hold creative salesmen—creative buyers, too. Agencies annually spend millions of dollars to create copy themes and handsome art. But good advertising without creative strategy in the selection of media can destroy ever bit of time and effort put into the creation of it.

Since, generally, media salesmen don’t enter into the determination of the size of budgets allocated for each medium, the half-faced truth of the matter is that in “creating” money for his own medium, the salesman essentially finds himself in the position of doing so at another medium’s expense.

But creative competition never hurts the industry. New thoughts, new avenues of attack, frequently produce gratifying results. I’m reminded of my situation back in those “housing shortage” days just before I was married. The scene was Hartford, and everyone told me a “reasonable” apartment just didn’t exist. I ran the following ad in print: “Chief desires 3-5 room furnished tepee. No popoose. No want scalp prices. Telephone 2-1478.” On the air I ran a dramatic skit with one of the announcers, organ music and all. Result: I got my apartment and lived happily ever after.

Shakespeare once said, “Creativity is coming up with something no one else has thought of—lately.” This wasn’t said by the Old Bard, but by Sam Shakespeare, my barber.

Again, going back to my days in Hartford, I was experiencing difficulty in selling radio time to several newspaper-minded retailers. But Starch readership figures, combined with a solid positive story for my own medium, resulted in the shifting of sizeable portions of their budgets to station WDRC.

One tactic I used successfully was to stress radio’s broad coverage in comparison to newspaper circulation. I worked up a detailed map to show penetration of both media and then demonstrated the homes WDRC could deliver for specific portions of the retailer’s budget.

As spot television salesmen, we were helpful in keeping the budget of one of television’s biggest spenders in spot, rather than switching to network, by means of creative presentations to both agency and client, thus benefiting not only our own represented stations but all others as well.

In one of our markets a leading dentifrice was spending $625 per week in another medium. A presentation to agency and client showed the outstanding advantages of spot tv. A specific proposal was made indicating the number of impressions the advertiser would make. Result: the complete budget moved to television and was increased to $950 a week. And other markets were added to the lineup.

One of the wisest men in the advertising industry keeps pointing out that advertising as such does not answer consumers’ needs. It creates desires for the products advertised. This is the fundamental basis of the whole industry—creating. So let’s keep creativity in selling. Let’s put more of it into selling. Let’s talk about it at the same time that “machines” are refining the worth of an industry into which millions of dollars are invested annually.
Our greatest offensive weapon

Once again it is time to begin making plans for the annual Radio Free Europe fund raising drive. And this year, say the experts, there is a greater need than ever before to support this extraordinary broadcasting activity.

Apparently there is growing evidence of division within the Communist ranks, not only the Russian-Chinese schism, but party differences developing between Moscow and such satellites as Albania, Yugoslavia, and Rumania.

Not one word of such differences, however, gets through to the people of Iron Curtain countries from the Communist-controlled Pravda, Izvestia, and other newspapers.

Radio Free Europe is the one strong news voice that carries the facts behind the Iron Curtain. It has been called, with justice, “our strongest offensive weapon” in the fight against communism.

We again urge broadcasters and others in the industry to back to the fullest the Radio Free Europe drive.

Radio Free Europe, which is entirely supported by private enterprise, is a dazzling example of the American system at work. It is practical, effective, worthwhile.

Inside the top 10 spot agencies

Next week sponsor begins an exciting new editorial series—“Inside the top 10 spot agencies.”

We believe that this will be one of the most valuable and interesting features—for agency men, ad managers, representatives, and stations—which we have run in a long time.

There will be 10 articles in the series, one per week dealing with the spot buying practices, personnel, and policies of the 10 agencies which together account for over $340 million yearly in radio, tv spot.

Included in each story will be details on the organization of the agency’s media department, names of media executives and timebuyers, account responsibility, basic buying philosophy, and, most important, who makes the buying decisions regarding spot.

Watch for “Inside the top 10 spot agencies” and follow it carefully.

10-SECOND SPOTS

Let’s take an old-fashioned walk:

In answer to “complaints” from pedestrians that they are being slighted while the motorists get all sorts of service information on radio, Rege Cordic of KDKA, Pittsburgh, is keeping the walkers posted with reports on sidewalk repairs, slippery pavement, open manholes and other data.

Cordic is billing the new project as Pittsburgh’s pedestrian radio program.

A likely story: The first winner in Lonny Starr’s WINS, New York, morning contest, which asks listeners to send the best excuse they have used for being late to the office, was Dror Schwaadron of Bayside, Queens.

His excuse: “I was walking along the street when I was suddenly pulled into a sidewalk shaving commercial.


In the middle of a flowery phrase “The Schmo” cut off his singing and yelled, “Stop da music, stop da music! Why should I sing dat song and make it popular!”

Ancient time piece: Prominent along the Madison Ave. circuit is a story about Alexander the Great, who in days of yore invented a chemically treated piece of cloth that when placed on his soldiers’ wrists enabled them to tell the hour. Seems it turned color as the day wore on.

They called it Alexander’s Rag Time Band.

Exception proves rule: Jackie Gleason was asked his opinion of tv fare by David Susskind in the course of their two-hour interview on the latter’s Open End (WNEW-TV, New York). He answered that it wouldn’t be fair to judge tv in terms of himself, since he’s a show business veteran and not easily impressed, but he feels that for the needs of most people the medium does a good job, “except, of course, for programs such as this one.”
What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. DE-264, Building 15-5, Camden, N.J.
The world scene in 1933 was disturbed by the appearance of a one-time Austrian building tradesman named Adolf Hitler. Central Ohio folks kept in touch with Hitler's rise to power in the Nazi party through the news facilities of their favorite radio station WBNS.

Automobile news that year was being made in our town by George Byers Sons, Inc., who also selected WBNS as their contact with customers.

Now, 29 years later. Byers has grown to become the world's largest distributor of Plymouth motor cars. And for 348 consecutive months WBNS has been a potent factor in their local success.

Here, where the man who buys the time also sees the daily sales results, local advertisers rely on WBNS Radio. Good, sound idea for profit-minded advertisers everywhere. John Blair & Company will be happy to fill you in.
U.S. RADIO Section

Radio's Image
What is radio's image? And with whom? And why? And, most important, what can be done to improve it? For the first time in the history of radio, a national survey on this timely subject pinpoints some of the misconceptions, the progressive ideas on this vital subject of image and whether radio's reflection is accurate or a distortion.  

Gas/Oil: $32 million gusher
Stations can get a lot more gas and oil money for radio's coffers IF ... if they understand the complex and manifold marketing problems of the gasoline and oil companies and match their media patterns to marketing needs ... if they use sense to cash in on the 32 million dollars which is in prospect for oil advertising this year.
Every hour of the day, motorists turn right to these men for the best steer in traffic reports. Their 24-hour radio service shines with a winning warmth and exuberance. But traffic reports are only one aspect of the complete service that has helped put WABC on the road, gaining momentum week after week. You can hear it in WABC music—"your kind of music." In news reports that tell what the news means to New Yorkers. In spirited participation in the causes of the metropolitan area. The response is clear: on the air, WABC Pulse ratings have averaged a 250% jump in 1961 over the previous year. In the marketplace, the impact of advertising dollars spent is visible in shelf depletion, and cash register addition. Permit WABC's seven personalities to pump for you. You'll find, as others have, that their high-octane brand of radio moves a predominantly adult audience—and an advertiser's product.
Despite all the trade talk, there is still a lot of confusion about—

RADIO'S IMAGE

Industry-wide survey shows startling results/8 in 10 say radio has image problem/but stations, reps, agencies, and advertisers disagree on what it is

COMPLETION of an all-industry survey conducted by sponsor and U.S. RADIO points up an urgent need for clarification of radio's image—what it is, with whom and why.

Eight in 10 persons surveyed contend that, rightly or wrongly, radio does have an image problem. Many of them think the problem is basically mole-hill size and has been magnified to a mountain. Others think there's a serious issue because the reflection is distorted rather than accurate. For whatever the reason, however, 80% of those surveyed agree that something needs to be done by the radio industry...and now.

Persons queried are divided among five groups which help shape and form an image of radio and which, in turn, cast telling reflections of the radio medium. The five are the broadcasters themselves, government, public, agencies and sponsors.

From their answers, U.S. RADIO drew these broad-outline conclusions:

- The views of these five basic groups, reflecting images of radio, come from listeners, govern-
Who's right about radio's image when different parts of the industry give different answers to the same question? A study of this chart reveals surprising variations of opinion, points up complexity of the problem.

SPONSOR and the new bi-monthly U. S. RADIO polled

BROADCASTERS ANSWER:
What do you think of radio's image with...

<table>
<thead>
<tr>
<th>EXCELLENT</th>
<th>GOOD</th>
<th>INDIFFERENT</th>
<th>BAD</th>
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</thead>
<tbody>
<tr>
<td>Radio stations</td>
<td>9%</td>
<td>61%</td>
<td>20%</td>
</tr>
<tr>
<td>Station reps</td>
<td>12</td>
<td>51%</td>
<td>30</td>
</tr>
<tr>
<td>Agencies</td>
<td>12</td>
<td>18%</td>
<td>42</td>
</tr>
<tr>
<td>Advertisers</td>
<td>12</td>
<td>39%</td>
<td>45</td>
</tr>
<tr>
<td>Listeners</td>
<td>30</td>
<td>60%</td>
<td>12</td>
</tr>
</tbody>
</table>

Broadcasters think 61% of the stations project a good image; 10%, bad; 20% are indifferent to the effect they create. They see an information gap between agencies and stations.

AGENCIES ANSWER:
What do you think of radio's image with...

<table>
<thead>
<tr>
<th>EXCELLENT</th>
<th>GOOD</th>
<th>INDIFFERENT</th>
<th>BAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio stations</td>
<td>20%</td>
<td>40%</td>
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</tr>
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<td>10</td>
<td>40%</td>
<td>30</td>
</tr>
<tr>
<td>Advertisers</td>
<td>10</td>
<td>20%</td>
<td>50</td>
</tr>
<tr>
<td>Listeners</td>
<td>20</td>
<td>20%</td>
<td>40</td>
</tr>
</tbody>
</table>

Agency men have a range of opinion rather than sharp divisions. 40% answered that radio has a good image with them, but wonder about its impact with listening audience.

---

ment, the broadcaster, agency and advertiser—are different.

- But disparate though these views are, the study reveals they can be reconciled with each other.

- This reconciliation of viewpoints is the key to improvement of radio’s service and its image, because it makes for understanding.

- The resultant understanding works toward filing information gaps—chasms now existing between broadcaster and listener, broadcaster and government, broadcaster and buyer.

- Despite the sheer weight of words expounded on this subject, great confusion still exists in many parts of the industry as to exactly what an image is—and what it should be—and with whom.

U. S. RADIO asked the radio industry what it thought of itself: what image it believed was projected, for good or bad, and how this image might be strengthened.

Back came the answer: There is no one image, but many. There is no one way to enhance radio’s image: There are a dozen roads.

- A recent sales promotion brochure issued by the Weed Radio Corp. shows four of these roads, classifying today’s radio stations as basically “modern,” “personality,” “good music” or “classical.” The Weed representation firm has as a basic sales precept the selling of radio as an image medium.

Here’s how Weed describes these four operations:

- Modern: Compounded of well-programed pop music, amusing djs, imaginative news handling, frequent community service features. The station “swings,” has modern-beat sounds, promotes heavily but with a lively—not frantic—effect. The sound is smooth, light and bright.

- Personality: Bases its appeal on people rather than music, with music subordinate to the conversation. The station features entertainers rather than djs.

- Good music: Keynote of this format is a smooth and sophisticated blend of music programed in uninterrupted segments, with albums the most frequently employed selections.

- Classical: Programing solely for a selective audience, it differs from the good music station as Rachmaninoff does from Richard Rodgers. It makes no attempt at mass-appeal programing, develops extreme listener loyalty.

Radio is made up of different kinds of stations, just as advertising is made up of varied products, and as America is built by and with many people. There is no single, clear radio “image,” but many reflections overlaying each other. This doesn’t make for simplicity of either thought or action. But it does make for resilience and adaptability.

In conducting the survey, U. S. RADIO found several persons reluctant to discuss the subject of radio’s image, whether in person, in a telephone call or in a mailed questionnaire. All of those declining to cooperate are strong radio proponents, but were reluctant to comment on a
ENCIES, REPS, BROADCASTERS ANSWER SAME QUESTION

Radio’s image along with what encourages and fosters a good one, what tends to develop an inferior one. Tabulations indicate broadcasters have a realistic view of themselves in knowing their strengths, understanding their weaknesses. Agency and station men think advertisers tend to be indifferent to radio. The reps score listener ratings higher than the broadcasters themselves, yet many station men claim reps have a bad image of radio or “don’t care.” A synthesis of such varying views is probably closest to the truth.

STATION REPS ANSWER:

What do you think of radio’s image with . . .

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<tr>
<th>EXCELLENT</th>
<th>GOOD</th>
<th>INDIFFERENT</th>
<th>BAD</th>
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<tbody>
<tr>
<td>Radio stations</td>
<td>25%</td>
<td>62%</td>
<td>12%</td>
</tr>
<tr>
<td>Station reps</td>
<td>12</td>
<td>75</td>
<td>3</td>
</tr>
<tr>
<td>Agencies</td>
<td>. . .</td>
<td>3</td>
<td>87</td>
</tr>
<tr>
<td>Advertisers</td>
<td>1</td>
<td>12</td>
<td>75</td>
</tr>
<tr>
<td>Listeners</td>
<td>12</td>
<td>75</td>
<td>12</td>
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Radio’s image shines brightly among themselves, reps admit, but far less so with clients, agencies. They think listeners enjoy radio, but 80% of agencies, sponsors are indifferent subject which they thought unnecessary. Their summary attitude: “There’s nothing wrong with radio’s image and this may tend to distort the problem further.”

One of the more thoughtful appraisals came from Dale Moudy, vice president and general manager of WING Dayton, who said: “At the present time I am perfectly happy with radio’s image as it affects me directly,” adding:

“Perhaps paraphrasing Mr. Lincoln would be my best answer to what you have presented as a problem. In other words, ‘You can’t be accepted by all of the people all of the time.’ Perhaps I cannot see the trees for the woods, or is it woods for the trees, but I believe if you try to create a problem you’ll get one.”

To get a sharper picture of radio, some of the detail may have to be eliminated. A significantly large number of broadcasters believe there are just too many stations; some suggest mergers of existing outlets, and nearly all state that future license issues need to be more tightly controlled.

“Too many stations” is the third most-negative aspect of radio’s image, according to the poll. And this requires immediate steps toward improvements, according to 12% of agency executives and 10% of reps. (Though many broadcasters vote that overcrowding is a severe problem, few consider it a matter for urgent reform; they see it rather a part of the long-range goal of industry stability.)

At the government level, there also is concern lest a jammed spectrum should impair the over-all community service of radio. FCC Commissioner Frederick W. Ford is half-inclined to agree that a license cut-back might help to improve radio.

Speaking to the Kentucky Broadcasters’ Assn. in October, Ford pointed out that the Commission was historically barred from considering any argument of economic injury, and virtually must grant every license which can be accommodated physically.

FCC should re-study the question, Ford urged, and change its thinking if this is justified. The reason: a Gresham’s Law decline in which cheap, bad programing drives out the good. Ford asks rhetorically: “Has the tremendous increase in competition between stations really brought the benefits which our agency contemplated? Or, in some communities at least, has competition become a destructive force, decreasing the quality of programing and placing station after station on a marginal economic basis?”

Supporting evidence comes from William Small, board chairman of the Radio/Tv News Directors Assn., who suggests that “Some stations lack the willingness to invest their money, though most decent news operations are self supporting, because the rate of profit is lower than disc-jockeying.”

Since the immediacy and reliability of radio news and information is
Ad pros say that radio should accentuate its positives...

<table>
<thead>
<tr>
<th>The most positive aspects of radio</th>
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<tbody>
<tr>
<td>1. Immediacy, reliability</td>
</tr>
<tr>
<td>2. Cost efficiency</td>
</tr>
<tr>
<td>3. Community service</td>
</tr>
<tr>
<td>4. Listener loyalty</td>
</tr>
<tr>
<td>5. Penetration, coverage</td>
</tr>
<tr>
<td>6. Local impact</td>
</tr>
<tr>
<td>7. Good music</td>
</tr>
<tr>
<td>8. Opinion, discussion</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The jobs radio does best</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Instant news, information</td>
</tr>
<tr>
<td>2. Community service</td>
</tr>
<tr>
<td>3. Good music for adults</td>
</tr>
<tr>
<td>4. Service to clients</td>
</tr>
<tr>
<td>5. Editorializing</td>
</tr>
<tr>
<td>6. Merchandising</td>
</tr>
<tr>
<td>7. Companionship</td>
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<td>8. Flexibility</td>
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Lists above are compiled from answers to SPONSOR U.S. RADIO questionnaire and from personal interviews. They are ranked in order of most frequent mentions as "radio's most positive aspects" and "radio's best jobs." Agency men and advertisers agree that sound image-building always emphasizes positive, provable benefits in all sales, advertising and promotion work. They say these are radio's best "sales points."

the most outstanding and positive quality of the medium, anything which touches the character of news is of vital concern to the industry. FCC Chairman Newton N. Minow is on record that advertisers have direct responsibility in this area. "Sponsorship of newscasts represents a problem," he said recently. "Many advertisers have, unfortunately, not yet seen their way clear to help pay for this very special responsibility of broadcasting.

"Often when the money is available it is usually the short news cutaway that receives support. Indeed, sponsorship of five-minute network and local news broadcasts appears to have doubled or even tripled in the last seven years, while little progress is found in the same period for the 10- and 15-minute newscasts."

Minow himself believes that the information services are the major element in formation of radio's image.

More people depend on broadcasting for news and interpretation, he says, than on any other medium. No other medium leaves millions of Americans so intent upon catching every important word, and from the beginning "radio broadcasting has been exciting because it was news, from the Harding-Coolidge election on KDKA, to the astronauts and lifesaving broadcasts about Carla and Esther."

While the FCC chairman pays open tribute to the integrity of most radio broadcasters, he also lets it be known that a minority of less-responsible operators is to receive special attention. "The FCC is doing what it can to encourage what the Pilgrims called 'better walking' on the part of these stations. In our proposed new program forms we intend to get a great deal more information than we do about the broadcaster's proposals for public affairs programming."

In this task, Minow appears certain to have some industry support. U.S. Radio's survey reports that 37% of broadcasters favor a new industry body with disciplinary powers—and a good many more who would like to see NAB armed with greater authority. Ten percent of stations owners and managers want immediate steps to secure such elements as better commercial ethics and adherence to the code (a percentage which is duplicated among rep firms, and which is distinct from the much larger number who desire improved rate stability and integrity).

A vocal and articulate radio broadcaster, commenting on several current approaches of the FCC, is Simon Goldman, president of WJTN AM-FM Jamestown, N. Y., and three other radio facilities. Discussing a recent local newspaper editorial in which he and his operation were praised for their quarter-century of radio accomplishments in Jamestown, Mr. Goldman said: "Even though it was a tribute to me, it was actually a tribute to the radio industry. This editorial could be written in thousands of cities about the stands of radio stations. To me, it is the greatest answer to Mr. Minow and the attitude of the current FCC in regard to service to the community and the public. "WJTN didn't just start this approach because of the current FCC attitude, but has been doing it for 25 years.

"What does a community think of its radio station? It thinks in terms of service, not of commercials. WJTN is very successful commercially and as I have said many, many times, commercials and public serv-
ice go hand in hand. You really don't have one without the other.

"The job a radio station does in its own community is not determined by the number of interruptions in a broadcast hour or day, the number of commercials or anything else of that nature, but rather the job it does to inform, stimulate, educate, entertain and serve."

In Mr. Goldman's view, the "current thinking of the FCC has dwelled on the letter of the law... rather than the spirit of the law and the big over-all picture."

He adds, "The commercially successful radio stations are able to do a big public service job because they want to. I don't think the FCC wants to make every radio station around sound alike and do the same things. I also feel that because of the small percentage of so-called bad operators, the FCC is falling into the same trap as the minister who chides the congregation on Sunday mornings for not attending services. He subjects the innocent to harassing because of a few guilty ones."

The commercial-public service image mix also is being carried on with energy at KFMB San Diego, where Manager Jack Keiner says he's even added new studio chairs for "new, higher morale!" He gives this succinct station report:

"We've added new promotion: saturation schedules on TV and second round of our Million Stamp Bonanza. Our mail pull on that is averaging 500 cards per day, which is better than we've ever done on any mail-pull device. We've completed a new series of first-rate production radio promotion spots. We've got small contests on each personality show. We're doing more remotes, getting our people involved even more with the public. We're better integrated with our community than ever before."

"Rigid format" cropped up in the survey constantly as an example of what makes for a "bad" radio image.

This subject was commented on in October at the Alabama Broadcasters Assn. meeting by Lionel F. Baxter, Storer radio v.p.

"Responsibility is the key to successful radio programing," he said, and this is a responsibility of management, not talent. "Storer has a theme of 'never freezing a format,' and this policy has given us the needed flexibility to meet our responsibilities as they vary from community to community."

Suggesting that managers not rely on friends for opinions, he urged them to "get out into your market, talk to all kinds and manner of people, know your ethnic make-up, educational levels, age groupings, religious affiliations, and the myriad of other factors that go into your ultimate determination. The more you know about the people you serve, the less luck will play in putting your station on top of the town."

Depth of industry feeling on this point is one of the most positive factors in the report. There's no suggestion of anything amiss with the greater part of station operation, but there is awareness that in a medium as pervasive as radio, the image is easily obscured.

The NAB, however, is moving to push self-improvement even a step further, as shown partly by the appointment of Robert D. Swezey to the new post of code director. At the same time, the code review boards have been shorn of interpretive and administrative details, leaving them free to concentrate on the substance of the code.

LeRoy Collins, NAB's president, does not believe that image-improve-

...and take constructive steps to correct the negatives

<table>
<thead>
<tr>
<th>The most negative aspects of radio</th>
<th>The jobs which radio does poorest</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rate instability</td>
<td>1. Its own promotion</td>
</tr>
<tr>
<td>2. Immature programing</td>
<td>2. Maintaining rate integrity</td>
</tr>
<tr>
<td>3. Too many stations</td>
<td>3. Multiple spotting</td>
</tr>
<tr>
<td>4. Lack of cooperation</td>
<td>4. Creative programing</td>
</tr>
<tr>
<td>5. &quot;Harsh&quot; sounds</td>
<td>5. News in depth</td>
</tr>
<tr>
<td>7. Poor research</td>
<td>7. Format innovations</td>
</tr>
<tr>
<td>8. Irresponsibility</td>
<td>8. &quot;Genuine&quot; public service</td>
</tr>
</tbody>
</table>

Mentioned most frequently as "most negative aspect" or "poorest radio job" were these 16 points. Admen say that correcting possible weaknesses is an indispensable part of real image building. See charts on following pages for suggested improvement program in the view of the research into U. S. Radio's questionnaire.
mem is a game played with forfeits and penalties, no matter how ardently some broadcasters might desire this.

Speaking at fall conference last year, Collins warned that stronger enforcement of the code was ahead, but also stressed this does not mean code subscribers should be penalized.

"To the contrary," he argued, "it means they will be aided. They will have the assurance that their competitors who are code subscribers will play the game by the same rules. And further, if their competitors are not code subscribers, their absence will become conspicuous in the public mind. It also means that those broadcasters who now contend that they cannot afford to subscribe will come to realize that they cannot afford not to subscribe, so strong will be the code's public posture and acceptance."

Broadcasters' concern about overcrowding has also been expressed through the NAB.

Collins refers to the problem as "over-licensing"; says his members should search for ways legally and properly and within the range of free enterprise to (1) encourage sound radio rate practices, (2) to develop better means for training and recruiting personnel, and (3) to help raise standards of efficiency in management.

These and other proposals are part of Collins' own idea of how radio's image can best be projected. He speaks of this, broadly, as "improvement of our relations with the American people," and adds, "we intend to do this by demonstrating just how closely allied we are with the people and how much they and we rely upon each other."

Meantime, Code Director Swezey has been getting in some licks toward improved radio programing. Though much of radio's criticism is unwarranted, Swezey claims there's some that is well-founded. His new role: to be a nagging conscience until the house is clean and in order.

Here again, the NAB looks for full support. In U. S. Radio's questioning, "immature" and "poor" programing emerged as the second most-negative aspect of radio.

In defining the immediate steps needed to improve radio's effectiveness, stations put better programing fourth on the list, and third from the top in long-range goals. However, agencies made it their first choice (38%), with a further 29% voting for improvement in local material as a long-term goal, plus 11% who see need for more diversified programs over-all. Although reps don't see a need for a crash-dive toward better programing, "glamor and entertainment" are heavily voted as objectives for the future.

The NAB code sets out an "obligation to serve the people . . . by making available to every person in America such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art." Most broadcasters, however, don't want to "improve" programing simply for rea-

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**What image-bulding jobs should radio tackle immediately?**

Image is as image does, in the view of radio people. They told U. S. Radio the jobs for radio which should be done now, others which should be planned now for later implementation. Three "musts" emerge for this task ahead: (1) selling the medium itself, and removing the information gap between broadcasters and government, broadcasters and the public, broadcasters and buyers; (2) cooperating among themselves in an effort to promote radio's over-all improvement; (3) putting more creativity into programing, with strong injections of showmanship.

<table>
<thead>
<tr>
<th>Broadcasters</th>
<th>Agencies</th>
<th>Reps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public relations to agencies, FCC &amp; public ............... 40%</td>
<td>More mature, stimulating programs ............... 38%</td>
<td>Industry cooperation on sales presentations ............... 30%</td>
</tr>
<tr>
<td>Greater industry cooperation .................................. 20%</td>
<td>Education among advertisers, agencies ............... 23%</td>
<td>Simpler buying, end to rate-cutting ............... 29%</td>
</tr>
<tr>
<td>Improved stability &amp; structure of rates ....................... 20%</td>
<td>Improved integrity of rates ............... 15%</td>
<td>Improved research ............... 11%</td>
</tr>
<tr>
<td>More creativity in programing ............... 15%</td>
<td>Reliable research, uniform ratings ............... 7%</td>
<td>Reduction in number of stations ............... 10%</td>
</tr>
<tr>
<td>Higher ethics &amp; Code enforcement ............... 10%</td>
<td>Reduction in number new licenses ............... 12%</td>
<td>Higher standard of commercial ethics ............... 10%</td>
</tr>
</tbody>
</table>
sons of Victorian morality; in fact, public-service programs "for the record" drew a heavy thumbs-down in the poll.

Instead, broadcasters see this as a positive opportunity to gain new ground within today's new audience. Radio may be the "companionable" medium, but there's a large body of station opinion which says "bring back showmanship; let's have some excitement, some real entertainment, glamor; let's give people a real reason to listen; let's get out of the background."

How can it be done? Should it be done at all? Traditionally, the networks supplied top-flight entertainment, to an audience which was mainly home-bound and which listened for continuous periods of time. Today, most network executives see their audience differently.

**THE NETWORK VIEW**

According to William K. McDaniel, executive vice president of NBC, the network image is now a compound of speed and flexibility. NBC Radio, he says, has changed with its listeners, and the network now is the mirror of a restless, inquiring, mobile society.

McDaniel's point is that the radio audience changed during the '50s. The development of a leisure-oriented society with more time to spend away from home gave birth to an audience of "listeners on the go."

Its needs were met by the small, portable transistor set designed, not for hours of constant listening, but for intermittent use and general companionship.

These changes were echoed by new methods of radio advertising. With radio having a highly mobile, tune-in and tune-out audience, a single program sponsorship one time weekly could no longer deliver the national audience demanded by major advertisers.

Economical and efficient advertising costs could now be achieved only through multiple commercial exposures realized through the day and through the week so as to reach big audiences cumulatively instead of on the one-shot bases.

To permit this, new programming concepts were developed. McDaniel cites *Monitor* as one example: "While it is apparently one continuous program running from Saturday through Sunday night, closer inspection will show that *Monitor* is really a string of program beads, none of which is more than five minutes in length. Each of these is a complete unit unrelated to the previous one. Thus, the listener still has the flexibility of tuning in and out when he wishes and the advertiser is sure of getting cumulative weekend audiences by the simple expedient of spreading his commercials."

McDaniel's emphasis on speed, flexibility and companionship is supported by most broadcasters. But it's not the only network philosophy.

ABC, for example, tends to describe itself in terms of people rather than programs. Robert R. Pauley,

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**And what plans should be blueprinted as longer-range goals?**

and a firm farewell to the rigid format. The top priority job, however, in the view of 40% of the survey respondents, is for broadcasters to have an information program—both internal and external—about what radio is already doing—what's "on the record."

**TO DO LATER**

<table>
<thead>
<tr>
<th>Broadcasters</th>
<th>Agencies</th>
<th>Reps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Better research and documentation ........................... 30%</td>
<td>Industry-wide selling .................. 37% Education campaign among advertisers .................. 25%</td>
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<tr>
<td>Replace newspapers as news-source ............................ 28%</td>
<td>Better local programing .................. 29% Single audience survey .................. 19%</td>
<td></td>
</tr>
<tr>
<td>Programing that's more mature, entertaining .................. 23%</td>
<td>More service features, more editorializing .............. 20% Rate standardization .................. 15%</td>
<td></td>
</tr>
<tr>
<td>Develop genuine public-service, community activity and roots .................. 20%</td>
<td>Diversified programs to suit all tastes .............. 11% More glamor and entertainment in programs .................. 12%</td>
<td></td>
</tr>
<tr>
<td>&quot;Meaningful ratings&quot; .......................... 5%</td>
<td>&quot;Meaningful ratings&quot; .......................... 5% Slow-down on issue of licenses .................. 10%</td>
<td></td>
</tr>
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*SPONSOR • U. S. RADIO SECTION • 29 JANUARY 1962*
Robert Hyland of KMOX St. Louis and Robert Dunville of WLW and Crosley detail some of the thought and action being taken by progressive stations in enhancing and sharpening their images.

**ROBERT HYLAND**, v-p., CBS; general manager, KMOX St. Louis: The single most important factor in building a station image is programing.

No amount of safe-driving promotions or tie-ins with civic campaigns can build an image for a station if programing is irresponsible, juvenile or just plain meaningless.

With responsible community-minded pro-

(Continued on page 38)

**ROBERT E. DUNVILLE**, president, Crosley Broadcasting System: Rather than weeping over memories of the heydays of radio of the 30s and 40s to the point of futility, responsible am broadcasters have had to face up to the challenge of tv in the 50s and 60s in order to survive as any sort of force in their communities.

This challenge to station operators primarily is to revenue, secondarily to programing; yet

(Continued on page 38)
RADIO NETWORK CHIEFS GIVE THEIR VIEWS ON “IMAGE”

ABC: What is the image of network radio in the eyes of the public? ABC’s President Robert R. Pauley replies: first, take a look at the local station.

“The network image is influenced considerably,” he suggests, “by the affiliated station. If the local station is quality conscious it is probable that residents of that area will consider the network an excellent one.

“It is the responsibility of network radio to show the way to local stations. Within the past few months three major ABC affiliates have been influenced by the network’s constant striving for qual-
(Continued on page 39)

CBS: Much as CBS would like to believe in a network image, radio President Arthur Hull Hayes keeps an open mind. He doesn’t find it possible, or necessarily useful, to talk of a single all-embracing image.

Hayes’ belief: “Every station discovers and cultivates its own kind of service in the community in which it operates. The United States is big. It is culturally and economically diversified not only from region to region but within single listening areas of high population density. This being the case, the existence of one overall image of radio is doubtful.
(Continued on page 39)

MBS: Today’s network image is that of a brother rather than father, suggests MBS Pres. Robert F. Hurleigh. The nets can exist only to serve those needs which their affiliates can’t provide from their own resources.

“The radio networks have been and still are undergoing some very fundamental changes. It would be pertinent to inquire what is the role today of a radio network and what place does its program offering have in the programming of stations throughout the country.

“Each Mutual affiliate is linked with us solely because, and for
(Continued on page 39)

NBC: The radio audience today is mobile, dispersed, and both physically and emotionally “on the go,” according to NBC v.p., William K. McDaniel. Radio has had to gear itself to intermittent use instead sustained listening, and its image has changed from a prime entertainer to a general companion.

“Advertisers buying radio today clamor for frequency, repetition ... around the clock ... over and over ... constantly accumulating new and different listeners at a tremendous rate.

“Network radio follows customers wherever they happen to go, providing coverage unapproached by any other medium—re-
(Continued on page 39)
their aims differently, both rest on the common ground that a network image does exist. But even this basic premise is questioned by CBS, which prefers instead the idea that radio has many images, some of which can be heightened by a network service.

Arthur Hull Hayes, CBS Radio president, will readily give half a dozen examples of different images projected by station “types,” but argues that the network affiliate has an additional image which distinguishes it from other stations in its area.

“All network station image,” says Hayes, “is that of an attention-compelling, authoritative source of news and information and of star-caliber entertainment.”

Helping create this station image are three program elements which only a network is equipped to provide. The first is one-of-a-kind programs which must come from a common source, a network. Examples range from the Philharmonic to Arthur Godfrey.

Second are the programs which are technically feasible for a station to originate, but economically impractical for most. Examples here would include broad, searching documentary studies of major news events.

Outstanding dramatic programs and special projects of all kinds.

A similar point is made by Mutual President Robert F. Hurleigh, who sees his network as brush-holder rather than creative artist.

Since none of Mutual’s stations are financially linked to the net, each remains an affiliate only for so long as the net is providing the kind of programming that’s needed in the community. “Radio is no longer the medium for high-budgeted live entertainment,” Hurleigh says. “The network’s true role today is as a service organization bringing to its affiliates news, discussion events, programming which individual stations cannot develop.”

Mutual stations get this kind of service 18 hours daily. From an average of 86 newscasts weekly in 1956, they now receive up to 229. The parent system also provides special coverage of such newsworthy events as space shots and top-level international meetings.

THE STATION’S VIEWS

There’s plenty of evidence, not only that it can be done, but is being done. Typical of the replies elicited by U. S. Radio is one from Robert Hyland, general manager of KMOX St. Louis and a CBS v.p. He says:

“The single most important factor in building a station image is programming. No amount of safe-driving promotions or tie-ins with civic campaigns can build an image for a station if programming is irresponsible, juvenile or just plain meaningless. . . .

“An image is built or destroyed each time a listener tunes to your station, and listeners inevitably discover inconsistency and hypocrisy.”

In the Crosley Broadcasting Co., President Robert E. Dunville sees the challenge aimed primarily to revenue, secondarily to programming—with programming providing the basis for returns of a fair revenue.

COMMUNITY NEEDS

The theory of many a radio station is vocalized and practiced by WIND Chicago, where Manager Ed Wallis says his station’s philosophy is that any radio facility “must, in some way, find out the needs of a station area and how to satisfy those needs.”

How does he go about it? He arranges meetings with the mayor, president of the city council, Chamber of Commerce representatives and businessmen over a luncheon held in their home community (and this effort is carried on throughout the station’s entire metropolitan Chicago listening area). The luncheon is not a social visit but a factual discussion of the community’s problems and projects.

“The information gleaned from these meetings,” Mr. Wallis says, “is confidential and is not used in any way by the stations. It is merely a tool to find out what the needs of the community are and what WIND can do to help. The station management has visited many communities in this area and will visit with leaders in all communities in its important coverage area within the next year.

Top agency execs agree with him. Better local programming is the second choice of most agencies for radio’s long range improvement (first pick: an industry-wide selling cam-

(Continued on page 34)
The full story of
Gas/Oil: Radio’s $32 million gusher

The 6 different oil companies which have a history of radio usage
Their $32 million annual expenditure for radio at all levels
The marketing, distribution and product line-ups for 51 major oils
Their policies, people, plans and diverse radio strategies
Why & how radio can capture an even bigger advertising $$ share

M ORE than 70 oil companies in the United States—national and local, major and minor—are on record as using radio advertising on a regular basis.

Yet all of these companies in the past have spent a very low share of their gross business on the functions of advertising.

With the marketing and distribution revolutions taking place among gas and oil companies, the hundreds of mergers and re-districtings which peaked a year or so ago, this industry now offers greater opportunities to all ad media . . . and most particularly to radio.

Why radio? Because it alone among media reaches the oil client’s best prospect at the point of persuasion when he’s suggestible—the motorist in the car listening to radio and driving near a gasoline station or oil product outlet. Radio’s estimated $32 million billing from the oils this year is destined to be increased rapidly and enormously.
1. RADIO HAS 3 BIG JOBS FOR OILS

Oilmen say that radio has many sales tasks for them but three major ones: (1) communicating ideas; (2) selling specific tangible products; (3) giving station locations

MOST of the nation is immersed in winter's slush this month. But there are spring signs aplenty that a burgeoning boom is on its way for one of the country's largest industries—gasoline and oil.

Service stations across the nation—20,000 of them—are getting new spring cleaning and sales plans for the oil industry's peak spring-summer pitch to the motoring public. A key to their all-out effort will be radio—lots of radio—as in previous years.

Why this continuing yet hypoed use of radio? Because major oil companies, responding to a u. s. RADIO questionnaire, say:

- Radio reaches their prime target—the motorist—at exactly the time and place where advertising is most effective and productive for gasoline and oil products and services.
- Radio and radio listeners are mobile, and the gas and oil majors pinpointed sales impact with low delivery cost.

Spring always comes a little early in the gas and oil business, and this year it's destined to sweep in with jet speed. The main reason: Every oil company is mobilizing for a battle predicted as the bitterest and most decisive since the 20s.

Some of the pressures forcing this conflict are internal (over-production in the refining arms of the industry); some are external (Detroit's move to the compact, fuel miserly auto); a few are recent (as in 1961's bewildering complex of mergers and acquisitions); many are historical (as with marketing agreements mapped out before World War 1).

The blend this year adds up to an explosive mixture, impelling 50 top companies to fight for their shares of a $32 billion pool. The retailing function—which most oilmen heartily dislike—becomes all-important. As a result, ad budgets are predicted this year to hit record levels.

More than $120 million has been budgeted for 1962 campaigns, about $32 million for radio. At least $10 million of this $32 million is expected to stream directly into radio from the top 10 companies alone. These figures are estimated by u. s. RADIO on the basis of extensive oil industry research, personal interviews and questionnaires sent to all major oil companies and their ad agencies.

Another $22 million will probably be piped in by the remainder of the 170-odd companies that retail brand names gasolines and lubricants. Some of this—about $10 million—will come straight from headquarters, but much of it—perhaps $12 million—will trickle through in a complicated filtration of distributor and dealer cooperative campaigning. Radio is certainly due to get a sizable share of the gas and oil dollars—but is the share as big as it could or should be?

Implanting ideas with radio is subtle yet effective

Last spring's campaign of Oklahoma switch to the new Enco logo typifies the changeover in petroleum marketing as well as a concept sold with radio. New national label needed impressions, repetition, as physical name change demanded quick acceptance; customer's ability to identify new flags, banners, logos, pumps.
Patterns of radio usage emerge in specific terms in the responses of service and local constant seasonal remaining 15.
The Preferred media

If year-29 their use, the average share of radio to total advertising budget ranged between 20% and 25% (although the editors construe this to be a high national average), and the highest radio share was listed as 35%.

When asked to compare the radio budget with that of other major media, the advertising executives in 18% of the responses said radio topped all other budgets and in 45% of the instances had equal dollar emphasis. More than seven in 10 responses—73%—indicated the radio budget is growing, with 27% saying it would remain the same and none reporting a decline.

Of those sponsors reporting that their radio budgets are growing, most gave these as the two primary reasons: (1) added distribution and marketing areas; (2) increasing effectiveness of radio. Those reporting radio budgets as remaining even gave these as reasons why: (1) they want to keep the company name before the public; (2) they credit radio with gaining effectiveness.

Patterns of specific radio usage indicate the following:

- Preferred frequency is year-round, followed by 13-, 26-, 30-week schedules and then by seasonal flights.
- The two major objectives of the oil companies in using radio are (1) association with local dealers and (2) constant stress of a company slogan or jingle or theme.

The oil company executives were asked what, in their view, radio "does best for you?" Most of them answered along a media purchase theme. They like radio's low cost, its ability to pinpoint automobile drivers, its ability to give product

Gas, oil products and TBA items are the specifics sold

Gasolines and motor lubricants continue to be the top sellers at station locations, and they're the most frequently advertised on radio. But lines of TBA (tires, batteries, accessories) items keep expanding, give bonus profits to retailers, jobbers.

- Listeners drivers are targets for location sales
2. RADIO SELLS NATIONALLY, LOCALLY

Broad-scope marketing goals of oil firms using spot and network are pin-pointed at the local and regional level with campaigns giving major stress to dealers and distributors in consumer relations.

Identification through high frequency and saturation, its flexibility and fast availability systems, the fact that it's a localized medium and can tell people specifically where to buy gasoline.

Most of the oil companies throughout the country are regional marketers, and they outline these as their major marketing problems, the biggest jobs they need to tackle in consideration of changing competitive conditions: (1) low profit margins because of stiff competition, and (2) the need to maintain identification of brand name, with radio helping in both of these vital areas because of its inexpensive cost ratios.

Agencies

Answers from advertising agencies servicing oil company accounts, of course, follow similar radio usage patterns. This is the summary of their responses:

Most of the agencies place gasoline business on a regional or local level rather than national, reporting radio lagging behind TV, magazines and outdoor in terms of share of total advertising appropriation but spurring ahead of newspapers and supplements.

Agency men in shops using a moderate or large amount of radio advertising say it's mainly because of radio (1) providing adequate year-round exposure and (2) reaching into local markets. In shops where a minimal amount of radio is used, admen say it's because (1) the client has a small budget or (2) there's limited local distribution.

Marketing problems crop up here, too. Agency men say the worst ones are (1) working for companies with scattered distribution and (2) the difficulty in demonstrating product differences in the advertising. Agencies, too, are concerned with competition in the gas/oil price wars, inferior low-price products, the consumer convenience in terms of station locations and the dealer attitude toward consumers.

To solve these problems, admen think radio could help most in covering scattered locations and by stirring interest in what is basically a radio station management.

Asked what share of their total business, local, regional and national, originated with gas and oil companies, most of the stations answered that in sheer strength of numbers most of their business is bought locally. However, in the area of gaso-

News, squibs are the network favorite of oil majors

Heavy-up news schedules for oil sponsors are most frequently heard on NBC Radio and its Monitor, as with Sun Oil and show's performer Wayne Howell. Other show sponsors include Sinclair Refining, Wynn Oil

Radio stations

There are similarities and contrasts in the answers provided by lines purchased on regional schedules, the bigger stations—though fewer in number (in the U. S. as well as on the questionnaire returns) appear to get a bigger share of their total business from this source.

Questioned as to oil and gas accounts on the air last year and this year, stations report that in the national categories the business has been about the same. But they say there's been a significant gain in locally-originated business.

Scheduling patterns emerge in this way:

- In programming, live local and participation shows appear to be the
favors.

- Minutes are the most popular commercial length, with live and transcribed running about even.
- The preferred frequency ranges from 10 to 25 per week per station, on a contract length of 13 weeks or TF (til' forbid).

An analysis of program types and times of day show interesting usage patterns.

News continues as the most popular programing mainstay, with popular music preferred over other kinds. Over-all, local news and sports are about even in oil company preference. Sponsors prefer peak driving times, with morning getting the edge over evening.

Stations, asked what oil companies are doing wrong in radio advertising, suggested these as their major criticisms:

- "Failure to understand radio's power as a local medium."
- "Too much emphasis on big regional stations."
- "Failure to use popular local air talent."
- "The need to increase local coop buys."
- "Too much in-and-out or flight buying."

One aspect of radio which some pros in the industry feel has been neglected badly—and shortsightedly—by the oil companies is the Negro market.

Typical of the thinking in this area is that of J. Walter Carroll, manager of KSAN San Francisco. Lamenting that oils don't usually allocate dollars to the Negro market in his area, he says "When you consider the fact that 69.7% of all Negro families in the San Francisco-Oakland area own at least one automobile and that they travel an average of 15 miles per day home to work and back again, the Negro market here is a significant one."

He commended the local activity with their audience; lack of continued concentration made available through radio."

Traditionally, radio is an obvious choice in the media sweepstakes.

Most oil companies have long-standing ties with sound broadcasting: (NBC's first major sponsor was Cities Service, which came on air with the Goldman Band in February 1927, a scant three months after the network was organized), and most oil companies have found in radio's flexibility and precision the complement to their own specialized and fragmented marketing need. But the industry is not unanimous that radio

Dealer tie-ins and promotions key local radio sales efforts

Go-cart racer is won in Texaco contest for customers in St. Louis, with R. C. Bentley, asst. div. sles. mgr. (merch.) for Texaco's Chicago div. at left. With him, Bill McKibben, asst. to vp, Balaban Stations and WIL St Louis, which carried sched.

of Union Oil of California. Through Young & Rubicam in Los Angeles, Union runs a schedule of five-minute live sportscasts nightly on KSAN in two 13-week periods yearly.

 Asked what he sees as the major omissions of the oils in using radio, Carroll answered: "Failure to recognize a tremendous market and, in failing to recognize this market, scattering too thinly the brand image that they have spent millions of dollars on to cultivate and develop; failure to take advantage of the fact that personalities, such as we have, who have done such an outstanding job in the community at the public service level, are tremendously popular

has the answer to all its problems—
or is there a consensus that any one
medium can reach the motorist most
effectively.

There appear to be two primary
reasons why radio hasn't got the
lion's share of the petroleum ad
budget: first because of the divergent
needs of the major producers, and
secondly because of radio's lack of
effective presentation.

Radio can also take new initiative
in 1962, as oilmen burst their old
boundaries and head into fresh terri-
tory. Every major company this
year will be selling in new markets:
As Tidewater moves deeper into the
South, as Humble and American
skirmish along fringes of the mid-
west, as Socal's grip on California is
strongly challenged—each of these
moves is an opportunity for radio.
And not only is oil beginning to
overflow, but it's coming in new
grades and a welter of brand names.
In being aimed at consumers, radio
should help straighten out the re-
sulting muddle. Radio can imple-
ment confused and complex oil
marketing tactics.

Midwest oil patterns
To pinpoint the oil marketing and
advertising picture in more specific
and understandable terms, U. S.
radio uses this geographical analysis

76 major oil companies of the U.S. using national

<table>
<thead>
<tr>
<th>COMPANY NAME</th>
<th>ADDRESS AND CITY (HEADQUARTERS)</th>
<th>ADVERTISING EXECUTIVE IN CHARGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. AMERICAN PETROFINA CO. OF TEXAS</td>
<td>Mercantile Dallas Bldg., Dallas, Texas</td>
<td>L. O. Biddle, adv. mgr.</td>
</tr>
<tr>
<td>6. BARDAHL OIL CO.</td>
<td>5635 Natural Bridge, St. Louis 20, Mo.</td>
<td>Frank A. Gerardot, Jr., exec. v.p.</td>
</tr>
<tr>
<td>7. THE BAY PETROLEUM CORP.</td>
<td>P. O. Box 18, Houston, Texas</td>
<td>E. J. Thompson, Jr., adv. mgr.</td>
</tr>
<tr>
<td>12. CANFIELD OIL CO.</td>
<td>3216 E. 55 St., Cleveland 27, Ohio</td>
<td>J. L. Bates, general mgr.</td>
</tr>
<tr>
<td>17. CONTINENTAL OIL CO.</td>
<td>Houston, Texas (1)</td>
<td>Melvin S. Hattwick, dir. adv.</td>
</tr>
<tr>
<td>20. DAVIS-HOWLAND OIL CORP.</td>
<td>331 South Ave., Rochester 20, N. Y.</td>
<td>A. A. Davis, pres.</td>
</tr>
<tr>
<td>23. ESSEX STANDARD</td>
<td>Esso Bldg., 15 W. 51 St. 5, N. Y.</td>
<td>W. N. Farlie, adv. oper. mgr.</td>
</tr>
<tr>
<td>24. ETHYL CORP.</td>
<td>100 Park Ave., New York 17, N. Y.</td>
<td>M. P. Murdock, vp., sales</td>
</tr>
</tbody>
</table>
of oil and gasoline companies in the midwest as typical of national activity.

The Chicago-midwest patterns, with their specific geographic reference frame, make national client and agency patterns more comprehensible, in opinion of the editors.

Patterns of radio usage emerging from 1961 media plans for major gas and oil companies through Chicago agencies, show these trends:

- Radio is the *workhorse* medium, used for intensive reach and frequency.
- Radio’s important role in overall media strategy is that of a *reminder* medium, supplementing messages delivered in more detail, usually through television and newspapers.
- Several stations in each market are used concurrently for each campaign.
- Summer schedules are generally beefed up, to capture out-of-home audiences, with holidays such as 4 July, Labor Day and summer weekends getting tremendous saturation.
- Radio budgets vary, in all cases, from market to market depending on distribution weight and sales importance in each.
- Spot radio is used, invariably, because of regional and local marketing factors involved in each cam-

## Regional radio schedules and their advertising agencies

<table>
<thead>
<tr>
<th>ADVERTISING AGENCY</th>
<th>ADDRESS AND CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>D’ARCY ADV. &amp; MacMANUS, JOHN &amp; ADAMS</td>
<td>Prudential Plaza, Chicago, Ill.</td>
</tr>
<tr>
<td>WEINER &amp; GOSSAGE, INC.</td>
<td>Bloomfield Hills, Mich.</td>
</tr>
<tr>
<td>RALPH H. JONES CO.</td>
<td>451 Pacific St., San Francisco 11, Calif.</td>
</tr>
<tr>
<td>N. W. AYER &amp; SON, INC.</td>
<td>3100 Carew Tower, Cincinnati 2, Ohio</td>
</tr>
<tr>
<td>MILLER, MacKAY, HOECK &amp; HARTUNG, INC.</td>
<td>W. Washington Sq., Phila. 6, Pa.</td>
</tr>
<tr>
<td>Places directly</td>
<td>510 Virginia St., Seattle 1, Wash.</td>
</tr>
<tr>
<td>GALEN E. BROYLES CO., INC.</td>
<td>200 Clayton St., Denver 6, Colo.</td>
</tr>
<tr>
<td>H. W. KASTOR &amp; SONS ADV. CO.</td>
<td>75 E. Wacker Drive, Chicago 1, Ill.</td>
</tr>
<tr>
<td>BBDO</td>
<td>383 Madison Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>RIPPPEY, HENDERSON, BUCKNUM &amp; CO.</td>
<td>909 Sherman St., Denver 3, Colo.</td>
</tr>
<tr>
<td>GAYNOR &amp; DUCAS, INC.</td>
<td>460 Madison Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>BAISCH ADV. AG. INC.</td>
<td>3737 Chester Ave., Cleveland 11, Ohio</td>
</tr>
<tr>
<td>TRACY-LOCKE CO., INC.</td>
<td>2501 Cedar Springs Road, Dallas 1, Texas</td>
</tr>
<tr>
<td>(Client resigned this agency in mid-January)</td>
<td>1627 Main St., Kansas City, Mo.</td>
</tr>
<tr>
<td>STANDART &amp; HERN ADV. AG., INC.</td>
<td>380 Madison Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>LENNEN &amp; NEWELL, INC.</td>
<td>64 E. Jackson Blvd., Chicago 4, Ill.</td>
</tr>
<tr>
<td>TATHAM-LAIRD, INC.</td>
<td>Merchandise Mart, Chicago 54, Ill.</td>
</tr>
<tr>
<td>CLINTON E. FRANK INC.</td>
<td>1617 Penna. Blvd., Phila. 3, Penna</td>
</tr>
<tr>
<td>AL PAUL LEFTON CO., INC.</td>
<td>2233 Grand Ave., Kansas City 8, Mo.</td>
</tr>
<tr>
<td>POTTS-WOODBURY, INC.</td>
<td>57 South Ave., Rochester 4, N. Y.</td>
</tr>
<tr>
<td>BEACHERN ADV. AG.</td>
<td>3305 E. Douglas St., Wichita, Kansas</td>
</tr>
<tr>
<td>JONES &amp; HANGER, INC.</td>
<td>485 Lexington Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>Places directly</td>
<td>285 Madison Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>McCANN-ERICKSON, INC.</td>
<td>505 Park Avenue, New York 22, N. Y.</td>
</tr>
<tr>
<td>Y&amp;R, INC., and REACH, McCLINTON &amp; CO.</td>
<td></td>
</tr>
</tbody>
</table>

Sponsor ・ U. S. Radio Section ・ 29 January 1962
All of 1961 has been of unusual significance in petroleum industry advertising out of Chicago for two reasons:

1) Continental Oil Company left Benton & Bowles, New York, and moved its entire account to Chicago-based Clinton E. Frank.

2) Oil companies already berthed at Chicago agencies increased their advertising budgets tremendously to coincide with marketing shifts within the petroleum industry.

Here's what happened:

The two major national oil companies there—Standard (Indiana) at D'Arcy, Chicago; and Humble Oil, whose Oklahoma gasoline, a midwest regional, handled through Needham, Louis, and Brorby; and Carter division, a northwest regional, (McCann-Erickson, Chicago), all went national, consolidating subsidiary brand names under nationwide corporate umbrellas.

Standard (Indiana) chose the American Oil Co. banner to include Standard brand in the midwest, Utah Oil in the northwest, and American in the Eastern region. D'Arcy, the agency that had handled Standard in the midwest, was awarded the entire American Oil account, to handle on a national basis. May 23 was the kick-off date for advertising.

### 76 major oil companies of the U.S. using national oil

<table>
<thead>
<tr>
<th>COMPANY NAME</th>
<th>ADDRESS AND CITY (HEADQUARTERS)</th>
<th>ADVERTISING EXECUTIVE IN CHARGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>28. HUMBLE OIL, CARTER DIVISION</td>
<td>Box 2514, Billings, Mont.</td>
<td>F. Van Iderstine, adv. mgr.</td>
</tr>
<tr>
<td>29. HUMBLE OIL &amp; REFINING, HUMBLE DIV.</td>
<td>Main &amp; Polk, Houston 1, Tex.</td>
<td>Robert Gray, adv. mgr.</td>
</tr>
<tr>
<td>34. MARVEL OIL CO.</td>
<td>331 N. Main, Port Chester, N. Y.</td>
<td>W. C. Pierce, pres.</td>
</tr>
<tr>
<td>35. MICRO-LUBE INC.</td>
<td>8505 Directors Row, Dallas 7, Tex.</td>
<td>J. Marvin Larkin, dir. adv.</td>
</tr>
<tr>
<td>37. MOBIL OIL CO.</td>
<td>150 E. 42 St., New York 17, N. Y.</td>
<td>J. D. Elgin, adv. mgr.</td>
</tr>
<tr>
<td>40. OHIO OIL CO.</td>
<td>539 S. Main, Findlay, Ohio</td>
<td>J. J. H. Phillips, mgr. adv.</td>
</tr>
<tr>
<td>41. PENNZOIL CO.</td>
<td>1630 W. Olympic Blvd., Los Angeles 15, Calif.</td>
<td>Fred Williams, adv. mgr.</td>
</tr>
<tr>
<td>42. PENNZOIL SOUTH PENN OIL CO.</td>
<td>Seneca St., Oil City, Pa.</td>
<td>Jack E. Osman, mgr. adv.</td>
</tr>
<tr>
<td>43. PHILLIPS PETROLEUM</td>
<td>Bartlesville, Okla.</td>
<td>O. E. Bettis, mgr. adv. div.</td>
</tr>
<tr>
<td>44. PLYMOUTH OIL CO., REPUBLIC DIV.</td>
<td>1st City National Bank Bldg., Houston, Tex.</td>
<td>W. F. Connolly, adv. mgr.</td>
</tr>
<tr>
<td>45. PURE OIL CO.</td>
<td>35 E. Wacker Drive, Chicago 1, Ill.</td>
<td>Hale Talbot, adv. mgr.</td>
</tr>
<tr>
<td>46. PYROIL CO.</td>
<td>122 Main St., LaCrosse, Wis.</td>
<td>H. W. McCreight, exec. v.p.</td>
</tr>
<tr>
<td>47. RICHFIELD STATE OIL REFINING CORP.</td>
<td>355 S. Flower, Los Angeles 17, Calif.</td>
<td>A. S. Blank, adv. mgr.</td>
</tr>
<tr>
<td>50. SEASIDE OIL CO.</td>
<td></td>
<td>G. B. Tucker, adv. mgr.</td>
</tr>
</tbody>
</table>
American's announcement campaign for the name changeover.

Almost simultaneously, on 14 May, Humble Oil went national, incorporating its regionals, i.e., Oklahoma and Carter, under the Energy Co. label.

Also involved in major marketing strategy shifts last spring was the Pure Oil Co., a 14-state regional, out of Leo Burnett. On 6 March, Pure Oil introduced its new gasoline brand, Firebird, through an advertising campaign of which 60% was devoted to air media.

In the shifting marketing strategies of these major oil companies, radio's role, while important in each individual campaign, has varied from that of backbone medium in American's name changeover push, to that of workhorse medium in Humble's changeover to Enco.

But the underlying objective of both campaigns, was chiefly one of consumer education—letting the motorist know that his local brand of gasoline was going national, and under another name. Changing gasoline buying habits of the American motorist were chiefly responsible for these marketing changeovers of the oil companies.

First, family travel by auto has been on the upswing for the past five years; and second, the oil com-

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### National radio schedules and their advertising agencies

<table>
<thead>
<tr>
<th>Advertising Agency</th>
<th>Address and City</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRISWOLD-ESHLEMAN CO.</td>
<td>55 Public Square, Cleveland 13, Ohio</td>
</tr>
<tr>
<td>BOCARD, DUNSHEET &amp; JACOBS, INC.</td>
<td>42 62 Madison St., Denver 16, Colo.</td>
</tr>
<tr>
<td>FLETCHER RICHARDS, CALKINS &amp; HOLDEN and KETCHUM, MacLEOD &amp; GROVE</td>
<td>730 Fifth Ave., New York 20, N. Y.</td>
</tr>
<tr>
<td>McCANN-ERICSON</td>
<td>Four Gateway Center, Pitts. 49, Pa.</td>
</tr>
<tr>
<td>McCANN-ERICSON</td>
<td>318 S. Michigan Ave., Chicago 4, Ill.</td>
</tr>
<tr>
<td>GRISWOLD-ESHLEMAN CO.</td>
<td>900 Lovett Blvd., Houston 6, Tex.</td>
</tr>
<tr>
<td>BARBER &amp; DRULLARD, INC.</td>
<td>55 Public Square, Cleveland 13, Ohio</td>
</tr>
<tr>
<td>LOWE, RUNKLE ADV. AG.</td>
<td>2005 Liberty Bank Bldg., Buffalo 2, N. Y.</td>
</tr>
<tr>
<td>SAUSSY, WALKER ADV. AG.</td>
<td>1313 Liberty Nat'l Bank Bldg., Okla. City 2, Okla.</td>
</tr>
<tr>
<td>Places directly.</td>
<td>1820 St. Charles Ave., New Orleans 13, La.</td>
</tr>
<tr>
<td>Places directly.</td>
<td></td>
</tr>
<tr>
<td>Places directly.</td>
<td></td>
</tr>
<tr>
<td>TED BATES &amp; CO.</td>
<td>666 Fifth Ave., New York 19, N. Y.</td>
</tr>
<tr>
<td>HUBBELL ADV. AG.</td>
<td>1621 Euclid Ave., Cleve. 15, Ohio</td>
</tr>
<tr>
<td>N. W. AYER &amp; SON, INC.</td>
<td>W. Washington Sq., Phila. 6, Penna.</td>
</tr>
<tr>
<td>FULLER &amp; SMITH &amp; ROSS, INC.</td>
<td>55 Public Sq., Cleveland 13, Ohio</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>LAMBERT &amp; FEASLEY</td>
<td>430 Park Ave., New York 22, N. Y.</td>
</tr>
<tr>
<td>LEO BURNETT, INC.</td>
<td>Prudential Plaza, Chicago 1, Ill.</td>
</tr>
<tr>
<td>VAN HECKER, INC.</td>
<td>59 E. Van Buren St., Chicago 6, Ill.</td>
</tr>
<tr>
<td>KENYON &amp; ECKHARDT, INC.</td>
<td>247 Park Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>HIXON &amp; JORGENSEN, INC.</td>
<td>3540 Wilshire Blvd., Los Angeles 5, Calif.</td>
</tr>
<tr>
<td>GEYER, MOREY, MADDEN &amp; BALLARD, INC.</td>
<td>595 Madison Ave., New York 22, N. Y.</td>
</tr>
<tr>
<td>McCARTY CO.</td>
<td>3576 Wilshire Blvd., Los Angeles 5, Calif.</td>
</tr>
</tbody>
</table>
panies wanted to exploit the growing prevalence of credit card gasoline purchases. Under one national banner, one credit card can serve the motorist as he travels coast to coast. Formerly, a Standard Oil credit card, while honored throughout the Midwest, could not be used at Utah stations in Western states.

Oklahoma’s changeover with Humble’s move to Eno, involved one of the largest and most comprehensive petroleum product campaigns ever launched in Chicago and the Midwest. Media dominance was NL&SB’s objective in planning the campaign. While newspapers and television received the major portion of the budget, which represented the heaviest rate of expenditure in Oklahoma’s history, radio, along with other media including skywriting, were also used.

This campaign is representative of the kinds of media planning that was going on in agencies of other oil companies at the same time.

In the meanwhile, at McCann-Erickson, Chicago, the same kind of a name changeover for Humble’s Carter division was in progress. Although tv was the major medium here, used for the visual advantages required in such a changeover, according to an McC-E media spokesman, radio was used as an important

### 76 major oil companies of the U.S. using national campaigns

<table>
<thead>
<tr>
<th>COMPANY NAME</th>
<th>ADDRESS AND CITY (HEADQUARTERS)</th>
<th>EXECUTIVE IN CHARGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>51. SHELL OIL CO.</td>
<td>50 W. 50th, New York 20, N. Y.</td>
<td>C. F. Marineau</td>
</tr>
<tr>
<td>52. SIGNAL OIL &amp; GAS CO.</td>
<td>1010 Wilshire Blvd., Los Angeles 17, Calif.</td>
<td>E. E. McLin, adv. mgr.</td>
</tr>
<tr>
<td>54. SINCLAIR REFINING CO.</td>
<td>600 Fifth Ave., New York 20, N. Y.</td>
<td>James J. Delaney, adv. mgr.</td>
</tr>
<tr>
<td>55. SKELLY OIL CO.</td>
<td>605 W. 7th St., Kansas City 41, Mo.</td>
<td>Walter W. Lammers, adv. dir.</td>
</tr>
<tr>
<td>56. SMITH OIL &amp; REFINING</td>
<td>1192 Kilborn Ave., Rockford, Ill.</td>
<td>Gordon Smith, adv. dir.</td>
</tr>
<tr>
<td>57. SOCONY MOBIL OIL CO.</td>
<td>150 E. 12 St., New York 17, N. Y.</td>
<td>J. D. Elgin, mgr. adv.</td>
</tr>
<tr>
<td>59. SOUTHLAND CO.</td>
<td>Yazoo City, Miss.</td>
<td>C. W. Else</td>
</tr>
<tr>
<td>61. STANDARD OIL OF CALIFORNIA</td>
<td>225 Bush St., San Francisco</td>
<td>M. A. Mattes, mgr. adv. dept.</td>
</tr>
<tr>
<td>63. STANDARD OIL INC. IN KENTUCKY</td>
<td>Starks Bldg., Louisville 2, Ky.</td>
<td>William Habich, adv. mgr.</td>
</tr>
<tr>
<td>64. STANDARD OIL CO. OF OHIO</td>
<td>Midland Bldg., Cleveland 15, O.</td>
<td>Frank A. Kolb, adv. mgr.</td>
</tr>
<tr>
<td>67. J. D. STREET &amp; CO.</td>
<td>3067 Park Ave., St. Louis 10, Mo.</td>
<td>K. A. Baker, adv mgr</td>
</tr>
<tr>
<td>71. TIDEWATER OIL CO.</td>
<td>4201 Wilshire Blvd., Los Angeles 5</td>
<td>J. J. Leener, nati, adv. mgr.</td>
</tr>
<tr>
<td>72. UNION OIL CO.</td>
<td>Union Oil Center, Los Angeles 17</td>
<td>Jerry Luboviski, mgr. adv.</td>
</tr>
<tr>
<td>73. VALVOLINE OIL CO.</td>
<td>1409 Winchester Ave., Ashland, Ky.</td>
<td>G. W. Sisler, adv. mgr.</td>
</tr>
<tr>
<td>75. WHITE &amp; BAGLEY CO.</td>
<td>100 Foster, Worcester 8, Mass.</td>
<td>M. T. Holland, adv. mgr.</td>
</tr>
<tr>
<td>76. WYNN OIL CO</td>
<td>1151 W. 5th, Azusa, Calif.</td>
<td>Y. T. Beverly Klein, dir. adv.</td>
</tr>
</tbody>
</table>
adjunct.

Since the campaign broke in the springtime, and ran through the summer, radio was especially valuable in Carter's marketing areas; the big vacation center of Denver, northwest to Seattle, Spokane and Portland. It was McCann's feeling that the vast out-of-home vacationing public could be reached very effectively via radio. There were other advantages, too.

The "tonnage" factor was important in covering the vacation area; and to reach others who would be on the road during special holiday times and weekends, special schedules were used on 4 July, Labor Day, and weekends. But generally, to reach residents in Carter's regional area of distribution, heavy traffic times were the base of radio's schedule. Carter concentrated, as did Oklahoma, on the power stations.

During Continental Oil's tenure at Clinton E. Frank thus far, no major marketing changes have occurred, but general advertising conducted for this client has included radio. Continental, or Conoco, uses radio on a 52-week basis in areas where driving is good all year round.

This includes a pretty good share of Conoco's marketing area, which extends from the Mississippi west to Arizona and Utah.

<table>
<thead>
<tr>
<th>ADVERTISING AGENCY</th>
<th>ADDRESS AND CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>KENYON &amp; ECKHARDT, INC.</td>
<td>247 Park Ave., New York 17, N. Y.</td>
</tr>
<tr>
<td>HONIG-COOPER &amp; HARRINGTON</td>
<td>301 Kingsley Dr., Los Angeles 5, Calif.</td>
</tr>
<tr>
<td>BARTON A. STEBBINS, ADV.</td>
<td>3142 Wilshire Blvd., Los Angeles 5, Calif.</td>
</tr>
<tr>
<td>HOWARD H. MONKS &amp; ASSOC., INC.</td>
<td>900 Walnut St., Kansas City 6, Mo.</td>
</tr>
<tr>
<td>COMPTON ADV. INC.</td>
<td>625 Madison Ave., New York 22, N. Y.</td>
</tr>
<tr>
<td>ADAMS &amp; KEYES, INC.</td>
<td>354 E. 54 St., New York 22, N. Y.</td>
</tr>
<tr>
<td>GODWIN ADV. AG.</td>
<td>316 East Pearl St., Jackson 5, Miss.</td>
</tr>
<tr>
<td>BBDO</td>
<td>120 Montgomery St., San Francisco 4, Calif.</td>
</tr>
<tr>
<td>D'ARCY ADV.</td>
<td>Prudential Plaza, Chicago 1, Ill.</td>
</tr>
<tr>
<td>BBDO</td>
<td>805 Peachtree St., N.E., Atlanta 8, Ga.</td>
</tr>
<tr>
<td>McCANN-MARSCHALK</td>
<td>335 Euclid Ave., Cleveland 14, Ohio</td>
</tr>
<tr>
<td>WHITE &amp; SHUFORD</td>
<td>1821 Wyoming St., El Paso, Tex.</td>
</tr>
<tr>
<td>LANDO ADV. AG. INC.</td>
<td>197 Carlton House, Pittsburgh 19, Pa.</td>
</tr>
<tr>
<td>LYNCH &amp; HART ADV. CO.</td>
<td>7730 Garondelet St., St. Louis 3, Mo.</td>
</tr>
<tr>
<td>ERWIN WASEY, RUTHRAUFF &amp; RYAN</td>
<td>3 Penn Center, Phial. 2, Pa.</td>
</tr>
<tr>
<td>BENTON &amp; BOWLES</td>
<td>666, Fifth Ave., New York 19, N. Y.</td>
</tr>
<tr>
<td>FOOTE, CONE &amp; BELDING</td>
<td>900 Wilshire Blvd., Los Angeles 17, Calif.</td>
</tr>
<tr>
<td>GRANT ADV. INC.</td>
<td>1111 Wilshire Blvd., Los Angeles, Calif.</td>
</tr>
<tr>
<td>YOUNG &amp; RUBICAM, INC.</td>
<td>611 Wilshire Blvd., Los Angeles 17, Calif.</td>
</tr>
<tr>
<td>RALPH H. JONES CO.</td>
<td>3100 Carew Tower, Cincinnati 2, Ohio</td>
</tr>
<tr>
<td>LAGO AND WHITEHEAD, INC.</td>
<td>314 So. Topeka St., Wichita 2, Kan.</td>
</tr>
<tr>
<td>NOYES &amp; CO., INC.</td>
<td>1800 Industrial Bank Bldg., Providence 3, R. I.</td>
</tr>
<tr>
<td>ERWIN WASEY, RUTHRAUFF &amp; RYAN</td>
<td>5045 Wilshire Blvd, Los Angeles, Calif.</td>
</tr>
</tbody>
</table>
3. CLIENTS DETAIL MEANS FOR RADIO’S PUSH TOWARD MORE REVENUE

Advertisers say radio’s breakthrough into more gas and oil billings and to bigger schedules will come when the medium matches marketing needs more precisely.

In the Midwest, a major factor among independent oil companies, is Clark Oil & Refining, headquartered in Milwaukee. Clark, distributing in the prominent midwest markets (Minneapolis, Chicago, Detroit, St. Louis, Kansas City, and Milwaukee) used a Chicago agency, Tatham-Laird, until an agency shift reported in mid-January. (No new agency has been appointed at press time.)

The Clark advertising budget is almost 100% radio, and, like the giant national brands, Clark buys Laird’s approach to Clark commercials has been one of unique humor, and for the past three years Clark has consistently won national awards for commercial excellence. But, the commercials emphasize Clark’s stock-in-trade—just one grade of gasoline, a high octane, priced midway between the regular and ethyl brands of the nationals.

D-X Sunray gasoline, out of Pottsville, Woodbury, Kansas City, handles its radio placement on a direct distributor basis, with budgets generally allocated according to distribution weight in each market.

Most of Clark’s radio is bought direct through its own advertising department. Creatively, Tatham-Moore-Whirley, the agency, has used...
gas and oil advertising seems rather odd in view of Leo Burnett's consistently unique approach to media.

National market patterns

Pressure to develop has been extraordinarily heavy in the past two years. Eighteen major companies spent about $222 million on marketing alone in 1961, three quarters of it to add new stations or improve old ones. This was 13% above 1960—in a year when average marketing expenditures for all industry was 2% below the previous year, according to the U. S. Department of Commerce.

Having secured bases, the gas giants now are ready to launch their offensive. Forcing them to this is the immense productive capacity of the new Middle East and Libyan oilfields, and the insatiable thirst of U. S. refineries. (The majors last year refined many billion gallons more than could be sold at stabilized prices.)

Though the companies traditionally dislike retailing—ever since the chainstore-tax headache of the 20s, which led to the franchise system—each group has been pushed farther into the market.

So-called integrated companies which produce, refine, transport and market do not tailor one operation to the other. The refining arm, for example, will "crack" all the crude it can get, because refineries work most efficiently at maximum throughput. The refinery then will pare its middlemens prices and force its own retail arm into competition with cut-rate dealers and jobbers who themselves have been supplied—at rebate—by the same refinery.

Despite protest from both the marketers and the crude producers, the refineries have run far ahead of demand. By the end of 1960, stocks of crude oil were at a 13-year low; the inventory was only 4.7% higher than in 1947, although production was 54% higher.

So much product had been cracked that even the major companies were forced to admit that stocks ran 57 million barrels more than was desirable.

Part of the excess run came from "standby" plant whose construction was encouraged by accelerated tax depreciation. Conservation authorities charged that the additional, emergency capacity was being misemployed "to flood the market with gasoline." Because of this oversupply—drawn from crude stockpiles—the number of "producing days" on most oilfields had to be severely curtailed.

At the start of 1961, there was hope that refineries would play a more balanced part within the industry. But contrary to usual seasonal practice, runs were increased in January, February and March, and in the next three months ran 350,000 barrels daily above demand.

The inevitable result was a flare of price-cuts in market after market. Los Angeles was briefly the center of a war which slashed motorists' prices by eight cents per gallon: in Chicago, hundreds of private branders were distributing at three to five cents below Shell's price, and 15% of the major companies were also selling at one to five cents below Shell.

The paradox was crystallized by Ernest O. Thompson, chairman of the Texas Railroad Commission (which despite its title, is an oil-regulatory body). Thompson said: "It is the industry itself which refines more oil than can be sold. Why the industry does this is beyond my ken."

This situation makes a little more sense, however, when viewed from the 21st floor of Rockefeller Plaza in New York, where Standard Oil (New Jersey) has its headquarters. Standard has spent a lifetime living down the reputation earned by its founder, but The Jersey Co. still believes that the best way to sell oil is firstly to get it out of the ground—the more barrels refined, the more pressure on the retailing arm, the more sales.

(John D. Rockefeller carried the...
squeeze-play a little too far. His example was greatly responsible for ensuring passage of the Sherman Act, of which—with symmetry all too rare in human affairs—he became an early and celebrated victim.

And it was the disruption of Rockefeller’s empire into separate suzerainties which set the pattern of oil marketing that continued almost unchanged into this decade.

Standard broke up into half a dozen separate companies, each with its own stockholders and its own profit-and-loss worries, (though SO N.J. continued as stockholder in some, as a developer of specialized services—research, public relations—and as an invaluable low-interest bankroller for its associates). Each Standard company had its own territory—SO Indiana, SO California—and exclusive right to the Standard, SO or Esso name within its own bailiwick.

At the breakup in 1911, the Jersey Company’s fortunes were repaired by Walter Teagle, an industrial genius who, at the birth of the auto age, bought a young Texas refiner for Jersey and on Humble Oil & Refining’s capacity built up, within 15 years, a complex greater than the original group.

Exactly 50 years later it was Humble which became the new marketing arm for all of Jersey’s domestic operations.

There’s a simple reason. Jersey has outgrown its original boundaries and wants to invade the territory of its brother, Standard of Indiana, as well as stretch outward in other directions. But Jersey can’t use its ESSO name in conflict with SO Indiana, and compromises meantime with selling, in the west, under the newly-minted ENCO label (an acronym based on Humble’s claim to be the greatest energy company in the world). Since the aim is nationwide distribution, this stopgap won’t serve: either ESSO must disappear, or HUMBLE take the place of both as the national brand-name.

Meantime, Standard of Indiana is feeling its own pinch, and looking eastward at Jersey territory as well as west to the Pacific Coast. Same problem, and a similar solution. SO

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The top 51 integrated oil companies which

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of branded retail outlets</th>
<th>Main marketing area (no. of states)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AMERICAN OIL</td>
<td>34,351</td>
<td>46</td>
</tr>
<tr>
<td>sub. of Standard (Ind)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>subs: American (Tex), Braun, Murphy Miles, True’s</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. AMERICAN PETROFINA</td>
<td>2,003</td>
<td>Central West (13)</td>
</tr>
<tr>
<td>subs: Colonial Oil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. ASHLAND</td>
<td>3,400</td>
<td>East No.-central (12)</td>
</tr>
<tr>
<td>subs: R. J. Brown, Louisville Ref., Valvoline Oil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. ATLANTIC</td>
<td>8,500</td>
<td>N.E., Middle &amp; So. Atlantic (17)</td>
</tr>
<tr>
<td>subs: Griffith-Consumers Orr, Major, Cundiff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. CALIFORNIA OIL (EAST)</td>
<td>2,471</td>
<td>N.E., Middle &amp; So. Atlantic (13)</td>
</tr>
<tr>
<td>sub. of SO Calif.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. CALIFORNIA OIL (WEST)</td>
<td>2,000</td>
<td>Mountain &amp; West No.-central (9)</td>
</tr>
<tr>
<td>sub. of SO Calif.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. CARTER OIL</td>
<td>1,170</td>
<td>West No.-central &amp; Mountain (13)</td>
</tr>
<tr>
<td>sub of Humble for central region.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. CITIES SERVICE</td>
<td>16,183</td>
<td>40</td>
</tr>
<tr>
<td>9. CHAMPLIN</td>
<td>1,210</td>
<td>West No.-central (11)</td>
</tr>
<tr>
<td>10. CLARK</td>
<td>535</td>
<td>East &amp; West No.-central (9)</td>
</tr>
<tr>
<td>11. CONSUMERS COOP.</td>
<td>725</td>
<td>West No.-central</td>
</tr>
<tr>
<td>sub. Coop. Ref. Assoc.</td>
<td></td>
<td>East S. &amp; No.-central (1)</td>
</tr>
<tr>
<td>12. CONTINENTAL OIL</td>
<td>8,248</td>
<td>Mountain &amp; W-central</td>
</tr>
<tr>
<td>subs: Coastal, Kayo, Malko, Oco, Westcott, Western Oil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. COSDEN</td>
<td>750</td>
<td>New Mex., Tex., Okla. (3)</td>
</tr>
<tr>
<td>sub. of W. R. Grace &amp; Co.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>subs: Col-Tex Ref., Spencer.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. CROWN CENTRAL</td>
<td>2,000</td>
<td>Middle &amp; So. Atlantic (1)</td>
</tr>
<tr>
<td>15. DX SUNRAY</td>
<td>6,100</td>
<td>West No.-central</td>
</tr>
<tr>
<td>sub. of Sunray Mid-continent subs: Gaffill DX</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. DERBY REFINING</td>
<td>550</td>
<td>West No.-central (6)</td>
</tr>
<tr>
<td>sub. of Colorado Gas &amp; Oil</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


2 PRODUCT KEY: I... integrated company: production, refining, marketing. RM... refiner & marketer, non-
<table>
<thead>
<tr>
<th>Gross sales ($000)</th>
<th>Product key&lt;sup&gt;2&lt;/sup&gt;</th>
<th>Brand names&lt;sup&gt;3&lt;/sup&gt; (R—regular; P—premium; T—super premium)</th>
</tr>
</thead>
<tbody>
<tr>
<td>73,829</td>
<td>I, G, F, LPG</td>
<td>American (r) / American Supreme (t) (GASOLINES)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Amolube / American / Permalube / Super Permalube (MOTOR OILS)</td>
</tr>
<tr>
<td>303,763</td>
<td>I, G, F, LPG</td>
<td>Fina (r) / Fina Supreme (p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fina Shield / Fina HD Premium / Fina 10W-30 Special</td>
</tr>
<tr>
<td>561,205</td>
<td>I, Gb, Fb, LPG</td>
<td>Atlantic (r) / Imperial (p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Capitol / Atlantic / Atlantic Aviation / Atlantic Premium</td>
</tr>
<tr>
<td>86,208</td>
<td>I, G, F, LPG</td>
<td>RPM Supreme / Zerolene / Monogram / RPM Delo / RPM</td>
</tr>
<tr>
<td>86,930</td>
<td>I, G. F.</td>
<td>As above</td>
</tr>
<tr>
<td>789,000</td>
<td>I, Gb, Fwb</td>
<td>Carter (r) / Carter Extra (p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Enco (r) / Enco Extra (p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Powerlube / Carter / Carter Extra / Carter Uniflo / Humble Uniflo</td>
</tr>
<tr>
<td>980,633</td>
<td>I, G. F.</td>
<td>Milemaster (r) / Super 5-D (p) / 100 Plus (t)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blue Club / Trojan / Koolmotor HD / Koolmotor 5-D</td>
</tr>
<tr>
<td>86,208</td>
<td>I, G, F, LPG</td>
<td>Champlin (r) / Champlin Deluxe (p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Champlin / Champlin Hi-V-1 / Champlin Deluxe / Champlin Deluxe MG</td>
</tr>
<tr>
<td>86,930</td>
<td>I, G. F.</td>
<td>Clark Super 100</td>
</tr>
<tr>
<td>463,769</td>
<td>Trans. R-M; Gb, Fb, LPG</td>
<td>D Lubricating (r) / DX Boron (p) (GASOLINES)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DX Power / DX iDamond / HD / DX Extra HD / DX Boron / Ultra Special (MOTOR OILS)</td>
</tr>
<tr>
<td>46,293</td>
<td>I, G. F.</td>
<td>Derby (r and p)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Derby Triumph / Derby Flex-Lube</td>
</tr>
</tbody>
</table>

<sup>2</sup> Product key: I—Intermediate; R—refined; G—gasoline; F—fuel; LPG—liquefied petroleum gas.
<sup>3</sup> Brand names: R—regular; P—premium; T—super premium.

**Sources:** American Petroleum Institute; National Petroleum News; Bureau of Census; Chase Manhattan Bank; Survey of Current Business. (1961)

*Continued on next page*
Indiana reorganized its marketing division into the American Oil Co.; announced national plans under the banner "all American." (And with an eye to a quiet legal future, bought in several minor oil companies around the country which also shared the "American" title.)

West of the Rockies it was much the same story. Fratricide was in the air, as Standard of California bought and merged with (among others) the California Co. of New Orleans, the California Co. of Perth Amboy, Standard of Texas, Salt Lake Refining and Standard of Kentucky. Its march to the east would also involve name-dropping, this time in favor of SoCal's "Chevron."

Said ad manager Stanley Mattes of Standard of California: "Of course we're going national, in time. Our purchase of SO Kentucky is part of that. And our marketing and advertising goal for 1962 is firstly to secure uniform brand-naming in all our territories."

The need for Lebensraum is not confined to the Standard family. Phillips Petroleum is marching north, bringing $17 million dollars for refurbishing its service stations.

Continental Oil (Del.) is trying to buy its way into California, while Tenneco, a brand-new company, is in 22 states less than one year after its creation by the Tennessee Gas Transmission Co. (of Houston).

Tidewater is 5,000 miles away from its California home, having bought 30 east coast distributors in the past four years, concentrating on Virginia and North Carolina, with S.C. next on the list.

(Tidewater felt the pent-up pressure of oil so much that it bought distrbs at prices which rocked the competition; it borrowed $200 million in five years to finance market expansion; invested about $20 million annually in new outlets, and passed several dividends on common stock.)

The prelude to 1962 included over 500 acquisitions and mergers in seven years, about half by less than 50 companies. The build-up became intense by 1959, when in a nine-month period, 49 companies made 51 acquisitions (compared with 28

### The top 51 integrated oil companies based on number of branded retail outlets:

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of branded retail outlets</th>
<th>Main marketing area (no. of stations)</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. EDDY REFINING</td>
<td>500</td>
<td>Texas (1)</td>
</tr>
<tr>
<td>18. EL PASO GAS</td>
<td>571</td>
<td>Mountain (5)</td>
</tr>
<tr>
<td>19. ELK REFINING</td>
<td>600</td>
<td>So. Atlantic (5)</td>
</tr>
<tr>
<td>20. ESSO STANDARD</td>
<td>24,018</td>
<td>N.E., Middle &amp; So. Atlantic (19)</td>
</tr>
<tr>
<td>21. FRONTIER REFINING</td>
<td>600</td>
<td>Mountain &amp; W.-No.-central (17)</td>
</tr>
<tr>
<td>22. GULF OIL</td>
<td>33,970</td>
<td>38</td>
</tr>
<tr>
<td>23. HUMBLE OIL &amp; REF.</td>
<td>3,401</td>
<td>Mountain &amp; W. So.-central (6)</td>
</tr>
<tr>
<td>24. KERR-McGEE</td>
<td>1,133</td>
<td>E. &amp; W.-central (17)</td>
</tr>
<tr>
<td>25. LEONARD REFINING</td>
<td>550</td>
<td>Illinois (1)</td>
</tr>
<tr>
<td>26. LION OIL</td>
<td>2,200</td>
<td>E. &amp; W. So.-central (9)</td>
</tr>
<tr>
<td>27. MOBIL OIL</td>
<td>30,022</td>
<td>45</td>
</tr>
<tr>
<td>29. OHIO OIL</td>
<td>3,009</td>
<td>E. No.-central (6)</td>
</tr>
<tr>
<td>30. OKLAHOMA-PATE</td>
<td>651</td>
<td>E. No.-central (6)</td>
</tr>
<tr>
<td>31. PHILLIPS</td>
<td>2,357</td>
<td>38</td>
</tr>
<tr>
<td>32. PREMIER OIL REF.</td>
<td>600</td>
<td>West. So.-central (3)</td>
</tr>
<tr>
<td>33. PURE OIL</td>
<td>15,979</td>
<td>South Atlantic &amp; E.-central (24)</td>
</tr>
</tbody>
</table>
Produce, transport, refine and market consumer branded lines

<table>
<thead>
<tr>
<th>Gross sales ($000)</th>
<th>Product key</th>
<th>Brand names$^3$ (R—regular; P—premium; T—super premium)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, Gu</td>
<td></td>
<td>Eddy (r) / Eddy Ethyl (r) / Eddy Premium (p) / Eddy 100 Plus (t)</td>
</tr>
<tr>
<td>R-M, G. F.</td>
<td></td>
<td>Keystone (r) / Keystone Super Premium (p) Strata / Red Top / Elk</td>
</tr>
<tr>
<td>I, G, F, LPG</td>
<td></td>
<td>Esso (r) / Esso Extra (p) / Golden Esso Extra (t)</td>
</tr>
<tr>
<td>I, G, Fb, LPG</td>
<td></td>
<td>Frontier Bronze (r) / Frontier Platinum Beeline (r &amp; p) Econolube / Ultralube / Stratolube S-3</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>Good Gulf (r) / Gulf Super No-Nox (p) / Gulf Crest (t) / Gulftane Gulf Supreme / Gulflube / Gulfprome / Gulfprome Select</td>
</tr>
<tr>
<td>I, G, F, LPG</td>
<td></td>
<td>Humble (r) / Esso Extra (p) / Golden Esso Extra (t) / Enco / Enco Extra (p) 997 / Esso Extra / Unilfo</td>
</tr>
<tr>
<td>I, G, Fw, LPG</td>
<td></td>
<td>Deep Rock (r &amp; p) Deep Rock / Valu Lube / DR Prize / DR HD / DR Special HD</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>X-Tane (r) / Super X-Tane (p) Leonard Thrift / Leonard Safe-T-Lube / Leonard Super Lube</td>
</tr>
<tr>
<td>I, G, F, LPG</td>
<td></td>
<td>Lion (r &amp; p) Tiger / Naturalube / N.HD / N.DHD / N.Super HD / N.Multi Temp</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>Mobilgas (r) / Mobilgas Special (p) Lubrite / Mobiloil / Mobiloil Special</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>Spur / Royal Royal Regular / Royalube HD / Royalube Supreme / Reliable / Durable</td>
</tr>
<tr>
<td>I, Gb, Gwu, Fwu, Fb, LPG</td>
<td></td>
<td>Golden Spur Marathon Milemaker (r) / Super M (p) Multipower / Marathon Endurance / Mara. VEP / Mara. VEP S3</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>Enco (r) / Enco Extra (p) Perfect Lube / Enco / Enco Extra / Unilfo</td>
</tr>
<tr>
<td>I, G, F, LPG</td>
<td></td>
<td>Sixty-Six (r) / Flite-Fuel (p) / Unique (t) Unique / Sixty-Six / Trop-Artic</td>
</tr>
<tr>
<td>I, G, F</td>
<td></td>
<td>Premier (r &amp; p) Premier / Premier Premium / Premier HD</td>
</tr>
<tr>
<td>M, G, F, LPG</td>
<td></td>
<td>Firebird (r) / Firebird Super (p) Guardian / Puritan / Purol HD / Super Duty Purelube / Hi-HP Purelube</td>
</tr>
</tbody>
</table>

Continued on next page
buys in 1951). About 60% of these were market outlets.
Buying continued unabated throughout 1960, but last year was mainly one of digestion, as the new companies were fitted into the reorganized, streamlined marketing divisions created in 1961.

Many agency shifts
Hand in hand with these preparations went the revision of some long-established advertising policies—reflected in upheavals on Madison Avenue. A dozen important accounts changed over: Shell broke with JWT after 20 years; Mobil ended an 18-year liaison and took its $12 million to Ted Bates; Texaco left Cunningham & Walsh after 26 years to join Benton & Bowles, while Cities Service, American Oil, Standard of N.J., Union, Continental, Gulf and Standard of Indiana also found fresh ad directions, in whole or part.

Few would deny that, even apart from the marketing problems of the 60s, most accounts could use a fresh approach. One reason is that oil is not oriented toward advertising; out of 25 companies recently surveyed, none had a chief executive who'd come up through advertising (though several had sales and/or marketing experience.)
The entire industry budget of $120 million is less than, say, Procter & Gamble's, yet 14 of the top 50 U.S. corporations are oil companies. And in Fortune's 1961 directory of the 500 leading industrial groups, two oil companies were in the top 10 for return on sales. (Amerada Petroleum led the entire United States with a gushing 26.9%, return, compared with an all-industry average of 4.4%.)

Low ad appropriations
But good fortune isn't reflected in ad appropriations. Standard NJ spends only 0.3% of sales; SO Indiana, 1%; Shell, 0.9%; Texaco, 0.5% and Gulf, 0.3%. (Other industry averages: hardware, 4%; tobacco, 5.36; drugs, 10.40; soaps, 8.21; cosmetics, 13.81%).
Some improvement can be expected this year. Though budgets aren't quoted, most oil executives

### The top 51 integrated oil companies which

<table>
<thead>
<tr>
<th>Company</th>
<th>No. of branded retail outlets</th>
<th>Main marketing area (no. of sub.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>34. QUAKER STATE</td>
<td>715</td>
<td>E. No.-central (4)</td>
</tr>
<tr>
<td>subs: Quaker of Calif., Quaker of Canada</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35. RICHFIELD OIL CORP.</td>
<td>4,600</td>
<td>Pacific &amp; Mountain (6)</td>
</tr>
<tr>
<td>36. SEASIDE OIL</td>
<td>515</td>
<td>Pacific (4)</td>
</tr>
<tr>
<td>sub. of Tidewater</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37. SHAMROCK OIL &amp; GAS</td>
<td>706</td>
<td>Mountain &amp; W. central (8)</td>
</tr>
<tr>
<td>subs: Regal Pet., Western Hywy. Oil.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38. SHELL OIL</td>
<td>23,000</td>
<td>42</td>
</tr>
<tr>
<td>39. SIGNAL OIL &amp; GAS</td>
<td>788</td>
<td>Pacific &amp; Mountain (5)</td>
</tr>
<tr>
<td>subs: Regal Pet., Western Hywy. Oil.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40. SINCLAIR OIL</td>
<td>29,000</td>
<td>38</td>
</tr>
<tr>
<td>41. SKELLY OIL</td>
<td>3,841</td>
<td>W.-central, Mountain, E. No.-central (18)</td>
</tr>
<tr>
<td>42. STANDARD OF CALIF. (WESTERN)</td>
<td>8,228</td>
<td>Pacific &amp; Mountain (8)</td>
</tr>
<tr>
<td>sub. of Standard of Calif.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43. STANDARD OF OHIO</td>
<td>4,300</td>
<td>Ohio (1)</td>
</tr>
<tr>
<td>subs: Fleet-Wing, Canfield, Sohio.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44. STANDARD OF TEXAS</td>
<td>867</td>
<td>Arizona, Texas (2)</td>
</tr>
<tr>
<td>sub. of Standard of Calif.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45. SUN OIL</td>
<td>8,700</td>
<td>N.E., middle &amp; So. Atlant &amp; E. No.-central (24)</td>
</tr>
<tr>
<td>46. TENNECO OIL</td>
<td>832</td>
<td>Mountain, So. Atlantic, E. &amp; W.-central (20)</td>
</tr>
<tr>
<td>47. TEXACO INC.</td>
<td>40,000</td>
<td>51</td>
</tr>
<tr>
<td>subs: Paragon Oil, Texaco Canada.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48. TIDEWATER OIL</td>
<td>9,371</td>
<td>N.E., middle &amp; So. Atlant &amp; Mountain &amp; Pacific (23)</td>
</tr>
<tr>
<td>subs: Seaside Oil.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49. TIME OIL</td>
<td>500</td>
<td>Pacific &amp; Mountain (6)</td>
</tr>
<tr>
<td>sub. of US Oil &amp; Ref.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50. UNION OF CALIF.</td>
<td>4,244</td>
<td>Pacific &amp; Mountain (13)</td>
</tr>
<tr>
<td>sub. of Westway Petrol.</td>
<td></td>
<td></td>
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<tr>
<td>51. WILSHIRE OF CALIF.</td>
<td>729</td>
<td>Mountain &amp; Pacific (3)</td>
</tr>
<tr>
<td>sub. of Gulf Oil.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross sales</td>
<td>Product key</td>
<td>Brand names</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>($000)</td>
<td>(R—regular; P—premium; T—super premium)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I, Gb, Fw</td>
<td>Sterling / Sterling Super Blend</td>
</tr>
<tr>
<td></td>
<td>I, Gw, Fw, LPG</td>
<td>Richfield Hi-Octane (r) / Super Premium Richfield (p)</td>
</tr>
<tr>
<td>288,960</td>
<td>Trans. R-M; Gw, Fw</td>
<td>Seaside (r) / Seaside Special Ethyl (p) / Seaside Premium Ethyl 100 Octane (t)</td>
</tr>
<tr>
<td></td>
<td>I, Gb, LPG</td>
<td>Trailmaster (r) / Cloudmaster (p)</td>
</tr>
<tr>
<td>1,827,832</td>
<td>I, G, F, LPG</td>
<td>Shell (r) / Super Shell (p)</td>
</tr>
<tr>
<td>305,559</td>
<td>M, Gb, Fb</td>
<td>Regal / Norwalk / Hancock / Starfire</td>
</tr>
<tr>
<td></td>
<td>Trans. R-M; Gb, F</td>
<td>Sinclair H-C (r) / Sinclair Power-X (p)</td>
</tr>
<tr>
<td>1,222,384</td>
<td>Prod. R-M; G, F, LPG</td>
<td>Skelly (r) / Skelly Supreme (p) / Powermax (t)</td>
</tr>
<tr>
<td>254,926</td>
<td>L, Gb, Gwu, Fwb, LPG</td>
<td>Chevron (r) / Chevron Supreme (p) / Chevron Custom Supreme (t)</td>
</tr>
<tr>
<td>1,922,475</td>
<td>I, Gb, Fb, LPG</td>
<td>Crown (r) / Crown Extra (p) / Super Crown Extra (t)</td>
</tr>
<tr>
<td>371,677</td>
<td>I, Gb, Fw, LPG</td>
<td>Chevron (r) / Chevron Supreme (p) / Chevron Custom Supreme (p)</td>
</tr>
<tr>
<td></td>
<td>I, G, F, LPG</td>
<td>Blue Sunoco 200-X (r) / Blue Sunoco (p, 5 grades)</td>
</tr>
<tr>
<td>749,767</td>
<td>I, G, F, LPG</td>
<td>Tenneco (r &amp; p) / Bay (r &amp; p)</td>
</tr>
<tr>
<td>3,140,805</td>
<td>I, G, F</td>
<td>Texaco Fire Chief (r) / Texaco Sky Chief / Supreme</td>
</tr>
<tr>
<td>583,150</td>
<td>I, G, F, LPG</td>
<td>Flying A (r) / Flying A A 100+ (p) / Flying A Super Extra (p)</td>
</tr>
<tr>
<td></td>
<td>R-M; G, F</td>
<td>Time (r &amp; p) / Time Platinum (t)</td>
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<td>532,535</td>
<td>I, Gb, F</td>
<td>7600 (r) / Royal 76 (p)</td>
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*SPONSOR* • U. S. RADIO SECTION • 29 JANUARY 1962
polls by U.S. Radio admit that purse strings are being loosened in 1962. "We ploughed over $11 million into domestic marketing last year," said one. "Do you think we're not going to back that up in our advertising?"

There's big news in oil and good news for radio from the west coast, where Wynn Oil in December reported its 1962 budget would exceed that of 1961 by 25%, and that it would spend $1.7 million this year, with network radio as a key buy. Radio buys, as reported by T. Beverly Keim, director of advertising, will include news programs on ABC and CBS through Erwin, Wasey, Ruthrauff & Ryan, Los Angeles. Wynn headquarters in nearby Azusa.

Keim, commenting on his network radio plans, says "Net radio affords one of the most economic and effective media buys in today's market, providing, of course, the use of the medium is properly applied."

Radio gets 35% of Wynn's budget, with TV—mainly network—60% and trade publications about 5%. Promoting gas and oil additives, the company in local market radio prefers alternate-week flights; in network, 6- or 13-week cycles "for budgetary reasons." Although the product line has 17 items, "we are concentrating on two or three main line products plus endeavoring to identify retail outlets through our Bullseye trademark display rack," says Keim.

Why radio? It affords us frequency and continuity with a relatively low budget; provides flexibility for commercial messages without heavy production cost limitations. Network radio is highly merchandisable to our dealers (in all 50 states), distributors, salesmen and dealers as local advertising support, even though it is a national buy with the resulting economies."

He detailed one of the oil industry's biggest marketing problems: "It seems they (other oil companies) share with us the problem of price-froofooballing through chains and discount houses."

Radio is also slated as a key medium for Rayco and its TBA (tires, batteries, accessories) line this year subsequent to its purchase a year ago by B. F. Goodrich. TBA items are being introduced into some of the Rayco installations across the country. Peak activity will take place in the second and third quarters—coincident with heavier travel and vacation times—with radio's pattern a schedule of minute announcements in selected areas of up to 100 commercial per week frequency.

These budgets represent expansions. Another advertiser who reports his radio budget is "growing" is Jack E. Osman, manager of advertising and sales promotion for Pennzoil South Penn. Oil Co., Oil City, Pa. (through Fuller & Smith & Ross, Cleveland).

Radio currently gets some 10% of a total media appropriation which allots magazines about 85% and newspaper and TV about 5%. Why is radio growing?

Osman says simply: "Because it produces results." Here's what radio "does best" for him and his company: "gives concentrated regional market coverage when necessary; offers the proper audience, particularly with car radios; has instant, immediate flexibility."

Pennzoil, in his view, is an independent marketer "different from the majors (Shell, Gulf, Texaco, etc.) who have "captive outlets or service stations. His company operates in 48 states with 60,000 dealers in marketing motor oil, motor fuels and lubricants. He, in using radio, prefers five-minute programs and 60-second commercials on a year-round basis.

Pennzoil in Los Angeles with 20% in radio, reports growing appropriations (up 10% from a year ago) because it has produced outstanding results. These are the words of Fred L. Williams, advertising and sales promotion manager. He thinks radio "best" does these things: Radio "news provides prestige, is believable with a good newscaster convincing listeners and the five-minute format providing a good close on 'How to buy and where'."

Client and agency men answering U.S. Radio's questionnaire traced some revealing patterns. Excerpts from among them:

California Oil Co., western division, uses radio year-around with seasonal emphasis in spring and summer. Radio gets 11% of the total ad budget and a growing share even though it's less than amounts allocated to newspapers, TV and outdoor.

Why is the budget for radio growing? "Because of its increasing effectiveness," says M. J. Merton, sales development manager, who explains radio is used to sell gas, oil, TBA and to promote service stations. Agency is White & Shuford, Denver, with Stanley Shuford as account supervisor.

Richfield Oil Corp. of New York, reports Ben N. Pollak, advertising and sales promotion manager, allocates radio through its cooperative advertising program for Richfield distributors.

He says: "In 1960, 57% of our total budget for consumer advertising was spent in outdoor, 38% in co-op and 5% in other media. We market exclusively through independent distributors, and under our co-op program the selection of media is local and at the initiative and option of the local independent distributor, subject to our approval. Our distributors spend 60% of co-op allotments for radio, 5% for TV, 28% for newspapers and 7% for other media. The conclusions from these data are obvious."

Thus six in 10 co-op dollars—management approval—are placed in radio at the option of the local distributor.

Richfield markets regionally in 15 states and among 2,000 dealers on the eastern seaboard. Agency is Geyer, Morey, Madden & Ballard, New York, with David Wasko as account supervisor.

Derby Refining Co. puts 90% of its media budget into radio, reports Preston Huston, president of Associated Advertising Agency in Wichita, which services this account.

Why this amount to radio? Because "We can penetrate our area better on radio; we need to be dominant in one medium, and can't compete with the major companies in TV." He and his client choose announcements and participations, usually minutes, and are on the air a minimum of half of the year with at least 18 announcements per station per week, with buying grouped by seasons.

Douglas Oil Co. invests about one-third of its ad budget in radio, with a growing radio budget attributable to "a company-wide expansion program in retail marketing requiring increased dealer support."
This is reported by Claude R. Miller of Miller-Morse agency in Fullerton, Calif., who says he and the client prefer minute announcements during traffic times adjacent to news and sports shows and a year-round basis. Douglas markets gasoline with 300 dealers in California, Nevada and Oregon, and considers its biggest current problem “the price of gasoline!”

Bardahl International Oil Co., Seattle, puts 15% of its ad money into radio—more than for newspapers, less than for tv and magazines, reports James W. Phillips, advertising and sales manager.

Its additive oils are advertised in radio, as a back-stop to tv, in five- and 15-minute news and sports shows and with minute announcements, usually in month-long saturations in peak-drive times. Bardahl’s goal: to establish the concept of the “world’s number one seller.”

Phillips lists radio’s five “best jobs” done for his company: “Reminds radio listening motorists of the problem in their car; of Bardahl when they are in a position to buy; gives us the impact in major markets not available budget-wise in tv; inexpensively in lesser markets where there is no tv; allows us to select our audience, motorists at traffic times and men with sports shows.”

He also has a list of the jobs radio should do and does not now do for oil companies and their products:

“Slant more programing toward adults and particularly during driving times; screen commercials to eliminate shoddy or unreliable products; realize motorists in cars are the big audience and program to them with some educational features; stress believability and authenticity of products, not teen-age gimmick approaches via corn-ball disk jockeys.”

Sinclair Refining Co., through Geyer, Morey, Madden & Ballard, New York, puts 15% of its budget into radio, 70% to tv and 15% to miscellaneous. So reports James J. Delaney, advertising manager directing efforts on behalf of 25,000 dealers in 36 states.

Radio is used to push gasoline, motor and fuel oil in a program of “continued maintenance of the basic umbrella of coverage to keep the company name before the public.”

Radio preferences are—in this order—national network, national spot and local radio with announcements of five to 20 seconds in length on a year-round basis.

The things radio does best for Sinclair: “keeps the name alive; addresses drivers in their cars; gives wide coverage at low cost; offers low production cost for commercials; has multi-daily exposure.” William L. Wernicke, agency v.p., is account supervisor.

Frontier Refining Co., marketing in 21 states with 800 dealers for its gas, motor oil and diesel fuel, places 20% of its ad appropriation in radio, with newspaper getting 60%, tv, 10%, and direct mail, 10%.

Richard Skinner, advertising manager, says “We are using more radio than before because we are marketing in a larger area.” He prefers 30- and 60-second announcements in what he terms “saturation crash campaigns.” Radio’s biggest advantages, in his view: coverage of sparse population areas, offers creation of good will, tells people where they can get the products and from whom they are going to buy. Jack McCrea is account executive at Tool & Armstrong in Denver.

Classic in the radio annals of oil company usage is Mars Oil Co. of St. Louis, a 100% radio advertiser with the budget—about $60,000 annually—placed on a single local radio station, WIL St. Louis.

Mars, a retail marketing subsidiary transportation company, sells its private brands throughout 75 company-owned and operated service stations, 15 in the St. Louis area. Concentrating its limited ad budget, Mars slots around-the-clock commercials seven days a week at the rate of about 20 announcements per day.

Spot, a favorite with both the majors and minors in oil, has a popularity feature of special appeal: merchandising.

Extending the sales power regionally and locally with merchandising is a plus which oils look for, reports Anne Owen, sales development manager of the Robert Eastman Co. station representatives.

She points to KTHT Houston, which accompanied a Tenneco commercial schedule with merchandising and promotion tied in with the opening of the first Tenneco retail outlets in that market; and to another promotion at WORC Worcester where a contest encouraged dealer cooperation with Tidewater Oil.

With many a crack in the oilmen’s conservative facade, radio stands an improved chance to increase its share of oil’s total ad dollars. Chances are good—if radio rustles and keeps on rustling.

The new media thinking might produce some bizarre results—Shell’s plunge into print, and the Megatane story developed by Bates for Mobil, have raised some eyebrows—but at least it’s an assurance that oil is open to suggestion.

And even Shell’s print orgy could have some useful broadcast result. Jack Openshaw, who supervises Cal- tex ads in worldwide markets, comments that “Shell has done everyone a hell of a service by starting them thinking about whether it’s such a good idea to spread your ads around in all media. Can Shell go into one top medium and hit it so hard it gives the impression of dominating the medium—and the market?”

Shell and newspapers

This would require hitting all media in turn. Shell hasn’t yet finalized its plans for 1962; though it was shopping for tv availabilities at the end of last year, the company openly concedes the idea that “Shell will probably continue to be the largest oil-company user of newspapers.”

Mobil also rejected the “all over” theory, although not quite so spectacularly. The Bates agency, which made its own study of the petroleum industry before Mobil came its way, found most media programs were “cut up in bits and pieces.” Bates’ recommendation, as explained by account exec Herbert Drake: “Because Mobil had fewer ad dollars to spend we decided to pick the most efficient—newspapers and tv.” (Tv gets 80% of the budget).

This is an oversimplification since Mobil is able to use tv so extensively (31 participations last fall) only because of a favorable position in territory, and an absence of brand-name complications.

Mobil is the third largest distributor in terms of states covered (45).

(Continued on page 40)
WSUN radio

Reaches the entire Suncoast of Florida where $154,917,000.00* was spent on Gas and Oil in 1960!

You reach 1,187,100** permanent residents and over a half million tourists with “Florida's Clear Signal Station” . . . WSUN Radio 62! Proof of this dominance is found in Nielsen's*** accredited circulation in 29 counties—more than any other station on Florida's West Coast.

*Survey of Buying Power 5-10-61
**Florida U. Estimate 7-1-61
***NCS-2

Florida’s Clear Signal Station

WSUN 5 KW 620 KC
TAMPA - ST. PETERSBURG
National Representative: Venard, Rintoul & McConnell
Southeastern Representative: James S. Ayers

(Continued from page 12)
paign for the medium as a whole). Some examples follow:
Lack of community identification can be one of radio's worst faults, according to Grey agency account executive R. David Kimble. But properly cultivated, a station can become indispensable to its community, replies Harold Fair, broadcast v.p. at Bozell & Jacobs, also New York.

“Hit hard on local news, reports of local activities,” Fair urges. “These aren't necessarily audience killers if they're handled properly. A station should have roots in its own community.”

THE CLIENT VIEW
Advertisers believe it, too. Quaker Oil, for example, which as a long-time print user, dipped into radio only five years ago, now is riding the popularity of some 200 local personalities in the top 100 markets.

Jack Keeshan, Kenyon & Eckhardt account man, says the persuasive power of respected local personalities has added considerably to the weight of Quaker's message.

A similar view is held by General Motors which, for its auto-finance division, buys a national spread of local newscasts. Kenyon & Eckhardt's John Blomstron explains the strategy: “By using community service radio at its most useful and informative, we not only create a healthy climate for GMAC representatives but we make people aware of GMAC as a community organization.”

These advertisers are looking beyond the numbers and seeking an emotional climate or image which complements their own.

Not everyone sees it this way, of course. American Tobacco, for example, buys almost entirely “by the rule”; sees radio only as an extremely useful supplementary medium and all-around workhorse.

Ad Manager Carl Schullinger says, “I don't disbelieve anyone who tells me radio is dynamic, vital, exciting—I just know that no one has shown me yet.” Even at a less rarified level, it seems that many stations have not yet been able to exploit their existing reputation for service, let alone glamor.

A rep such as Robert Eastman can declare that “local station's are gold mines to advertisers—they
DOES RADIO IMAGE-BUILDING NEED AN ‘RIO’?
6 in 10 vote against the formation of a combined radio information office to handle NAB, RAB image functions

The division of effort on behalf of radio falls roughly between two large national trade associations: the National Assn. of Broadcasters in Washington and the Radio Advertising Bureau in New York.

NAB and RAB operate as bodies resting firmly on a strong radio station base (in the case of NAB, tv also).

NAB’s major efforts on behalf of radio are in the operations area, with external stress on government relations and, indirectly, on public relations for the industry.

RAB, on the other hand, targets in on the buyer side of commercial radio, aiming its barrage of information, presentations, appearances to advertising agencies and advertisers at all three levels of advertising: national, regional and local.

Many industry people feel that somewhere between these two broad organization functions there is a gap in activity—and that this gap widens the information gap which they sense between broadcaster and government, broadcaster and the public, broadcaster and buyer.

What’s to be done?

U. S. Radio’s survey of broadcasters, advertisers, agencies and reps asked them if they favored establishment of a Radio Information Office, similar in broad public relations function to the Television Information Office, an industry-supported operation headquartered in New York.

The answers show a predominant choice against setting up an RIO, with 60% of those responding saying no. Less than four in 10—37%—said “yes” and another 3% said they didn’t know.” Even though the yeses are in a minority, it’s a sizable enough minority to prompt serious appraisal of whether such a group is needed.

Among the reasons given for setting up an RIO:

- It would promote rate stability and get rid of the “bad apples.”
- It would give the local stations an awareness of “the big picture.”
- “We need all the help we can get!”
- It would help to promote much-needed cooperation.

- It would be able to tell the public what we’re doing.
- It would help to improve the general image.

Counter-balancing many of these arguments are those of the respondents who are against an all-industry RIO. Here are some of the reasons why:

- Such bodies have proved ineffective.
- It couldn’t enforce its decisions on certain points.
- The industry is too diverse for a central body.
- RAB could do the job, with member-support.
- This is the best done by stations at the local level.

How BBB's Cliff Barborka looks at the image problem: a rope for hanging radio

"It's a distressing commentary on the life and times of today's advertising that the defectors have tried to hang radio with a new rope. It's called "image" and is guaranteed to kill off national radio—if not fast, fast, fast at least sure, sure, sure.

Radio, however, has survived many earlier burial attempts and this new rope really represents no insurmountable challenge. The radio station picture, though fraught with problems, is far too vigorous and healthy to here expound its glories.

Radio does have an image problem, one in large measure created by people inside of radio; by the industry's salesmen who have unintentionally placed this lynching tack around radio's neck either through a misinterpretation of the value of the medium or through an understandable inclination to use negative selling tactics in an immediate effort to "get the order."

Radio does not have one image because radio is not one medium, conception or idea. Stations have program approaches which fall into at least two dozen major categories. The nature of radio being a mass medium with specialized appeal is probably the most misunderstood value and the chief contributing factor to the national image stigma.

Solution does not only lie in communicating to agencies the "better" things in programming. Radio should incorporate in every agency and advertiser call a message about the total diversity of the medium. Negative selling tactics have already achieved a near maximum in total destruction. Selling must get back on the right foot."

(Continued from page 34)

are radio." And a fairly impressive list of national advertisers supports this view in their station buy: a few of them, Cream of Wheat, Canada Dry, Sinclair Oil, Schaefer Beer, Texaco, Reynolds Tobacco, Atlantic Refining, Ballantine Beer and American Tobacco.

But how many advertisers remain unconvinced or unaware that the local service image is a great radio asset?

Most agencies sampled by U.S. Radio report that on-the-spot news and community service are the two primary areas in which radio is unparalleled. Media directors know this, but they can't often prove it to the client. The reason: lack of documentation. The image can't be tagged.

THE IMAGE IS FLEETING

Broadcasters know it, too. In their plans for the future, an overwhelming 40% of station men name public relations or education campaigns among agencies and advertisers as the first and outstanding immediate need. Another 30% said that "better research and documentation" is also their first choice in long-range goals. How to do it? A number of agencies, reps and broadcasters favor either a central clearing-house, on the model of TV's Television Information Office, or an expansion of the present educational work of Radio Advertising Bureau or the National Assn. of Broadcasters. But the greater portion of the industry votes against creation of an additional body. Many of those who said "no" gave as their reason: "This is best handled at the local level."

WHAT RESEARCHERS SAY

In the world of factual research, discussion of "the image" tends to be terse and slightly scornful. And with some reason, for the descriptions employed are usually too loose to be useful to the slide-rule men.

Dr. Sydney Roslow, founder of The Pulse, believes radio, and individual radio stations, have the power of etching a vivid impression on the subconscious mind of the listener, and that this hidden command becomes the dominant voice in regular station selection.

He once described the process as: "The listener has in his mind a pic-
tured for the station or program. It possesses characteristics. It gives the listener certain satisfaction. Management may or may not know what the audience thinks about the station or programs. . . . Depth research is helpful in station management. We can ask the audience for its attitude and opinion and reaction to several stations and their programming. . . . Do you operate a station in which people have confidence?

A contrasting view comes from another research pro.

An image may be insubstantial, but it leaves a trace behind—like light on sensitive film—which can later be developed into a positive picture. Another practitioner of this shadowy, X-ray technique of the subject is Dr. Ernest Dichter of the Institute for Motivational Research.

Applied to radio-station image, the MR view goes something like this: "When we speak of the personality of a radio station we are speaking of the same kind of judgments we bring into our contacts with human beings. We assign to the station certain qualities and characteristics. Mainly, we expect a certain typical behavior in any situation."

RAB wrestled with the problem when it assigned researchers to defining terms such as "good music," "top 40," "contemporary music." It wasn't possible to get a consensus among stations, or even from record distributors and music publishers so the project was abandoned.

Martin Herbst, media research director at Donahue & Coe agency in New York, has had the same difficulty. "Subjective descriptions of a radio station's image are virtually useless," he comments.

Herbst, like most men in his field, is worried by the fact that almost the only precise radio information he can get is the relative competitive standing in a market, which changes too often.

Is anyone else worried? The U. S. Radio survey reveals that broadcasters and reps are even more concerned than agencies. Inadequate research was frequently mentioned as a negative aspect of radio's image. With broadcasters alone, this was first choice by 50% as a long-range goal for radio's improvement. 7% of agencies urge that immediate steps be taken toward uniform
ratings, and 5% list it as a long-range goal. Eleven per cent of the reps vote for immediate improvement; 19% see it as a more-distant goal.

Confusion between and among different rating systems is a sore point, interviews and analyses show. Coupled with this is the expressed wish for a uniform method of rating, backed by the industry.

Possibly less ambitious—and certainly less controversial—would be a national study of radio listening by socio-economic groups. This is Herbst's proposal to end image-confusion, and one that many researchers support. It's based on the argument that radio is no longer sold on a program basis but on the pulling-power of the station, and that this depends on segments or groups—teenagers, Negroes, over-40s—to which the station appeals.

Yet there's comparatively little information about such groups, in definable terms such as (1) time spent with radio compared with other media, (2) radio tune-in related to geographical distribution, income, education, buying habits.

Herbst maintains that radio's image can only be grasped in terms of basic audience composition. If researchers get this material, they're happy to wait for any suggested revision of ratings methods.

There is, however, no real agreement on a need for new listener measurements. The media director at Donahue & Coe, Jerry Arthur, doesn't believe that multiplicity of ratings has ever hampered a media buyer.

"The more ratings, the more checks you have on what you're doing and how right it is," he claims. "A central ratings system is not only unfeasible, it is unnecessary."

Ratings aside, there's no doubt that all elements within the industry recognize and desire more complete research. Even the major agencies confess they're working, to some extent, in the dark. BBDO, for example, spent around $15 million on radio last year, yet media planner Ed Papazian complains this investment was made on the basis of facts which often were inadequate and frequently out of date. (In the fiscal year, BBDO—as other agencies—was using the Nielsen Coverage Study 2 as a base tool. This is a five-year-old
survey which was updated by Nielsen later in '61.)

Papazian says he and other media experts need facts on homes reached per spot or per station; much more information about the socio-economic profile of listeners; a better system for measuring auto listening; intelligible facts about programing, and sales success stories at the local level.

Some of this material may come through broader industry cooperation—a concept which station men vote second on the most-needed list of immediate reforms. A step has already been taken by NAB which is proposing a research center located on a major university campus. (The idea's being studied by a committee headed by Donald H. McGannon, president of Westinghouse Broadcasting, whose report is expected this month.)

According to NAB's LeRoy Collins, "We must begin to match our research in broadcast technology with research into the content and consequences of what we broadcast."

But even if the research is forthcoming, can it be gotten across to
advertisers effectively? U. S. RADIO found the entire industry united on one point: radio's own promotion is the job it does worst. Forty per cent of broadcasters and 30% of reps unhesitatingly voted sales education among agencies as the greatest immediate need. Agencies themselves, by a 23% poll result, name it the second greatest lack.

Lack of information not only may prevent a specific sale, but each time a question is asked and left unanswered, radio's over-all image is downgraded.

A case in point is at Lennan & Newell, which spends only one and one-half per cent of its billings in radio. Among the reasons, according to Media Director Herb Zeltner, are "unsubstantial ratings," "dearth of competitive information," "unsophisticated" sales presentations which generally include—he maintains—a completely unrealistic emphasis on the station sound and its limited success stories.

On the positive side, RAB's V.P. Miles David points out that good selling is good promotion for the entire industry. At an H-R Reps. seminar late last year, David recounted the success of group-pitching directed by RAB, which campaigned to sell for all radio stations in a single market to crack an important category, the department store.

"We've seen how good selling becomes good promotion," David said. "Advertisers who once knew broadcasters hardly at all, and then with no understanding, have come to see the stature of our medium, its mission and its people."

"When the presidents of department stores doing $30, $50, $75, and in some cases over $100 million annually sit for a full day to hear a sales presentation brought to them by the united radio stations of a market, we promote a reputation for professionalism which is the greatest single need of our medium."

In the second survey, "creative selling" was mentioned often as a missing ingredient in today's radio image. The only flaw: "There's no agreement on who is to do the creating; stations to reps, reps to agencies, or agencies to clients?"

WHAT THE REPS SAY
Joseph Weed, v.p. of the rep firm of that name, says "Radio's failure to sell itself properly to national advertisers" is one of the industry's four most negative aspects. From Chicago, another rep put "negative selling" in the same list. Robert Eastman argues that radio needs immediate steps to "sell creatively and continuously the intrinsic values of the medium to media people, account execs, advertisers. No one (hardly) understands the medium—except the public."

Blair's radio v.p. in Detroit, Charles Fritz, says the typical ad manager doesn't know call letters beyond his home town, "let alone having any real knowledge as to what kind of stations they are." And, describing radio's ideal image, Adam Young remarks sharply that it "should command the same respect from its advertisers that it commands from its listeners."

Morris Kellner, radio v.p. of Katz, also agrees that radio's presentation to agencies has been poorly handled. His remedy includes an advertising bureau for spot alone and a radio equivalent of TIO because "we need all the help we can get." (Kellner also believes too many stations are financially hard-pressed, and favors a reduction in the number of licenses.)

When sellers and buyers alike can independently agree on the same assessment of radio strengths, there isn't much room for talk of weaknesses. They agree to these radio pluses:

- Immediacy, reliability
- Cost-efficiency
- Community service
- Listener loyalty.

These represent strong points of departure for 1962. As U. S. RADIO's research has demonstrated, most of the concern is toward how radio can best fulfill its manifest destiny.

STATIONS
(Continued from page 10)

Robert Hyland, grasning as a bed-rock foundation, any radio station can then enhance its image through activities by executive and air personnel and special campaigns.

An image is built or destroyed each time a listener tunes to your station and listeners inevitably discover inconsistency and hypocrisy. In this regard, the authority and reliability of network news can be a major factor in enhancing station image. Station personnel must approach community projects from the standpoint of "what can the station do for the community"—rather than "what does the station get from this tie-in."

A local sales staff is also a key part of a station's image, since its contacts in the business community are wide-spread. High business principles and ethics at the sales level, confirm a station's image in the minds of business leaders.

It is of vital importance that a station be at the right place at the right time. The absence of radio from an important civic meeting and the presence of the daily newspapers can tarnish radio's image just as surely as any of commission.

Robert E. Dunville the answer to the demanding challenge is just reversed, with programing providing the basis for return of a fair revenue. These two factors are inseparable, no matter what kind of programing, what kind of an image a radio station projects.

I believe that radio now is looked upon as an instrument of practical service by listeners and advertisers, and broadcasters who provide the most service through programing with that in mind will be the most successful—both in the rating books and in the ledgers.

At WLW, a station which has always been dominant in its coverage area (which is considerable, as it is a clear channel station with 50,000 watt power), a long and careful study and analysis of programing was made. It was clear that WLW must retain its quality programing concept and its integrity to its advertisers.

There emerged a program format that finally reversed the downward trend and ever so gradually increased the size of audience, which was followed by an increase in sales. Basic ingredients in boosting our audience: establishment and adherence to a standard of melodic music, constant effort to provide interesting and informative talk, and extensive engineering work to improve our sound.
The new program format was simple in concept, really. WLW literally threw rock-and-roll out the window. Dedicated radio announcers and personalities were added to the staff. Programs again were formatted and written—rather than having glib-tongued ad libbers becoming totally lost in their own words. Radar weather was added to WLW weather reports, giving them substance. Three full-time, highly-qualified meteorologists were added to the staff (and of course, they are used on WLW television as well.)

The “image” of quality, integrity, and service which we project to audiences through good programing and selective advertising is also projected to its clients. It is important to note that advertisers are finding out that radio is still very much alive, and with the proper selection of the proper stations, can produce results at extremely low cost.

Yet we broadcasters can never relax our watch. We must keep up with changes and make them when indicated, and we must remember that our format must be adaptable. We probably won’t ever be faced with such a threat to radio again, but we must never forget our lesson.

NETWORK VIEWS

ABC

(Continued from page 11)

ity programing.

“Stations WAME in Miami, WHMM in Memphis and KHOW in Denver have made important format changes in order to better fit the image of the ABC network and because they felt such an image would enhance their position and prestige in their own communities. Another station, KODA in Houston, which recently started operation, designed its format to fit the network even before it went on the air.”

CBS

(Continued from page 11)

“Radio may be said to have many images. In the category of so-called formula stations the image consists of popular music with teen-age appeal, brief news broadcasts of predominantly local interest and talk. This is radio that offers companion-

ship but does not necessarily require attention and thought.

“The image of the ‘good music’ station is relaxation, mild intellectual stimulation, a sense of cultural awareness.

“And beyond these are the other special-interest areas on which various stations concentrate.

“The network-affiliated station may incorporate one or more of these elements but nevertheless has an image of its own which distinguishes it from other stations in its area.”

MBS

(Continued from page 11)

so long as, we are able to provide the type of programing service it wants and desires; namely, a service geared to the radio needs of the listeners in its community.

“The network provides the news, special events, public service public interest and sports programing that a station cannot economically continue to schedule, or maintain on its schedules, without an affiliation or some other method for defraying the high costs of such activities. This philosophy prevailed when radio networks were first formed to schedule expensive entertainment features. It still pertains today, but transformed to the more beneficial functions of keeping 180 million Americans constantly and consistently aware of the neighborhood, community and world around them.”

NBC

(Continued from page 11)

regardless of the time of day and regardless of where the prospect happens to be.

“The radio audience changed during the fifties. With more time to spend away from home it became an audience of listeners on the go. The placing of cars within the reach of every family pocketbook only accentuated this phenomenon.

“The radio set itself has changed, with reduced size and improved performance. Car radios, portables, transistors—these can be taken with you. Ideal for a highly mobile, tune-in and tune-out audience.

“Because of this, the methodology of radio advertising changed in the fifties. And in return, programing has changed to suit needs of both listeners and advertisers.”

THE EARS of 120,535*

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.

WSPD - Radio

NBC • TOLEDO

a STORER station

National Sales Office:

118 E. 57th St., N. Y. 22

*July-Aug., 1961, Metro Area Pulse

SPONSOR • U. S. RADIO SECTION • 29 JANUARY 1962
Do you like this issue of U.S. RADIO?

Do you like this full-scale treatment of major radio stories?

We'd like to hear from you.

Your suggestions are more than welcome.

U.S. RADIO
555 Fifth Ave.
New York 17

P.S. In March: Radio automation and drugs/cosmetics use of radio

OIL GUSHER
(Continued from page 33)

It's already established a foothold in most markets and so can draw real value from a national ad medium. Mobil's media director, Edgar Steimetz, reports the company has "been successful in tailoring its network tv buys to the markets in which its interested: currently, about 100."

Mobil also has a national edge in having only one brand-name: it can plug Mobilgas and Mobilol from coast to coast with nary an objection.

Cities' first broadcast was in 1925 (a vocal quartet on a four-station hookup), and it took a leading place as a major sponsor with NBC, coming from Carnegie Hall in February, 1927.

Cities Service stayed with network radio, 52 weeks a year, until 1956, nearly all of this was with the Band of America under Paul Lavalle.

Cities now is a fairly heavy user of radio spot, national and local. It's been associated with programing, especially in cooperative campaigns, and found that syndicated packages did a good job. But there wasn't quite enough identification, and the company now buys news, weather and sports.

"Radio newscasts, delivered by people who have respect in their community, give us the identification and image we need," reports Mary Robinson, who directs broadcast buying.

The pattern is to use spot radio in spring, in the top markets; in summer to rely on radio in first and second markets, reverting to tv in fall.

Over the years, Cities has experimented with most variations in radio (and other media) buying. It believes the present radio pattern is good because it has flexibility; is keyed to prime consumer times in each market and, rather than scattering the effort, permits the flights to be concentrated where they'll do the most good. (Aside from nationally-directed activity, Cities also has 300 co-op radio schedules running for it.)

In broadcast, Cities has stayed close to the path of good music, which it believes has wide appeal and is compatible with a quality image. And it's also acceptable to
a conservative management which Cities—a utilities holding company for most of its life—certainly possesses.

The company's radio budget in the last measured year (1960) was $1,300,000, compared with $283,247 in magazines and $162,000 in newspapers, plus an undisclosed amount in TV.

1962 will certainly see an increase in ad spending since Cities has no immediate plans to go national, and must first raise its volume in existing markets. The company bought 165 stations in New England last year, and secured many new distributors as part of its consolidation. Cities is actively seeking new dealers, and will advertise to attract them.

Though a big retailer, Cities Service is not self-sufficient; it buys in about half its supply, and thus qualifies as "semi-integrated."

Slightly below this in the oil hierarchy is the marketing company which does nothing but sell, usually to independent distributors and retailers.

There are around 70 big marketing groups, supplying about 20,000 retail outlets, or approximately one-tenth of the national total. The marketer's importance to radio, however, is far greater than these figures relate, because he usually directs sizable dealer advertising at the local level.

How big is 'big'?

The "average" company is a two- or three-state operation, although some are much larger. Star Petroleum serves 18 states from its Illinois base; Hudson Oil, of Kansas, distributes in 24 states; Richfield of New York, in 14. Richfield is unique, since it deals only with independent distributors and never with the service station, but its workings contain most of the elements for a profitable radio study.

Though there are disadvantages in being a marketing company (lack of control over retail sales; lack of unity in marketing and advertising) these are more than offset by the comparatively small capital investment. Richfield owns no real estate, instead has been outstandingly successful in persuading distributors and dealers to "look alike" in Richfield colors and insignia. It does this by providing everything the service-station operator needs, either as a "loan" or at reduced rates.

For such a company, dealer-relations is a continuing task. Turnover is high on service stations—about 30% annually, according to the American Petroleum Institute, and nearly double that figure, according to the House Small Business Committee. Richfield's ad manager, Benjamin Pollak, sighs that "You can't ever assume you've got an educated sales-staff. You just have to keep on and on ..." (Richfield's house organ in the 30s contained much the same appeals, arguments and exhortations as it does today.)

Because of uneven distribution, Richfield cannot use national media. To be economic, its advertising has to pinpoint. Its struggle to achieve this goal is, by implication, an object-lesson in how to sell radio to the gas and oil industry.

Regional for Richfield

Richfield used regional radio for many years, and in the 30s was a network buyer for selective hookups. Radio was then its major consumer ad vehicle. "Being on network," Pollak recalls, "gave us a certain status; it helped persuade many dealers to affiliate with us, which offset the fact we were buying waste circulation."

As the number of dealers attained and passed the minimum, the waste factor became more important. Richfield turned from network to individual stations; then from radio to metro newspapers, then from metro to suburban newspapers, further and further refining its ad coverage.

In the last six years, its consumer needs have been met mainly through billboards. "After all," says Pollak, "we are an outdoor industry, and the consumer sees a board just at the time he needs gas most. And the dealer is aware of boards as he travels to and from home each day—he mightn't listen to our radio station or buy our newspaper."

With outdoor, Richfield can placate its dealers and also reach the public, but this is not the sum of the company's advertising. At least one-third of its budget is for cooperative advertising—and about 60% of that goes to radio.

In the co-op system, the marketing company allocates a fixed sum to be spent within each area, providing the distributor matches the company dollar for dollar, to any sum up to the maximum.

Disposal of this budget is almost entirely at the discretion of the local distributor. He can choose print or broadcast or outdoor, and pick the individual newspaper or station.

"We leave it to him," reveals Pollak. "He knows his community best. Sitting here in a New York swivel chair, how can I pick a station for Export, Pa.?

Left to themselves, most distributors choose to invest in radio. "The extreme localization of radio is an asset for this. Dealers find the local station does the job."

Richfield's experience is quoted at length by U.S. Radio, since it exemplifies a marketing operation that is especially suited to an intelligent radio approach. Although one of the top 25 companies in the whole oil business, in gross sales, Richfield still ties its advertising to the grass-roots, where most gas sales are made.

---

ONE OF NEW YORK'S FINER HOTELS


SPECIAL RATES on a monthly basis. Additional substantial savings, on unfurnished and furnished apartments on lease.

Write for descriptive brochure to N. Scheinman, Managing Director

fifth Avenue Hotel

24 FIFTH AVENUE at 9th STREET
Esso Standard theory

The mechanics of radio—flexible yet precise, massive yet capable of high selectivity—lead themselves to strong presentation to the gas and oil industry, at whatever level. There are other important but less tangible values, and they've been well defined by an oilman: Wallace Rusher, of Esso Standard. He comments:

"Other industries are as complicated as gas and oil but not in the same way. Any other product, if you change brands or try a new brand, you merely take it off the shelf. You're in the same store or super. you're doing business in the same place.

"But with gas the customer has to change his place of business, deal with a new guy, so that it's not one chain against another or one market against another—it's one man on the corner against the men on the other three corners.

"It becomes a local campaign. The competition is local—and so we use local radio."

The gradual reduction of Esso's radio support contains some valuable lessons. "We came out," says Rusher, "because radio failed to adapt to changing conditions. We were on the air four times a day: some of those time periods became less attractive—audience dropped but rates didn't."

"First it was nights, then evenings, then everything but morning just became too expensive for the results."

(The Reporter, it should be mentioned, lost its identity through imitation.)

Standard then found it could buy spot radio more cheaply, and it does so today. But, as Rusher points out, "We would like to make some contribution to the public, aside from giving them our commercials.

Esso and public service

The Esso news was a public service which stations offered their community and which we underwrote. In fact, we often gave up our commercials to allow announcements—road safety, and so on.

"We still feel the time will come when programs once more will be important to radio, and maybe we'll be back sponsoring them . . ."

Most oil marketers agree that getting a customer to change his station is all-important, and there's also agreement that loyalty is based on convenience and service.

Radio can do an effective job with the premium offer, especially by isolating the weekend family driver. But its real power to secure a switch is inherent: its recognition as a local, even a personal, medium.

This quality exactly fits the image of the "neighborhood" service station. Admen are unanimous in trying to implant the idea of friendly, efficient service, delivered in the neighborhood by a man who himself is a member of that community. And this is where radio makes its biggest score with the driver.

Radio's main strengths

In the gas/oil view, radio's strongest points are:

-Radio is flexible, and can be tailored to the market. This is essential for nearly all oil companies, despite "national" distribution.
- Radio is precise. It can be broken down into smaller units of physical coverage than can most media.

More importantly, radio is precise in time. It isolates the auto-owner in the critical period of purchase.

- Radio has the human touch. It is psychologically appropriate for delivering either a service message, or conveying company image couched in human terms.

Radio's unmatched power to hammer home a name or a slogan should also prove useful in '62. Several of the majors must popularize new brand names, either through legal complications, as with the battling SO companies, or to efface the memory of once-popular local brands swallowed by a bigger blend.

There's also a christening ceremony ahead for Gulf and Humble, who are marketing new gasolines in the middle and low-price ranges.

Gulf hopes to have Gulfline pouring out of its pumps in 38 states by the end of the year. Humble is still test-marketing its economy fuel, and plans broad introduction shortly.

Within the industry it's felt that the outcome of these two experiments may be crucially important.

Success or failure of the new fuels may determine whether or not roughly half the industry had not only to follow suit, but also to reequip its stations at a cost of hundreds of millions of dollars.

At the low end is the economy-minded driver, who doesn't necessarily own a compact or older model. The high end fits the higher-performance auto. In the middle may be the driver who's found the cheaper fuel doesn't suit his engine but who refuses to go onto premium gas.

There's the rub: as one Gulf executive put it: "Maybe he can be pushed onto a higher grade. I don't know and Texaco doesn't know . . . will they fight back, or add to their range?"

Whatever the reply, it'll have to be effected boldly. Unlike the broader territorial moves, this is not a strategic issue but a tactical battle. It can't be solved in terms of pipelines and bulk storage, but must be carried straight to the consumer. This requires more advertising, better advertising. The oil industry is ready to be shown: radio's part depends on the realization of opportunity and the presentation of a case.
Public service broadcasting...

There's always something worthwhile to be done in Atlanta, and WSB Radio is always there. Whether it's in the interest of public safety, vital news, community projects or education, WSB Radio is synonymous with public service in the minds of listeners. This is the kind of programming that has won national and regional awards, and has built a vast loyal audience for WSB Radio.
This is Sony.

THE MOST COMPLETE LINE OF QUALITY TAPE RECORDING EQUIPMENT IN THE WORLD

- SONY Stereocorder 300—A complete professional-quality hi fi stereo tape system with 4 & 2 track recording and playback in one portable unit. $399.50. ■ SONY Stereocorder 777-S—All transistorized professional 4 & 2 track stereo recorder featuring the revolutionary Sony Electro Bi Lateral Heads. The world's finest tape recorder. $725. ■ SONY Stereocorder 464 D—Dual performance 4 track stereo tape deck with built-in recording & playback pre-amps for custom installations and portable use. $199.50. ■ SONY Executive Portable 801—Handsomely-styled battery operated precision recorder for executive desk or portable use. $295.

- SONY Stereocorder 777-S—An ideal recording unit for the professional or the layman. $725.

- SONY Sound on Sound Recorder 262 SL—The perfect recorder for language, music and drama students. 4 track with stereo playback. $199.50. ■ SONY Stereo Tape Deck 262 D—4 & 2 track stereo recording and playback tape transport to add tape to your existing hi fi system. $89.50. (Also available, not pictured, the new SRA-2 stereo recording amplifier for the 262 D. $89.50.) ■ SONY Tapecorder 111—A popularly priced, high quality bantam recorder for everyday family fun. $79.50. ■ SONY Portable 101—2 speed, dual-track, hi-fidelity recorder with 7" reel capacity. $99.50. ■ SONY Stereocorder 464 D—Dual performance 4 track stereo tape deck with built-in recording & playback pre-amps for custom installations and portable use. $199.50. ■ SONY Executive Portable 801—Handsomely-styled battery operated precision recorder for executive desk or portable use. $295. ■ SONY Newscaster Portable EM1—A professional on-the-spot battery powered portable recorder with precision spring wind constant speed motor. $495.

- SONY Condenser Microphone C37 A—For purity of sound reproduction, the unqualified choice of professional studios throughout the world. $295. ■ SONY Condenser Microphone C17 B—Miniature size (3½" x ½" diameter) and exceptional background isolation unidirectional cardioid pattern. $350. ■ SONY Wireless Microphone CR-4—Pocket size mike and transmitter providing complete freedom from entangling microphone cables. $250.

For additional literature and name of nearest franchise dealer write Superscope, Inc. Dept. 15, Sun Valley, California.
This month, we celebrate thirty years of representing some of the finest radio and television stations in America... stations which have helped make Broadcasting the great Industry it is today.

As the original Station Representative, we are proud to be identified with an Industry which has contributed so much to our Country.

We look forward to still greater achievements by Broadcasting during the years ahead.

TED BATES' ACCOLADE TO SPOT
First of series on top 10 spot agencies looks at buying practices of spot's biggest spender
Page 27

Cyanamid loves those radio farm directors
Page 32

Enden's bid to stay on top with network tv
Page 35

Is U.S. video better than the systems abroad?
Page 38

EDWARD PETRY & CO., INC.
Pearls courtesy of Cartier, Inc.
REVIEW OF FACTS

(1) BASIC MEDIUM . . . WCCO Television has a daily circulation of 78%* of the 752,300† homes in the 68-county Twin City area. More than any other TV station . . . More than any other advertising medium. 

(2) BASIC MARKET . . . The Twin City market is 14th most populous area in the country . . . 12th in the nation for retail sales.

NOW, ANOTHER FACT

BASIC SELLING . . . involves many elements . . . audience, station image, programming and MERCHANDISING. WCCO Television's TELE-SELL Merchandising guarantees a qualified advertiser displays in 145 Twin City supermarkets. Three TELE-SELL Merchandisers personally visit all 145 cooperating stores twice each month . . . and check on pre-arranged TELE-SELL displays.

Documented reports are compiled and submitted for each product . . . listing displays, stores, dates, and photographs. For a TELE-SELL Brochure write WCCO Television, Minneapolis-St. Paul or contact your nearest Peters, Griffin, Woodward, Inc. "Colonel."

MORE THAN THE DOMINANT STATION in the Minneapolis-St. Paul Markets, WCCO television is the medium to BUY FIRST OF ALL!

*ARB 1960 Coverage Study
†Nov. TV Magazine
Hey fellas...

have you seen what the
Hanna-Barbera studios
are up to now?
From the EMMY AWARD winning studios of

HANNA-BARBERA

creators of Huckleberry Hound, The Flintstones, Yogi Bear, Quick Draw McGraw and Top Cat

For the first time, the incomparably creative and successful animation studios of Hanna-Barbera are producing a series of cartoons in full color expressly for syndication.

The three hilarious new characters—Wally Gator, Touché Turtle and Lippy the Lion—are destined to share the same popularity as Hanna-Barbera’s other great cartoon stars that have won the affection and loyalty of all the kids—and grown-ups, too—across the nation.

Put these five minute cartoons—52 each of Wally, Touché and Lippy—into your station’s lineup, today!

Get the facts Today...You'll sign-up Tomorrow!
Cartoons exclusive for local TV!

TOUCHE TURTLE

LIPPY THE LION

WALLY GATOR

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
and there's a **BIG** merchandising program to promote us characters in your city!

Plans are set by Screen Gems Merchandising Division to flood every city with product tie-ins that will give these cartoons a tremendous plus of *free* advertising...more than you could ever afford to buy!

To date, the unique Hanna-Barbera characters, represented in toys, dolls, games, etc., have sold in the many millions of dollars...at the same time, adding immeasurably to the popularity of their TV series. In short, "Lippy," "Touché," "Wally" and their wacky pals will enjoy the same nationwide merchandising support as their kinfolk from Hanna-Barbera.

We'll be happy to show you how you can share in this important extra dividend!
ARTICLES

Ted Bates & Co. reveals spot buying philosophy

Cyanamid loves those RDF’s

Enden’s bid to stay on top

By what standards should U.S. tv be judged?

The art of station navigation on Madison Ave.

It’s ‘Tell-a-feesh Air-on’

That’s how to pronounce the Gaelic name of the new television service in Ireland, Telesis Eireann; it plans American style-sponsorship

NEWS: Sponsor-Week 9, Sponsor Scope 19, Spot Buy 46. Washington Week 55, Film-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 62. Tv and Radio Newsmakers 68

DEPARTMENTS: Sponsor Backstage 14, 555/5th 24, Time-buyer’s Corner 44, Seller’s Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

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SPONSOR • 5 FEBRUARY 1962

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ktor tv

BEST

PRIME TIME

buy

in

Shreveport

Shreveport’s first 3-station ARB—a 4-week survey begun 8 weeks after the New Kay-Tall hit the air—shows:

* In PRIME NIGHT (6:30-10 P.M., Mon.-Sun.) Tall Tower KTAL-TV is 2nd by only 200 homes in average-homes-delivered!

KTAL-TV 41,000
Station B 41,200
Station C 38,400

* In PRIME DAY (9 A.M.-12N/1-4 P.M., Mon.-Fri.) Tall Tower KTAL-TV delivers the HIGHEST AVERAGE total homes per 1/2 hour!

KTAL-TV 15,950
Station B 13,020
Station C 12,510

* In SHREVEPORT METRO RATINGS (6:30-10 P.M., Mon.-Sun.) KTAL-TV has more 1ST or 2ND rated 1/2 hours than either other station!

1st or 2nd 3rd

KTAL-TV 35 14
Station B 32 17
Station C 31 18

ktor tv

NBC Channel 6

SHREVEPORT—TEXARKANA

and The Ark-La-Tex

BLAIR TELEVISION ASSOCIATES

National Representatives

Member of Business Publications Audit of Circulations Inc.
By Any Yardstick

THE BIG ONE

Takes the Measure

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager

ARB
PULSE
NIELSEN
TRENDEx

SPONSOR • 5 FEBRUARY 1962
THE FIREWORKS BEGIN
Heated Ford-Sarnoff Exchange ends calm of current FCC hearings; eight NBC executives are testifying

After a quiet opening week in which FCC Chairman Newton Minow and Dr. Frank Stanton of CBS confronted each other with calm composure, the fireworks went off this week at the FCC.

The big surprise: the man lighting the fuse wasn't Minow, but Commissioner (former Chairman) Frederick Ford. The occasion: the testimony of Robert W. Sarnoff, NBC chairman.

When Sarnoff attacked possible FCC control of programs Ford told him that control of programs wasn't an issue and his entire statement wasn't "pertinent" to the hearings.

(President Kennedy, in a press conference last week said he did not foresee any tv control, commenting, "Mr. Minow has attempted not to use force, but to use encouragement, in persuading the networks to put on better children's programs, more public service programs.")

Sarnoff hardly shared Stanton's enthusiasm for opening up UHF and more stations and more networks. To the contrary, he warned ad revenue is already thin.

When Sarnoff asserted that the hearings might lead to interference in programing Ford retorted, "I disagree with you completely."

(The Senate Commerce Communications Subcommittee will begin hearings on a network regulation bill as soon as the FCC hearings end. Representatives of ABC are scheduled to testify this week, concluding the FCC series on programming. Sarnoff's presentation was built around these three positions:

- Disagreement with the principle that networks needed regulation.
- Support of "economic competition" as tv's best chance for growth.
- Suggestion that the FCC in thinking about program regulation also consider producers, syndicators, and other suppliers.

Hugh M. Beville, v.p. of planning and research for NBC, pointed out that NBC has begun research on children for new informational and cultural shows.

Beville warned that people don't always watch what they say they want. He sighted two studies in which stated audience preferences and measured audience behavior showed "wide divergencies."

More diversified programing is very expensive and very risky to all the tv networks, stated Walter D. Scott, executive v.p. of NBC TV.

He denied that advertisers had a detrimental influence on programs or that a scheme under which advertisers could not pick programs could prove an effective one.

Mort Werner, v.p. of NBC TV pro-

(Continued on page 12, col. 1)

(NAB trimming board, starting research

(SARASOTA, FLA .): Two major projects under consideration by the NAB last week at its annual winter session were: 1) reduction of number of board members, and 2) establishment of research department within NAB and headed by a top specialist.

The radio board especially may be reduced; it now has 28 members, compared to 14 for tv. The reduction proposal has stirred up controversy, but it is felt it would lead to more efficiency.

Research subject has been handled by a committee under WBC's Don McGannon since October; his report was well received and it is expected that NAB will allocate about $100,000 for first year's research, with a v.p. picked to head the unit.

NL&B gets Crocker
11 mil. account

The biggest account plum of the year since Compton got Tide was picked last week by Needhan, Louis & Brorby of Chicago, which got General Mills' Betty Crocker cake mixes, for some time at BBDO.

The account is worth an estimated $10 or $11 million. NL&B takes over 1 June. However BBDO will still handle the account in England.

General Mills also uses several other agencies in this country, including D-F-S and Knox Reeves.)
METRECAL's $1 MIL. RENEWAL ON NBC TV

Metrecal (K&E) purchased about $1 million of additional participations on NBC last week.

The purchase included 31 nighttime minutes and 24 daytime quarter-hours. The nighttime purchase was estimated to be worth $930,000.

Programs were Brinkley's Journal, Huntley Reporting, 87th Precinct, Cain's Hundred, Laramie, The Detectives, Saturday Night at the Movies, and others.

WBC's McGannon foresees station-network closeness
(CHARLOTTE): Donald H. McGannon, president of Westinghouse Broadcasting Co., said here last week that he expects a closer and more coordinated relationship between networks and their affiliates as a result of the current FCC hearings.

Such coordination, if it established "a better running liaison by pre-exposure and pre-monitoring," could solve the problem of control tv programming," McGannon stated.

He asserted that "the ultimate and sole responsible person must be the station licensee" and denied that "licensing networks in and of themselves is going to solve anything in this particular area."

McGannon's remarks were made to WBT-WBTV newsmen in an exclusive interview.

Network tv c-p-m level steady

Network tv evening weekly cost-per-thousand levels haven't really advanced on the whole in the past two years, reports NBC Research.

According to the latest Nielsen Cost-Per- Thou sand Report for November-December 1961, NBC's level was $3.30, lower than $3.89 in 1957 and $4.68 in 1959. The latest level for CBS is $4.06, not much over $3.90 for 1959; the 1957 level was $3.40. However, ABC was up to $4.18, higher than $3.67 in 1959 and $3.83 in 1957.

ABC's RETORT TO NBC JIBE: LOOK AT JANUARY RATINGS

ABC TV last week whipped back at NBC TV for its "fury" at how ABC quoted ratings in its trade ads.

NBC (see SPONSOR-WEEK, 22 January, p. 10) had criticized ABC for making up its own weeks and for switching among a dozen ratings sources. The criticism came in an inside memo dated 11 January.

Says ABC: every single ad "has been checked for accuracy by the A. C. Nielsen Company." ABC eliminated Christmas eve "atypical night," and substituted the more normal Sunday, 17 December.

"Significantly," stated ABC, "NBC TV's criticisms cover only the interval of time up to Christmas and omit the three most recent 24-Market Reports, the average of which shows ABC TV in first position for the three weeks ending 21 January 1962."

ABC cited a letter from William S. Hamill of Nielsen to Fred Pierce of ABC, in which Nielsen confirmed the three-week 24-Market average, 7-21 January, 7:30-11 p.m., was ABC, 19.9; NBC TV, 19.6, and CBS TV, 18.8. ABC was first twice and NBC once during the three week period, ABC noted.

LYSOL TV SUCCESS BRINGS THEM BACK

A major daytime tv and print campaign for Lehni & Fink's Lysol (GMM&B) has been launched and will last until June.

It began 8 January on ABC TV with quarter-hours every two weeks through March. Eight shows are being used.

"We are placing the bulk of our advertising budget in television," said brand manager A. M. Kidder, "following the spectacular results obtained last summer from our first use of tv during the hot and humid months."

Kidder continued, "we obtained an increased on sales of 28 percent over the previous year's July and August, which had also reached a new high for the product, up 13 percent over 1959."

McDannald on FTC idea, tv, radio practices

Clyde E. McDannald, advertising manager of Brown & Williamson, stated before the Cleveland Advertising Club last week that there would be "disastrous consequences" for advertising if the FTC obtained proposed authority to issue cease and desist orders.

He also criticized the "long list of credits, titles, promos, bumper cards, and teaser openings" at the beginning or end of tv shows, pointing out that commercials at the end of shows often lost 50% or more of their effectiveness.

A fee for licenses?
(WASHINGTON): A bill to make broadcasters pay fees for their licenses has been introduced by Rep. Charles S. Joelson (D., N.J.).

It was immediately assailed by the NAB as contrary to the public interest.

In addition, a swarm of stations have wired and written their Congressmen to oppose the bill.
THE SEA CHASE!

VOL. 3—"FILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS
JOHN WAYNE  LANA TURNER  TAB HUNTER  JAMES ARNESS

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's
The fireworks begin
(Continued from page 9, col. 2)
grams, defended his network's "program balance."
He called most advertiser influence of no significance.
Of 84 advertisers who purchased announcements in programs, only 18 saw scripts in advance, only four had representatives in the studio during production, and only 19 viewed rough-cuts before broadcast, while only 17 made comments or suggestions.
James A. Stabile v.p. and associate general attorney of NBC told FCC that NBC selects programs on the basis of their merit and chances for success—not on whether or not it has a financial interest in them.
David C. Adams, senior executive v.p. did not have a prepared presentation nor was he expected, at press time, to testify. But he was to introduce Thomas E. Knodle, v.p. of station relations, Carl M. Watson, director of broadcast standards, and William R. McAndrew, executive v.p. of news.
Knode was expected to say that affiliates not only can but do "veto"
(Continued on page 62, col. 1)

VRBA HEADS NEW KTTV PRODUCTION UNIT

John Vrba, v.p. of KTTV, Los Angeles, has been named manager of production in both the film and tape fields. He had been v.p. in charge of sales since 1955.
Sales head for the new production division will be Robert Fierman, who had been in charge of KTTV tape production for the past two years.
Vrba has been with KTTV for eleven years and for seven years has been v.p. in charge of sales.

HIGHLIGHTS OF NBC STATEMENT BEFORE FCC

- Sarnoff calls regulation "unnecessary and unwise"
  Robert W. Sarnoff, chairman of the board of the National Broadcasting Company, stated, "We cannot accept the premise that the public interest demands the regulation of networks, and that all that remains is to decide just how they should be regulated."
  He went on to assert that "the proposed regulation of networks is unnecessary and unwise as a matter of principle and public policy, and unworkable as a practical matter."
  Network TV should be "dependent for success on public favor and spurred by economic competition," not regulated by "private management, subsidiaries, or government officials."
  There is "scarcely enough national advertising expenditure to support the programming of the three networks," Sarnoff said, and audience success has become "the price of survival."
  Intense competition has led to three unfortunate situations: 1) "price-cutting," 2) "the tendency to overflow a popular program trend," and 3) "placing programs of similar type in the same time periods on two or three networks."
  He pointed out that affiliates have a contractual veto power over network programs and hence shared in responsibility for them. He asked, "if the novel doctrine of program regulation at the source is to be adopted, does the Commission also propose to regulate the other sources of station programing—the independent film producers and syndicators?"

- Beville: people say one thing and do another
  Hugh M. Beville, v.p. of planning and research of NBC, announced that the network has engaged an independent research firm, Eugene Gilbert & Co., to find out about children's interests and viewing availability—but not to ask children to "tell us what they want." The results would be used to create informational and cultural programs for children.
  He called informational and cultural programing for children areas which present "extraordinary difficulties" for a network.
  Beville also revealed NBC is conducting a study through Louis Harris & Associates to provide background for a series on communism.
  He cited two studies which revealed "wide divergencies" between what people say they want and what they watch. One was conducted by the University of Oregon under a grant from the U. S. Department of Health, Education, and Welfare. The other was done for NBC by ARB in Pittsburgh.
  In the Oregon study, 94 of 1,024 people interviewed had a "major complaint" about "lack of program variety." Yet this group "viewed fewer program categories than those who did not make this demand."
  In Pittsburgh, 51 respondents (76%) asked for more educational programs, yet only two viewed the educational station there the week of the survey. Although 96% said they found educational TV universally useful, only 6% watched the station, WQED, that week.
  Other inconsistencies in stated preferences (and the actual record) were documentaries, 64% (47%); general panel discussions, 49% (under one-third); programs on philosophy, 45% (zero), and opera, 34% (zero).
Providence . . . crowded, close, compact
where the significant total homes leadership of WJAR-TV
compounds product impact and underscores market reach.
Sales conscious advertisers know the receptiveness of
more homes, more people in this most crowded market in the
country . . . sparked by WJAR-TV . . . a "must buy."

* ARB TV Homes

WJAR-TV
AFFILIATED WITH WJAR RADIO

Sponsor • 5 February 1962
Stanton engages the FCC

The Radio and Television Executives Society is giving its 1962 award for the industry personality making the major contribution to broadcasting and providing outstanding leadership to Frank Stanton, president of CBS. If I am in New York I will surely be among those present to pay Frank homage on 3 March when the presentation will be made at the Waldorf-Astoria. For no man in any industry have ever covered, or in which I have been active, ever deserved an accolade of this kind more than Frank Stanton. At the moment the RTES announcement was being made, Frank was once again stating the case for free broadcasting without interference of any kind from government. This time, before another Federal Communications Commission hearing on network programing practices, Frank presented his case in his usual lucid, forceful, and statesmanlike manner.

"The wide range of opinions expressed in all the long sessions of this hearing as to what kinds of programs should be on television," he said "has served to highlight a strong human instinct. We all seem impelled to lead others to the heights we ourselves have attained—or think we have attained—through some form of coercion or cultural speedup.

"I confess that there has occurred to me the possibility that the more sophisticates who are restless with the type of entertainment that appeals to others may need a redecoration of faith in that hopeful experiment that is our democracy.

"But those of us who are in broadcasting know very well that the moment we give way to any impulse to offer only those programs which, because we like them, we think are best for everybody else, we not only risk immediate and total disaster, but we negate the very essence of democracy.

"In a society dedicated to the importance of the individual, each of us would fight for the right of every other American not only to state his own views, but to exercise his own preferences in taste and judgment. We in broadcasting have the responsibility to serve the American people."

The forces of education

Then Frank differed considerably with FCC chairman Newton Minow and many of television's critics. He said:

"There is not the slightest doubt that television, to most Americans, has already opened up whole new worlds, new horizons, new experiences. The dramatic and constant rise in educational background is the force that is going to make television better, if only because it cannot long survive unless it responds to this force.

(Please turn to page 50)
9 STEPS TO GREATNESS

Our report for 1961 on the continued progress of KBTV, Channel Nine, Denver, Colorado.

* MARKET GROWTH ... Denver ranks 22nd in population with a population increase of 66.3% since 1950.*

* BUILDING MODIFICATION ... More than $800,000 has been spent in the remodeling of the KBTV building and the improvement of the Channel Nine technical facilities.

* PURCHASE OF KBT RADIO ... 5,000 watts, 710 kc, unlimited ... Purchased in March of 1961 with FCC approval granted in June.

* KBTV-KBTR NEWS ... On April 17, the News Department for radio and television went on the air under the direction of News Director Arthur J. Smith.

* PROGRAM AWARDS ... KBTV received five national awards for outstanding programming in 1961. They were the: TV-RADIO MIRROR GOLD MEDAL AWARD; THE BMI AWARD; THE ABC-TV NETWORK AWARD and THE OHIO STATE UNIVERSITY AWARD.

* LOCAL COLOR TELECASTING ... Came to being on KBTV in September with Channel Nine programming more than 22 hours of local color, plus all station breaks and a long list of sponsors moving their commercials from black and white to color. The only Denver station equipped to originate color, locally.

* FORMATION OF MBC ... The Mullins Broadcasting Company was organized in October when John C. Mullins purchased the stock interest of William Zeckendorf, Sr., in TV Denver, Inc., for the sum of $2,400,000.

* ABC RADIO AFFILIATION ... was moved to KBTR, effective on January 14, 1962.

* POWER INCREASE ... On December 19, the FCC granted KBTV, Channel 9, a power increase to the maximum (316,000 watts) permissible. Construction to be completed by February 1, 1962.

*Sources: U. S. Census Bureau, Denver Chamber of Commerce

Mullins Broadcasting Company, 1089 Bannock Street, Denver, Colorado
JOHN C. MULLINS, President and Owner
JOE HEROLD, Vice-President and General Manager
Represented by: PETERS, GRIFFIN, WOODWARD
A MAID NAMED HAZEL/ A DUCK NAMED LUDWIG/ A DOCTOR NAMED KILDARE/ A COLLEGE COACH

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.
WHAT MAKES DEMOCRACY TICK/AND "GOODNIGHT DAVID" AND "GOODNIGHT CHET"

WE THE
PEOPLE
OF THE
UNITED STATES
ORDER

LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD
New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers must have the indispensable impact of local spot television. WPIX-11, New York’s prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a “network atmosphere” of network caliber programming and national advertisers. Only WPIX-11 can deliver all of these premium opportunities.

where are your 60-second commercials tonight?
SPONSOR-SCOPE

David J. Mahoney, Jr., last week put Colgate through the severest organizational shakeup that any major air media advertiser has experienced in recent years.

The broom was applied to practically every one of the Colgate service divisions, with no small emphasis on media. Affected by the sweep in that area were Stanley Pulver, who headed up media for the toilet articles division, and Dick Page, who was media director for the household products division.

Mahoney, who joined Colgate as executive v.p. last July, has brought in his own director of media planning, namely, Harry D. Way, who comes from EWR&R, where he held the title of executive vice president-general manager. Mahoney was formerly with R&R.

The quake was interpreted by observers as a consolidation and tightening up of the screws.

Philip Morris is following in the footsteps of R. J. Reynolds and is investing an appreciable chunk of its advertising money in radio. In this instance, it's not spot but network.

The overwhelming share of the money, $700,000 out of $900,000, is going to CBS Radio for two strips a week, Sidelight Show and Doug Edwards. Balance of the budget will go either to NBC or ABC. For CBS it's 52 weeks. B&B is the pool agency.

It may be unbeknownst to Newton Minow but tv set manufacturers who also turn out a full line of appliances are not so jubilant about his idea of forcing them by law to impart all-wave reception to their future product.

Their attitude with the matter of full-line (brand) image: in the event their all-wave sets don't turn out satisfactory to buyers in some areas—as has happened in some cases—they're afraid that the bad reaction among consumers could affect acceptance of other items in the line.

For firms strictly in the electronics field, they say, an adverse reaction would hardly mean as much.

The tv networks say they've never experienced the sort of scramble that's now going on among the toy manufacturers to get their fall schedules set as quickly as possible.

The annual Toy Fair opens in New York 12 March and the toy firms would like to be able then to tell their distributors, jobbers, and dealers what they have in store for their product tv-wise come the Christmas selling season.

Focus of the quest are live shows aimed at the 6 to 12-year-old bracket.

Among those applying the pressure to the networks for availabilities are Marx, Ideal, General Toy, Mattel, Transogram. Most of them also have spot tv plans.

Tv billings from the toy industry for 1961 figured around $10 million.

P.S.: ABC TV is fattening up its Saturday moppet schedule. Bugs Bunny will be there, probably at noon.

The three tv networks aren't the only ones being kept busy right now answering panel questions tossed at them by federal probers.

Agency executives have been summoned by the Justice Department to appear before a grand jury looking into the anti-trust proceedings involving MCA.
Bristol-Myers has reactivated spot radio for Mum (DCS&S), with 12 February as a starting date. The campaign is for nine weeks.

Other spot radio buying out of New York the past week involved Lorillard's York cigarettes (L&N) and General Food's D-Zerta products (FC&B).

Out of Chicago: Florista Telegraph Delivery Assn. (Keyes, M&J) for the Valentine's Day push; American Dairy Association (Compton, Chicago).

The midwest continues to be a hot center for action for product introduction.

To bring you up-to-date on some of these:

Helene Curtis: a Suave shampoo brand is going into 40 markets with a five-week run in spot, which is a departure in that the client has been leaning for some time to network buys.

General Mills: Trying out a Wheaties with raisins with spot tv saturation in selected markets, including Cleveland. For the present it's strictly an adult pitch. Knox-Reeves is the agency.

Gold Seal (Campbell-Mithun) is going after the children's bubble bath field with an item called Mr. Bubble. Among the product's competitors are Matey and a Huckleberry Hound brand.

There's perhaps some sort of an object lesson in the fact that Sunshine Biscuit (S&W) has returned to tv after an absence of two years.

This time the baker is using two daytime quarter hours a week on NBC TV through April, after which it will fatten up the schedule for the rest of the year.

It seems that Sunshine had discovered in the meantime that you can't be sparing in the use of the medium and that, if you want to make a worthwhile impact, you have to go into it on the "right" basis.

Mishawaka Rubber (Campbell-Mithun) is scouting around for participations in local kid tv shows with live hosts.

It's the company's annual pre-spring campaign in behalf of its Red Ball Jet sneakers.

(For a list of other spot tv activity see SPOT BUYS, page 46.)

Housewife viewers will have to wait until the fall to get a line on the latest fashions designed by Paris' leading couturiers: the spring edition which CBS TV had been peddling is out, due to lack of sponsor response.

Lever had given the network an option on the spring special, but it pulled out at exercising time. Price asked for the package: $125,000.

CBS TV will be offering the fall hour of fancy this summer.

ABC TV's national sales is disturbed about the lack of attention 20's have been getting from buyers in contrast to the overwhelming demand for fringe minutes and it's going to do something about it.

The network's spot selling arm has this proposed remedy on the boards: a series of case studies showing how 20's have been effectively used in prime nighttime and how they deliver a cost-per-1,000 viewers which out-matches other types of spot buys.

Incidentally, major reps report that availabilities of night fringe minutes in key markets are about as tight for February as they can get.

Esty has joined the Kimberly-Clark family of agencies.

It's for some new products and can by the end of the year add up to $4-5 million in billings for Esty.
Daytime network TV fared well—and a bit otherwise—the past week.

The good side:
- **Metrecal (K&E)** extended its commitments on both NBC TV and CBS TV from April through June to the amount of $1.5 million. On NBC TV it’ll be using 31 nighttime commercial minutes and in daytime 72 minutes.
- **Lestoil renewed** with NBC TV and ABC TV through next fall, with NBC TV in for 52 daytime quarter-hours.
- Marx toys bought a weekly kid half-hour on NBC TV for 52 weeks.
- Rexall is spending about $70,000 with all three networks for daytime in connection with its April 1¢ sale.

The bad news: **Pillsbury cut its daytime commitments** on NBC TV, but it will maintain its daytime franchise on CBS TV. Reputed reason: problems with mixes.

The TV networks have started to apprise interested agencies of the prices of some of the nighttime fare that’s being scheduled for next fall.

A smattering of such shows and their costs:

<table>
<thead>
<tr>
<th>PROGRAM SERIES</th>
<th>NETWORK</th>
<th>SEGMENT</th>
<th>ORIGINALS PRICE</th>
<th>REPEATS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Paar</td>
<td>NBC TV</td>
<td>60 mins.</td>
<td>$125,000 net</td>
<td>$50,000 net</td>
</tr>
<tr>
<td>Going My Way</td>
<td>ABC TV</td>
<td>60 mins.</td>
<td>145,000 net</td>
<td>no charge</td>
</tr>
<tr>
<td>Wagon Train</td>
<td>ABC TV</td>
<td>60 mins.</td>
<td>150,000 net</td>
<td>15,000 net</td>
</tr>
<tr>
<td>Alfred Hitchcock</td>
<td>CBS TV</td>
<td>60 mins.</td>
<td>114,000 net</td>
<td>25,000 net</td>
</tr>
<tr>
<td>77 Sunset Strip</td>
<td>ABC TV</td>
<td>60 mins.</td>
<td>110,000 net</td>
<td>55,000 net</td>
</tr>
<tr>
<td>Dr. Z</td>
<td>ABC TV</td>
<td>60 mins.</td>
<td>118,500 net</td>
<td>34,000 net</td>
</tr>
</tbody>
</table>

Note: To get the net cost per-commercial-minute of the above divide by six. For the package price per-commercial-minute add **$16,200 gross for time**. As an example, a minute commercial on Sunset Strip—gross time and gross talent—would run around $37,300.

Brown & Williamson turned up as NBC TV’s first customer for a series slotted to make its debut in the fall.

The show, **Viva Judson McKay**, is set for Friday 9:30-10 p.m., preceding the new Jack Paar opus.

Another program newcomer, **Empire**, is going into the Tuesday 9:30 period.

Lever, incidentally, is bringing **Lucille Ball back to CBS TV**, with the spot as yet undetermined.

ABC TV has to date announced three introductory series: **Rodeo**, **Going My Way**, and **Combat Zone**. Alberto-Culver and P&G have tentatively committed themselves for half hours of Ben Casey. The latter this season has been sold on a minute participation basis.

The odds against the single-season survival of nighttime TV network series continue to get bigger as the years roll on.

As it looks at the moment: of the 38 new series that went on the air last fall at least 25 of them are doomed to go by the board. This represents an average of 66% and there’s a **good possibility** that this **mortality rate will hit the 70% mark** by the time the final decisions for next season’s schedules are made.

The following table of program turnover should be taken as a **preliminary count** as far as the current season is concerned:

<table>
<thead>
<tr>
<th></th>
<th>1961-62</th>
<th>1960-61</th>
<th>1959-60</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of series</td>
<td>101</td>
<td>114</td>
<td>119</td>
</tr>
<tr>
<td>Total series dropped</td>
<td>48</td>
<td>48</td>
<td>49</td>
</tr>
<tr>
<td>Mortality rate for all sponsored series</td>
<td>47.5%</td>
<td>42%</td>
<td>41%</td>
</tr>
<tr>
<td>Total new series started in the fall</td>
<td>38</td>
<td>50</td>
<td>47</td>
</tr>
<tr>
<td>Total newcomers dropped</td>
<td>25</td>
<td>31</td>
<td>29</td>
</tr>
<tr>
<td>Mortality rate for new series</td>
<td>66%</td>
<td>62%</td>
<td>61%</td>
</tr>
</tbody>
</table>
With sponsor interest in football at a new high, NBC TV has added a new rating twist to show that the games it broadcasts holds the audience better than games aired by the network competition.

Definition of holding power: the relationship of the average audience to the total audience. For example, if you relate an average rating of 28.8 to a total rating of 40.6 you come out with a holding index of 71.

Here are 14 games of the bowl variety showing the holding power as compared to total and average ratings, the latter based on the 11 December and 1 January Nielsen:

<table>
<thead>
<tr>
<th>EVENT</th>
<th>TOTAL RATING</th>
<th>AVERAGE RATING</th>
<th>HOLDING INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>AFL All-Star (ABC TV)</td>
<td>22.8</td>
<td>9.9</td>
<td>43</td>
</tr>
<tr>
<td>Blue Bonnet Bowl (CBS TV)</td>
<td>19.1</td>
<td>6.4</td>
<td>34</td>
</tr>
<tr>
<td>Blue-Gray (NBC TV)</td>
<td>23.0</td>
<td>11.0</td>
<td>45</td>
</tr>
<tr>
<td>Cotton Bowl (CBS TV)</td>
<td>32.0</td>
<td>12.6</td>
<td>39</td>
</tr>
<tr>
<td>Gator Bowl (CBS TV)</td>
<td>23.6</td>
<td>10.7</td>
<td>45</td>
</tr>
<tr>
<td>East-West (NBC TV)</td>
<td>32.7</td>
<td>18.1</td>
<td>55</td>
</tr>
<tr>
<td>Gotham Bowl (ABC TV)</td>
<td>17.3</td>
<td>8.3</td>
<td>48</td>
</tr>
<tr>
<td>Liberty Bowl (NBC TV)</td>
<td>22.1</td>
<td>10.8</td>
<td>49</td>
</tr>
<tr>
<td>Orange Bowl (ABC TV)</td>
<td>24.8</td>
<td>8.9</td>
<td>36</td>
</tr>
<tr>
<td>Pro Champion (NBC TV)</td>
<td>40.6</td>
<td>28.8</td>
<td>71</td>
</tr>
<tr>
<td>Rose Bowl (NBC TV)</td>
<td>48.2</td>
<td>31.0</td>
<td>64</td>
</tr>
<tr>
<td>Senior Bowl (NBC TV)</td>
<td>24.7</td>
<td>9.4</td>
<td>38</td>
</tr>
<tr>
<td>Sugar Bowl (NBC TV)</td>
<td>38.4</td>
<td>19.8</td>
<td>52</td>
</tr>
<tr>
<td>U.S. Bowl (NBC TV)</td>
<td>23.6</td>
<td>11.3</td>
<td>48</td>
</tr>
</tbody>
</table>

It'll again be an original mystery series as a summer replacement for the Kraft Music Hall.

Meantime, negotiations proceed for the return of Perry Como and his present staff in the fall.

CBS TV has had its way and the method which LNA-BAR uses to compute the TV network billings now provides for horizontal continuity rate structures.

In other words, the figures will take in consideration the lower base rate that an advertiser might get through the purchase of time across-the-board.

CBS TV's point when it called the TVB's attention to the system of calculating all daytime billings alike was that the total billings could be more than slightly distorted. In revising the figures for the first 10 months of 1961 at TVB request the LNA-BAR found out that this disparity could be as much as 5%.

The new method will be used only to revise the 1961 figures. To go back beyond that would be rather impractical.

Here's a new wrinkle that one of the TV networks has adopted for smoking out its competitors as to how they propose to schedule their next season's nighttime programs.

The network's salesmen are passing out to their assigned agencies a tentative schedule of not only that network's shows but one for each of the other networks.

Whether this gambit will have the intended effect is quite doubtful. The competition is expected to go on playing a cat and mouse game re their program lineups until they've seen an adequate number of pilots and that won't be for another two or three weeks.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; Sponsor Hears, page 58; TV and Radio Newsmakers, page 68, and Film-Scope, page 56.
No. 2 of a series

95,767
WOMEN WATCH WJBK-TV
PER DAYTIME QUARTER HOUR*

57% MORE than Station B  120% MORE than Station C  147% MORE than Station D

THE NO.1 BUY IN DETROIT IS

WJBK-TV
detroit

A STORER STATION

*NSI, Nov. 19, 1961 (Average M-F, 9 a.m.-5 p.m.)

NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

SPONSOR • 5 FEBRUARY 1962
FM stereo in Chicago
In reference to your article concerning the terrific FM stereo sales in Chicago, I believe it omitted several important facts which . . . misleads your readers.

We will admit that as more stations begin stereocasting, stereo sales will increase. However, the outstanding success of FM stereo sales in Chicago came about through WKFM's cooperation with the dealers and manufacturers by providing a complete and consistent schedule of stereocasting seven days a week to boost fall and Christmas sales.

The General Electric Co. has sponsored two one-half hour programs weekly on our station since last October and has had difficulty in meeting consumer demand.

Since early June 1961, WKFM has pioneered and successfully promoted FM stereo. A check will reveal WKFM as the primary source for FM stereo demonstrations by all the Chicago-land dealers . . . In addition, the station has actively promoted its stereo to the public through the use of newspaper advertising, bus cards, and direct mail plus a generous amount of publicity for being the first station in the United States to broadcast in stereo using the complete three channel multiplex system as approved by the FCC.

Dick Stern
station manager
WKFM (FM)
Chicago

Option time controversy
Heartiest congratulations — and sincere thanks — for your excellent Commercial Commentary entitled "The goose and the golden eggs" [SPONSOR, January 1962]. This was sent to me by our consultant, Ed Kobak.

I suppose both you and Ed are way ahead of me on this subject, but I do hope you can contrive, in some way, to get reprints of your editorial into the hands of every government official who is involved in the matter of option time.

You will undoubtedly know how this can be done in the most effective manner, but I'm sure Ed would be delighted to cooperate in developing a plan. It is possible mailings might be most effective if made by a third party such as Ed Kobak.

A. C. Nielsen chairman
A. C. Nielsen Company
Chicago

To coin a phrase
We have read a copy of your 22 January issue . . . and unwittingly, you have inserted a phrase which could create a problem for Nabisco (SPONSOR-SCOPE page 19).

In the eighth paragraph, page 19, you mentioned "COW Division of National Biscuit Company." Undoubtedly, you are referring to Cream Of Wheat which is the trademark for our brand of Farina cereal.

As you can well understand, indiscriminate abbreviation of our trademark could put it in the public domain. We request earnestly, that you circulate your staff, pointing out this error in usage.

Herbert J. Evers
legal department
National Biscuit Co.
New York, N.Y.

The tops in network tv
I enjoy reading your SPONSOR-WEEK WRAP-UP each Monday morning; however, you used to publish the weekly top 10 or 11 network shows under the network heading. I have missed this information, and would appreciate your including this information again if possible.

J. B. Stewart
commercial manager
WGEM
Quincy, Ill.

* SPONSOR thanks Stewart for his request. The editors have considered the matter and will resume publication of network tv show ratings.
WELCOME, NEIGHBOR!

A few yards from Broadcast House, new home of WTIC TV-AM-FM, steel is rising skyward, the skeleton for a fifteen-story office tower of unique design. The elliptical-shaped structure, scheduled for completion by late 1963, will house the home office of the Phoenix Mutual Life Insurance Company and will be the first building of its kind in the world. Like Broadcast House, first of a complex of modern structures to be completed in Hartford’s Constitution Plaza, it is an important part of the urban rebirth of America’s insurance capital and a further stimulus for a bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV’s clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Politz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY
Last week’s ad

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC-TV</td>
<td>19.9</td>
</tr>
<tr>
<td>Net Y</td>
<td>19.5</td>
</tr>
<tr>
<td>Net Z</td>
<td>19.3</td>
</tr>
</tbody>
</table>

Still close...

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC-TV</td>
<td>19.6</td>
</tr>
<tr>
<td>Net Y</td>
<td>18.3</td>
</tr>
<tr>
<td>Net Z</td>
<td>19.9</td>
</tr>
</tbody>
</table>

What will happen next?

Watch this space.

ABC Television

This week’s ad

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC-TV</td>
<td>20.1</td>
</tr>
<tr>
<td>Net Y</td>
<td>18.7</td>
</tr>
<tr>
<td>Net Z</td>
<td>19.5</td>
</tr>
</tbody>
</table>

The race, as any cursory chart reader can see, continues close.

With some emerging differences, contributing to ABC-TV’s current lead:

Like placing 4 programs in the top 10. *My Three Sons*, *Ben Casey*, *The Real McCoys*, *77 Sunset Strip*.

Like 9 out of the top 20. Add to the 4 mentioned—*The Untouchables*, *Naked City*, *Flintstones*, *Margie*, *Target: The Corruptors*.

Like half-hour firsts. ABC 19, Net Y 13, Net Z 17. Like 3 out of the 7 nights, with Net Y and Net Z taking 2 and 2.

Keep watching.

ABC-TV

Source for last week’s ad: Nielsen 24 Market TV Reports, weeks ending Jan. 7 & 14, 1962. Source for this week’s ad: Nielsen 24 Market TV Report, week ending Jan. 21, 1962. Average audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.
Inside the top 10 spot agencies:
1. TED BATES

BATES’ ACCOLADE
TO SPOT RADIO/TV

SPONSOR starts 10-part series on top spot agencies—Bates media chief explains air buying methods

Ted Bates & Co., which bills about $150,000,000 of which some 80% is dedicated to broadcast and is spot tv’s top spender, is the first of the “top 10 spot agencies” to be probed by SPONSOR. To find out what makes Ted Bates’ media department function and to learn what its buying practices are and what makes it such an influential leader in the field, SPONSOR talked to Edward A. Grey, senior vice president and media director. In a penetrating, frank fashion, Grey, senior

“There is no better way for reaching vast numbers of consumers where you want to, when you want to, and how you want to, than through the spot medium.”
v. p. and media director of Bates since 1938, gave the whys and wherefores of his media staffers, all of whom are conceded talented experts in advertising media. What Grey had to say, and what his counterparts at the other agencies will say in subsequent issues, should be of paramount interest and value and with wide appeal to station managers, station representatives, agency media personnel and others vitally concerned with the successes and failures of broadcast advertising.

Among the significant things Grey said:
* The spot medium is the best

**SPONSOR** is launching a series of in-depth stories on the spot practices and policies of the top 10 spot buying advertising agencies in the land. These 10 agencies in 1961 invested a total of $343 million in radio/television. The first of these articles, starting with this issue, deals with Ted Bates & Co. and its powerhouse media department.

way to reach the mass consumer selectively.
- The toughest part of the media man's function is to apportion a budget.
- Rate cards are a sore spot and something should be done pronto to correct the situation.
- Bates has never bought solely on numbers.
- Bates timebuyers switch schedules which have already been bought.
- Bates goes into the field to see stations and markets.
- Bates favors a summer rate for spot tv.
- Bates thinks the "noise" stations have been "responsible for the poor posture of radio today."

Grey told SPONSOR that he saw numerous positive virtues in spot buying. "There is no better way for reaching vast numbers of consumers where you want to, when you want to and how you want to than through the spot medium," he told SPONSOR.

To one of the many all-important questions: who makes the buying decisions and how they are made at Ted Bates, Grey revealed that planning is done at what "we consider the executive level of the department.

"The media supervisors and the media director responsible for the account will distill all of the information which is available from every department of the agency—research, marketing, etc." Grey said. "These people will develop the overall media strategy. The timebuyer is responsible for the execution of the plans. By this I mean station selection, market selection, time periods. The timebuyer is vested with the total responsibility for making the 'very best' buys available in keeping with the overall philosophy."

When asked if computers would make it easier to buy spots and what, in his opinion, can computers do and

18 top rung clients at Ted Bates agency

Every client, with the exception of the Fleischmann Distilling Corp., is in broadcasting. There are 18 clients on the Ted Bates roster. They are:

American Chicle Company

American Home Products Corp. (Boyle-Midway, Whitehall Lab.)

The American Sugar Refining Co.

Brown & Williamson Tobacco Corp.

Carter Products, Inc. (Frenchette, Wallace Laboratories)

The Chase Manhattan Bank

Colgate-Palmolive Company (Associated Products Div.) (Household Products Div.) (Toilet Articles Div.)

Continental Baking Company (Morton Frozen Foods Div.)

Food Manufacturers, Inc. (M&M's Candies, Uncle Ben's, Inc.)

International Latex Corp.

Louis Marx & Co.

Mobil Oil Co. (Division of Socony Mobil Oil Co.)

National Biscuit Company (Special Products Div.)

C. Schmidt & Sons, Inc.

Scott Paper Company

Standard Brands Inc. (The Fleischmann Distilling Corp.)

Warner-Lambert Pharmaceutical Co. (Warner-Lambert Products Div.)

Waterman-Bic Pen Corp.

not do, Grey said wryly: "Go ask a computer!"

Asked how the Ted Bates agency went about apportioning a budget to the various media, Grey thought reflectively and replied: "This is the toughest part of the media man's function. The answer has to be an absolute understanding of the problem at hand. All the competitive structures, all the distribution factors, all of the sales momentum, pricing problems, the creative objectives, the copy need, the promotional plans, etc.—all of these problems must be thoroughly reviewed and digested and related to the ability of the individual medium to contribute to the attainment of our sales goals product marketing strategy. Then the justification for and the documentation of the recommended media mix follows and falls into place. Once we thoroughly understand the problem, the solution might appear easy."

Grey was asked if his buyers were equally versed in different media. Are they separate air and print buyers or combination of the two? The top media man at Ted Bates replied: "Buyers in the true sense of their function are not equally versed in various media. They are specialists in print, tv or radio. Above the buyers level from assistant supervisor on, they are versed in all forms of media." Grey thought the Bates system "most practical for our requirements."

Grey said his media department coordinated closely with the marketing and other service departments of the agency. "To be effective we must coordinate with all other service departments," he insisted.

He maintained that his staffers are constantly investigating radio for the extra reach they might get to back up a tv schedule. Fm broadcasters can see hope in a remark made by Grey to the effect that within recent weeks "we have had a number of queries from clients regarding fm radio and certainly we are investigating it and continuing to watch it."

Of all media, which is the easiest to buy? Grey pondered this question and replied: "In all honesty, I must say we find all media easy to buy—but not all media are easily sold."

If Grey had his way, he would vigorously shake up some of the broadcasters in the land because of their confusing rate cards. Rate cards represent a sore spot to him. "When a small tv station requires two full pages in SRDS to list its rate structure, there must be room for improvement," he observed. In a jocular fashion, he described the rate card confusion thusly: "It looks like two from Column A and one from Column B," an allusion to a typical Chinese chop suey establishment menu.

In answer to the question, what's your basis for discriminating in your choice of rating services, Grey said the Bates media department was fortunate in having "an outstanding media research unit available to us." He said he relied upon their professional judgment and evaluation in selecting rating services for the agency.

Creative people are of the best in their respective fields, be it radio, tv or other media, he said. "Actually, our creative people will develop that selling message which will present the USP (Unique Sales Proposition) in its strongest form whether this be tv, radio, newspapers, magazines, outdoor, etc." Grey declared, "That's the basic objective of any creative department and once we know the creative form, the media department will naturally execute the buys."

The delineation of the new marketing areas is the most significant development in the major marketing changes increasing the complexities of media plans problems, he said. "By this I mean we used to consider markets as city zones or metropolitan areas," he explained. "But now the primary tv area, in our opinion, represents a geographical market region."

He thought network participation trends would continue. How much money should be put into a market and what criteria used in selecting the media in the market can be decided only after close consultation with the client, the account people, the researchers, etc., he said.

Grey said to the best of his knowledge, the Bates agency has never bought solely any advertising on numbers exclusively. "There is always a rationale for
investing clients' dollars," he observed.

To the question what is your answer to the fact that network places as many commercial impressions in smaller markets as larger markets, he replied: "The fact that we would consider network in the first place represents our understanding of the inherent problem of providing comparable weight or pressure in every market. Our adjustments for more important markets or development markets would take other forms of local media."

Grey disagreed strenuously with those who believe that the reputed ease of buying network is hurting spot billing. "It isn't easy to buy network," he maintained. "They have failed to consider the tremendous preliminary actions necessary before network is bought."

He nodded emphatically when asked if media flexibility wasn't a rapidly growing factor in today's growing scientific approach to marketing. Asked how much do the factors of cost efficiency, coverage and audience composition affect the agency's buy, his reply was "a great deal."

What factors influence the switching of schedules which have already been bought? Grey fielded this one with dispatch and his reply was that every timebuyer is vested with the authority and responsibility for continually improving his buys whenever he can effect a better schedule than that which he has currently going for his brand.

"He is obligated to achieve this improvement," Grey added.

Should merchandising enter into a media decision or should it remain as a separate entity to be looked into after the buy? Grey insisted it should never enter into pure media buying decisions.

The Bates media chieftain had mixed feelings about the value of station tapes in making buying decisions. Some Bates buyers "tell me that tapes are of great value while other buyers believe that the tapes they hear are not truly representative of a station's usual programing," Grey said.

There are no cost per thousand limitations for radio daytime and nighttime at Bates, Grey said. "We have none, because the qualitative factors must enter into the consideration of values."

Members of the media department at Bates firmly believe in visiting stations and markets throughout the country, according to Grey. "As a matter of fact, Don Severn, vice president in charge of media relations, spends approximately 75% of his time on the road in our clients' behalf," Mr. Grey said. "Severn visits stations, reviewing our buys, arranging for network clearances, etc. I have received many letters from station managers in which they complimented this agency and Don Severn on visiting 'the local battleground.' Of course, Don represents the agency in the field with all other media as well. As his title implies, we are very cognizant of our responsibility in media relations."

Bates 'cabinet' type media department

The media department of Ted Bates & Co., with its personnel of 115, is run on a "cabinet" type of organization. The department is divided into five completely autonomous media groups. Each group is headed by a vice president and "media director." Each director has one or more group supervisors, depending upon the structure of his accounts. Each supervisor has one or more senior timebuyers and space buyers. These senior buyers are in turn backstopped by the necessary numbers of timebuyers, space buyers, and assistants.

Edward A. Grey is senior vice president in charge of media operations and a director of the company. The five "media directors" under him are: William J. Kennedy, vice president, associate media director and manager of the media department; Robert P. Engelke, vice president and associate media director; William T. Kammerer, vice president and associate media director; Winston W. Kirchert, vice president and associate media director; Martin Murphy, vice president and associate media director. Don W. Severn is vice president and manager of media relations.
RFD tour of Cyanamid research center is part of sales effort

1. NIGHT BEFORE—RFD's attending American Cyanamid's two-day seminar at new agricultural research center, Princeton, N.J., 18-19 January, gathered the night before at New York's Billmore Hotel for cocktails, dinner. Above (1 to r), Calvin Pigg, WBAP, Ft. Worth; John McDonald, WSM, Nashville; Bob Palmer, C&W media super.

3. GETTING EDUCATED—Radio farm directors spent day touring center. Peering into microscope is Bill Mason, WBBM, Chicago

CYANAMID LOVES THOSE RFD'S

Agricultural division uses 42 radio farm directors to push its booming drug, Aureomycin. Client gives RFD's unusual freedom in selling but checks carefully

From the client's point of view, the care and feeding of radio farm directors is no minor art. It requires a deft blend of the carrot and the stick but, when the right RFD is properly handled, the dividends, while not always precisely calculable, are often hefty.

Case in point: The American Cyanamid Co.'s agricultural division and its ad lieutenant, Cunningham & Walsh, are currently in the midst of an ardent and active love affair with these often potent salesmen-personalities. If a love affair can be said to pay off, this one certainly has.

Cyanamid, probably the largest advertiser of its kind in agricultural publications, is now running its biggest farm radio campaign in years. The huge chemical firm is probably spending close to $500,000 in farm radio, most of which is budgeted in 42 markets for what the client calls its Aureomycin Radio Network. (See also, "Radio plows sales for Cyanamid farm drugs," U.S. Radio, January 1961.)

The "network" is nothing more or less than the employment of 42 top RFD's in a carefully thought out plan to get the maximum sales effectiveness from these air sellers with a minimum of on-air control of commercials. While the RFD has (almost) carte blanche to handle his commercials as he chooses, Cyanamid and C&W manage the situation in such a way as to make sure the RFD is always conscious of his total selling chores.

A high point in this effort took place a couple of weeks ago when Cyanamid brought a covey of 39 RFD's to Princeton, N.J. Agency and client kept them busy and out of trouble in a well-oiled, two-day technical and marketing seminar at Cyanamid's new and impressive agricultural research center. Cyanamid wined 'em, dined 'em, crammed 'em full of facts (paying a nice tab for the privilege) and waved them off with high hopes that its on-air sales representatives went home vibrating with zeal for the company and its products.

The story behind this junket starts nearly two years ago when Cunningham & Walsh was engaged in some
deep thinking about farm broadcast advertising. The agricultural division had used practically no broadcast advertising for more than a year and, as a matter of fact, had not used radio on a major scale since 1954-55. C&W's account people—in particular Roy Gorski, vice president and account supervisor—were pretty well convinced that farm radio would be good for Cyanamid and were trying to figure out exactly how to use it.

The main product in mind was Aureomycin, a "broad spectrum" anti-biotic, and the agricultural division's most important brand name. Aureomycin is a trade name for chlortetracycline, a chemical made only by American Cyanamid, though it is not the only anti-biotic made for farm animals. Aureomycin and other anti-biotics used in animal husbandry are going through a boom whose end is still not in sight.

Cyanamid markets Aureomycin in a number of forms, but there are four basic types. Two are disease preventives—(1) formula feeds, in which animal and poultry feed is packaged with the Aureomycin already added, and (2) Aureomycin Crumbles, for the farmer who wants to add it to his own feed. Two are for disease treatment—(1) Aureomycin Soluble, which can be mixed with drinking water, and (2) Aureomycin Mastitis Products.

The agricultural division has, from the point of view of advertising, an uncomfortably large product list; it's in the neighborhood of 100. This roster of brands presents a problem of ad continuity despite the extensive use of farm publications by Cyanamid. ("It's hard to pick up an agricultural magazine and not see a Cyanamid ad," said Bob Palmer, media supervisor on the account.)

C&W media planners also sensed the lack of a highly sensitive, local approach. Disease outbreaks and weather changes come suddenly and are localized. Magazine closing dates often stand in the way of fast advertising footwork by C&W.

For these reasons and because C&W has a profound respect for the persuasiveness and local impact of the RFD, the agency in April 1960 made a presentation to the client developing its thoughts along these lines and proposing the Aureomycin Radio Network. Included in the presentation was the thesis that the RFD could do a better selling job if he did his on-air selling in his own way and if he was given the responsibility of reacting to special local situations (sales, weather, disease) as he saw fit. Cyanamid went for it.

C&W kicked off its drive with a 39-week test of its theories in 26 markets. The RFD's were given product information but not the kind of raw, unfinished commercial material often given to on-air radio salesmen under the name "fact sheets." Even when Cyanamid decided to give out free samples, for example, the RFD played it his way. The samples were sent to the RFD's without any special instructions and each farm director managed his own distribution. "To our knowledge," said Dr. Lawrence
Cyanamid's radio farm directors

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<thead>
<tr>
<th>RFD</th>
<th>STATION</th>
<th>MARKET</th>
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<tr>
<td>Alden Aaroe</td>
<td>WRVA</td>
<td>Richmond</td>
</tr>
<tr>
<td>Bill Alford</td>
<td>WMT</td>
<td>Cedar Rapids, Ia.</td>
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<tr>
<td>Ted Capener</td>
<td>KSL</td>
<td>Salt Lake City</td>
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<td>Dewey Compton</td>
<td>KTRH</td>
<td>Houston</td>
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<td>Jack Crowner</td>
<td>WAVE</td>
<td>Louisville</td>
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<tr>
<td>Dean Curtiss</td>
<td>KDHL</td>
<td>Faribault, Minn.</td>
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<tr>
<td>Jim Densmore</td>
<td>WBAY</td>
<td>Green Bay, Wis.</td>
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<tr>
<td>Jack Dillard</td>
<td>KWKH</td>
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<td>Deacon Doubleday</td>
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<td>Jim Dunaway</td>
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<td>Wally Erickson</td>
<td>KFRE</td>
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<td>Hugh Ferguson</td>
<td>WCAU</td>
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<tr>
<td>Jay Gould</td>
<td>WOWO</td>
<td>Ft. Wayne</td>
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<td>Jack Gowing</td>
<td>KMA</td>
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<tr>
<td>Roy Gumtow</td>
<td>WKOW</td>
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<tr>
<td>George Haefner</td>
<td>WHAM</td>
<td>Rochester, N. Y.</td>
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<td>Lyle Hansen</td>
<td>WNAX</td>
<td>Yankton, S. D.</td>
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<td>Clyde Keathley</td>
<td>WRFD</td>
<td>Worthington/Columbus, O.</td>
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<td>Larry Kirk</td>
<td>KFKA</td>
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<td>Keith Kirkpatrick</td>
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<td>Wilbur Levering</td>
<td>WIBW</td>
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<td>George Logan</td>
<td>WLW</td>
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<td>Ted Mangner</td>
<td>KMOX</td>
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<td>Bill Mason</td>
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<td>John McDonald</td>
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<td>Nelson McIninch</td>
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<td>Bill McReynolds</td>
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<td>Carl Meyerdirk</td>
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<td>Lewis Miller</td>
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<td>Chuck Muller</td>
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<td>Arnold Peterson</td>
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<td>Derek Rooke</td>
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<td>KWFT</td>
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<td>Charlie Slate</td>
<td>CARANET</td>
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<td>Gil Stamper</td>
<td>WBT</td>
<td>Charlotte, N. C.</td>
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<tr>
<td>Marvin Vines</td>
<td>KTHS</td>
<td>Little Rock</td>
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MANY OF THE TOP RFD's in the U. S. are included among the 42 used by the American Cyanamid Co. for its 'Aureomycin Radio Network.' All but three attended Cyanamid’s seminar and these three were busy with Cyanamid business at home.

Groves, promotion manager in charge of Aureomycin products, “we are the only advertiser who is this liberal.”

By the time 1960 ended, Cyanamid had 40 stations on its list. Two were subsequently added and there have also been a few substitutions. At this time Cyanamid’s RFD ad program is running at a fairly stable rate.

The open-handed policy adopted by Cyanamid obviously has within it subtle and effective pressures. If an RFD approach doesn’t work, the farm director can’t blame the client or agency. He is thus more likely to pay more attention to and spend more time on his commercials, field trips, coordination with local Cyanamid salesmen ad dealers, and other aspects of the farm director’s multitudinous chores.

But Cyanamid and its agency do not depend on the spur of psychology alone. Air checks on RFD’s are made every month or two by an independent organization. The RFD’s are expected to send in reports on what they’re doing besides selling on the air. They are encouraged to meet with Cyanamid salesmen to work out copy approaches. They are also encouraged to mesh efforts with distributors.

In addition, there’s Palmer’s supervision and shepherding. He totes up considerable mileage traveling around to talk to farmers about Cyanamid products and the RFD’s who pitch them. As an active (associate) member of the National Assn. of Television and Radio Farm Directors, Palmer has a vantage point from which to survey the field and get a line on likely RFD prospects.

Palmer also performs a valuable function in minimizing conflicts between RFD’s and Cyanamid salesmen. Since the RFD’s have such a free hand in their ad approach and choice of topics, the possibility of their butting up against a Cyanamid man (who might have good, solid reasons for wanting things his way) always exists. To solve these conflicts, Palmer has been given the role of arbiter.

From a more positive standpoint, obviously one of the most effective devices to fuel the enthusiasm and in-

(Please turn to page 48)
Helene Curtis moves to hold No. 1 spot for Enden

LEADERSHIP in shampoo-dandruff treatment products is now held by Enden product family—clear liquid Enden, special Enden for dry hair, yellow lotion, and cream. They share $3 million in three NBC TV nighttime shows, new last fall. Campaign, through Edward H. Weiss, Chicago, aims to strengthen sales, maintain lead in face of competition threat from upcoming brands now in test stage.

ENDEN’S BID TO STAY ON TOP

- Now in its sixth year on the market, Helene Curtis’ dandruff-shampoo leads, but braces for new competition
- Dominance arises from mass market, corporate name, new retail outlets—backed by $3 million in network TV

S
Sales success or failure of any product is generally difficult to predict in today’s increasingly competitive consumer marketplace. But for Enden—a strong brand in the Helene Curtis consumer product division lineup—a well-founded set of circumstances convinced the company in advance that the product was destined for sales leadership in its field.

Here's what Helene Curtis management and executives of Edward H. Weiss, the Chicago-based agency for Enden, feel are the marketing factors responsible for Enden’s fulfillment of their expectations:
- First, a unique product purpose—Enden is a two-in-one item, a specialized shampoo containing a built-in dandruff treatment.
- Second, it has wide distribution, sold through almost every kind of retail outlet.
- And third, Enden is backed by an advertising budget 100% in nighttime network television.
  
  Last October, Helene Curtis Industries, a major force in national toiletries marketing, launched the heaviest campaign in its history for a single product. A SPONSOR-estimated $3 million in network participation was bought for Enden in three prime new fall vehicles on NBC TV: The Dick Powell Show, 21st Precinct, and Saturday Night at the Movies. The schedule totals 120 one-minute announcements among the three shows, offering Enden a substantial audience.

  Why this hefty backing for a single product? Jack K. Lipson, Curtis’ director of advertising says, “We entered into this with the knowledge that the investment will pay off for us. We expected sizable sales increases as a result of our television push.”

  In addition, Enden’s sales potential was enhanced by four distinct advantages:
  - A broad mass market
  - Limited competition
  - A strong corporate name manufacturer
  - The emergence of grocery stores as a major outlet for toiletries
  
  Curtis research shows that 70% of American men and women complain of dandruff problems in varying degrees. Therefore, Enden’s potential customers are men and women from teen-agers to adults.

  Although various dandruff treatment products are on the general consumer market, few are combination shampoo-plus-dandruff treatments such as Enden. Right now, Enden has the dandruff-shampoo field virtually to itself. Breck’s Banish is about the only other nationally marketed competitor, but thus far has not presented a serious challenge to Enden, according to toiletry trade sources. Other significant contenders
in the dandruff treatment field introduced in recent years are post-shampoo rinses, such as Alberto-Culver's Rinse Away.

The marketing importance of the trend toward health and beauty counters in grocery stores of all sizes has been a contributing element in Enden's wide distribution. According to Bernard J. Gross, executive V.P. and account management supervisor at Weiss, in 1960, more than 60% of all shampoos were sold in grocery stores, as compared to 30% in 1955. Enden is also sold in drug stores, department stores, novelty stores, and in general, everywhere cosmetics are sold.

The Helene Curtis name is among the best known in the toiletry field today, and it has been demonstrated in recent years that new products backed by a strong corporate name usually achieve wider acceptance than those manufactured by lesser known companies. The fast share-of-market leadership gained by the shoe polish line of S. C. Johnson & Son is one of the best known recent examples of this marketing fact, along with General Food's Kool Pops, and Kellogg's K.

Compounding these marketing advances, Enden's test-market history had proved to Curtis that the product's sales potential was high, says Mark Rosenberg, Enden brand manager. While not a new product, Enden was introduced in 1956 in four test markets: Madison, Wichita, Syracuse, and Columbus. During the tests, while advertising was conducted in both print and television, Curtis learned who Enden's customers were and how they felt about the product. Curtis discovered, too, that Enden's repurchase rate was high.

After test market stages, regional expansion occurred, with advertising concentrated more heavily in tv, less in print.

Then Enden was introduced nationally on What's My Line? during Curtis' sponsorship of the show, and the product received more national exposure via other Curtis corporate vehicles on both daytime and nighttime network shows. But never before, Lipson points out, has Enden's tv saturation come anywhere near the level of that provided by the current campaign.

Enden's encouraging sales progress indicated that television was a highly effective medium for the product, Lipson explains. And he says, "Curtis is keenly interested in continuous mass exposure for Enden, since brand loyalty has been shown by research to be unusually stable in contrast to other shampoo products." Lipson feels that his company's choice of tv for the three-program participation on NBC TV is based in large measure on the nature of the product. Of this he says, "In print media we find we can appeal heavily to the reader's imagination and make one point strongly. In television, on the other hand, our experience has shown that we can tell a dramatic story, and treat a troublesome grooming problem very realistically. This is precisely what we have attempted to do in the Enden commercials."

In Enden commercials, the Weiss agency has used a creative approach to the dandruff problem entirely different from those used in the past in advertising by other dandruff treatment products. Generally, the advertising strategy used by others has often attempted to cast a stigma on the dandruff problem, equating its importance to that of such social taboos as halitosis or body odor. As Lipson points out, the Curtis ap-

Commercials treat dandruff as grooming problem, not as social stigma
proach treats dandruff as a troublesome grooming problem.

The two over-riding themes in Enden commercials are simple and straightforward: First, the two-in-one product angle is emphasized as a pleasant, easy way to shampoo and get rid of dandruff at the same time; and second, is guaranteed to end dandruff if used regularly. The commercials are not entirely female-oriented, because, unlike most other items in the Curtis product division line, Enden is for both men and women. On the other hand, Lipson explains, the commercial's emphasis is toward a female appeal, because it is the woman in the family who does the shampoo purchasing. But the fact remains, he stresses, it is because of the universality of Enden's potential consumer that Curtis is using such extensive nighttime participation schedules.

Weiss conducts an extensive research program for Enden commercials, including both pre-testing and post-testing. Under the direction of Dr. John Tarini, agency v.p. and research director, copy themes are pre-tested prior to commercial production and commercials are post-tested after exposure, for impact and competitive factors. For this research, random groups of housewives between the ages of 25-45 are surveyed.

Commenting on the advertising philosophy involved in Enden's heavy network participation this season, account management supervisor Gross says, "Using three vehicles helps spread TV's risk by offering audience variety, realistic pricing, as well as frequency and impact."

Helene Curtis has chosen the route of participating sponsorship for Enden, as well as other products, after considerable experience with other types of television sponsorship. According to Lipson, the recent use of participation for Curtis products has been proven most effective, "Because it allows a maximum of flexibility in a highly competitive, fast moving market."

The competition in cosmetic and toiletry marketing has risen to massive proportions in recent years, with rival products battling for market dominance via television and other major media. Retail sales of all cosmetics and toiletries have been rising at the rate of eight to 10% annually, according to Rosenberg, and total sales of toiletries are estimated at more than $2 billion annually.

Founded in 1927 as a supplier in the beauty salon equipment field, Helene Curtis has manufactured retail toiletries since 1948.

Each of the Curtis consumer products marketed through its products division—including Enden, Spray Net, Suave, Stopette, GayTop, Tender Touch, Helene Curtis Creme Rinse, and Helene Curtis Shampoo plus Egg—has a separate advertising budget and a completely independent sales strategy.

Three Chicago agencies handle Curtis' products division advertising. In addition to Edward H. Weiss, agency of record for the current three-program network participation buy, Curtis employs Campbell-Mithun for Suave, Creme Rinse, and Shampoo plus Egg; McCann-Erickson for Spray Net. Weiss handles the balance.

Of the products in Curtis' products division, some have seasonal sales curves: wintertime for Tender Touch dry skin bath oil, and summertime for the general shampoo line. This is another important reason for the company's utilization of the network participation route. Curtis has found that through the flexibility offered by participation, it is possible to heavy-up advertising support very quickly where needed.

Ranking among the nation's 100 largest national advertisers, Curtis reached new records in sales and earnings during the nine-month period ending 30 November 1961. Sales increased to $50,902,599 from $42,634,621 for the same period in 1960. Net income increased to $2,739,242 from $2,570,887, a gain of 6.5%.

(Not included was more than $20 million in unconsolidated sales of foreign associate manufacturers under licensing agreements.)

Currently, Enden is the number one seller in its specialized field of dandruff products, and ranks close to the top in general shampoo sales nationally. In grocery outlets, Enden is the largest seller in the overall field of shampoos, according to sources from within the midwestern grocery trade. In addition, Enden is the first large scale shampoo success, from a sales standpoint, since World War (Please turn to page 43)
BY WHAT STANDARD SHOULD

Broadcasting expert with worldwide experience challenges critics

Broadcast consultant Richard P. Doherty, who contributes this stimulating article, is well-known to sponsor readers for his year-end economic forecasts. He has visited radio/tv stations in 49 of our 50 states, and has observed and worked with tv systems in 15 foreign nations. He represents a major Japanese tv network in the U. S., as well as numerous American outlets, and has attended many international economic conferences. A member of Phi Beta Kappa, he is author of many respected textbooks, articles.

‘Compare our tv system with any other in the world,’ says Washington expert, ‘you’ll see our tv superiority’

Doherty, who has worked with tv operations in 14 foreign countries, offers a point-by-point comparison

by RICHARD P. DOHERTY

What standards should the American tv industry be appraised and judged? As a medium, it should not be evaluated according to the personal tastes of an individual, a group of individuals, or even a few thousand individuals. For many, many months, various persons— with good access to the printed media— have cast aspersions on American tv because, too frequently, they have chosen their own cultural and literary standards as arbitrary measures of public interest and public needs.

We are not a nation of morons. The millions of Americans who daily watch tv programs are the fabric of the nation—they are not misguided, uneducated people of low cultural standards. Against the articulate criticism of a few thousand persons who like to write letters, there are millions of solid Americans who go on, daily and weekly, liking our American brand of tv.

The FCC has received several thousand letters which criticize tv programming. How many letters were sent to the FCC from the 12 to 15 million homes which regularly, each week, tune to The Untouchables, Bonanza, Gunsmoke, and similar programs? These millions of citizens include factory workers, housewives, doctors, lawyers, farmers, secretaries, professors, government workers, schoolteachers, business executives.

Television is the current object of attack from certain public groups, from the intelligentsia, the avant-garde, and the newspapers and magazines. The latter— newspapers and magazines—are fighting a dollar and profit battle against tv and are not always objective in their opinions and articles, because the rapid expansion of tv hurts their advertising pocketbook. Many other critics of tv are motivated by their specialized interests and often ignore or distort mass public interest even though their criticism may be offered in good faith.

There would be far more justifiable criticism of American tv if the medium primarily served segmented group interests rather than mass public interest.

As producers of a consumer service, every network or station executive would welcome objective criticism and objective appraisal by the public. Unfortunately, much of the criticism of tv has come from persons who assume that they know what interests the public, or assume that they know what is best for the public.

It is, indeed, constructive to subject a mass medium of communication, such as tv, to objective appraisal and criticism. However, to be objective, one must have some stand-
ards or yardsticks from which he may evaluate results and achievements.

Why not examine American tv industry according to the programs, accomplishments and public services of tv throughout the world?

The critics of American tv will not prefer this standard because, by it, overall American tv programing is the best and most diversified which is offered to the public in any nation, anywhere in the world.

In no other nation is tv watched and enjoyed by the public for so many daily and weekly hours, by the average family, because in no other nation is tv so interesting and so much to the varied total public taste as in the United States.

In no other nation does the public possess the wide choice of diversified program selection as in the United States. Japan ranks second and Canada and England third regarding diversified public choice of tv programing. In France, Italy, Switzerland, Russia, Spain, Portugal, Holland, Egypt and every other nation the public has only the limited program presentations of the governmentally owned, dominated and dictated tv system.

American tv has become a preeminently greater medium of mass communications than any other in the world.

During any given week, the U. S. public has more total hours of free choice of discussion, talk, forum, education, news, farm information and so called public service programs than is available to the public in any nation of the world including England, France, Italy, Germany, Japan, Sweden, Holland, Switzerland, Egypt.

Religious tv programing hardly exists outside of the United States.

In no other nation of the world is there so much fully equal tv time for political talks and controversial discussions as in the U.S.—and without political bias.

During each and every year, the three American networks devote more money, manpower, know-how and total telecast hours to education, talks, discussion, and public affairs than in all the nations of the world combined. Who, among tv’s critics, gives the networks full credit for these many hours of tv program service despite the loss of profits involved and the public service rendered? As one single example, the three networks spent upwards to $500,000, with a crew of nearly 150 persons working for two weeks, to bring the dramatic Alan Shepard space flight to all of America on 5 May 1961.

Television, as a broadcasting and set manufacturing industry, has had its greatest growth and widespread public acceptance in the U. S.—and by a wide margin—and because tv programing has progressively appealed to the vast American public.

The most highly developed public use of tv, except in the U. S., is in England, Japan, and Canada. It is significant that in all three of these nations, American programs rank among the most popular in public favor.

Ironically, to the consternation of the critics, the American tv programs which are popular with the people of foreign nations are the same programs which attract the largest mass

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**U. S. tv leads in these areas—Doherty**

**Diversified programing.** ‘In no other country does the public have the wide choice of program selection.’

**Public service.** ‘... more hours of talk, discussion, forum, education, and public service programs.’

**Religious programs.** ‘Religious tv programing hardly exists outside the United States.’

**Political programs.** ‘In no other country is there so much time for political talks, controversial discussion.’

**Education programs.** ‘No other tv system offers the educational programs of our commercial system.’

**Entertainment.** ‘In no other nation, the tremendous variety of total entertainment choice.’

**News programing.** ‘In no other nation, the massive tv news coverage—daily and weekly.’
public audience in the U. S. Many critics shudder at the thought that our "adult western" and "detective" tv shows are big favorites with the Japanese, Canadian, and other foreign people.

In no other nation of the world, without exception, does the public possess the tremendous variety of total entertainment choice as is telecast daily and weekly by the American networks and stations.

In no other nation is there the massive tv news coverage that prevails—daily and weekly—throughout the U. S.

The tv system of no other nation does not even begin to offer to its people the amount of educational-type programs as do the networks and individual commercial stations of the U. S.

No tv system, in England, continental Europe and elsewhere, achieves the overall professional production techniques of American tv. Throughout 80% of the world, tv program production doesn't remotely approach our networks and, in fact, rarely equals the local production competency of individual stations in our "first 75 metropolitan markets."

The author of these observations has either worked with or has visited or observed tv broadcast operations throughout most of the world and around the world. Except possibly in England, France, and Italy, he has been impressed by the fact that American tv is regarded by the broadcast professionals as the ideal standard of accomplishment and the goal of achievement. Throughout the world, the U.S. has set the mark of program—production achievement for other national tv systems.

On the basis of our personal worldwide experience with tv, we view many of the self-appointed critics as comparable to those persons who point to our city slums as being typical Americana. Of course, there is mediocre tv programming but this does not truly represent the overwhelmingly predominant hours of good network and station tv programming. However, whenever mediocre programs—by public interest standards—are put on the air by stations.
on their value to my station. Quite possibly the novelty of these whirlwind and exhausting junkets was wearing off. Perhaps points I had picked up in discussions with some of my rep's salesmen were responsible for my contemplation.

At any rate, I began to ask myself questions. I wondered if I were really accomplishing anything. Could it be possible my rep was taking me on calls because this was what he knew I wanted to do? True, he always welcomed me with genuine enthusiasm but perhaps he was expecting more of me than I was delivering.

Did I utilize my time wisely by making worthwhile contributions to the buyer's knowledge of my market, and my station? Did I make too many social calls to say "hello" to someone I know well, or to say "thank you" for a recent order?

The more I pondered these questions, the more uneasy I became. I finally resolved to make an analysis of the matter.

First, I examined all expenses of my New York trips—how much it cost me per hour to make these visits.

Next, I considered the maximum that could be expected of them—what good they do me with my rep, what good they could do me with agency timebuyers. I tried to be honest with myself, unbiased in my appraisal. I was not at all pleased with my conclusions.

Although it had been my opinion that I was always extremely busy in New York, I now realized that much of my activity was wasted motion. By thoughtful preparation and planning I should be able to become much more effective. At my hourly rate of expense, I had better become more effective!

I now realized that on innumerable occasions I had been given excellent pointers by my representatives—suggestions which I should have followed, but did not.

What should be my objective in visiting my representative and his salesmen? The answers were so obvious I wondered why I had not given thought to this question before.

I have an obligation to keep my New York sales staff fully informed at all times of everything that will help sell. This means selling them constantly. I now understand that even though my rep tries to do the best possible job for all stations he represents, my station competes for my rep's enthusiasm, attention, and service with every other station on his list. I must be selfish in attempting to get each salesman to want to do more for my property. I must do this honorably and gracefully, and, the only way I can do it is to give him all the facts and all the inspiration I possibly can. I must attempt to make him feel especially proud of an order he has snagged from the competition, and genuinely disheartened when he loses an order he had sound reasons to expect to obtain.

As I looked back over the past few years, I was appalled at my unintended indifference to what should have been the basis of my working relationship with the men who are responsible for a major share of my national business. I resolved to do something about it and quickly.

I felt no happier in looking back over my performance on agency visits. The endless hours of my time and my representative's had been largely wasted due to my casual approval to agency calls. Here was the source of the national business! Here were the people who made the media decisions! Here were busy people who spent millions of dollars of their client's money—who were willing to take time out to see me when my rep called for an appointment.

Why? On some occasions it was because the buyer wanted to be courteous. More accurately though, be-

(Please turn to page 60)
That’s how you pronounce the Gaelic name of the Republic of Ireland’s brand new television service.

Telefis Eireann, based in Dublin, has ex-NBC and CBS men on staff, plans American-style sponsorship.

by ERIC BODEN

Officially called Telefis Eireann (newly-coined Gaelic, pronounced “Tell-a-feesh Air-on”), the new service is fully commercial yet run by a state corporation which also collects a $12-a-year license per set.

It cost over $6 million, a government grant, to get the first Dublin station on the air. Before the end of 1962, four additional mountain-spotted tv satellites will be giving full Irish coverage (Ireland is about the same area as Rhode Island) on both the 405 and 625 lines systems.

The Dublin tv signal reaches the most prosperous two-fifths of Eire’s three-million population, with an estimated 120,000 tv households at present. This figure should rise to about 250,000 by year’s end.

Peak time (7:30-10:30 p.m.) 30-seconds spots average about $150, with a 10% preferential discount to Irish advertisers, and a 20% discount for commercials with sound-tracks in the Gaelic language (none seen in the entire first week’s schedule, since all but a handful of Irish prefer to speak...
English). Commercials are limited to seven-and-a-half minutes per hour.

Among American or international advertisers using Telefis Eireann in the opening transmissions were: Esso, Kellogg, Colgate-Palmolive, Lever Bros., Ford, Vicks, Mobil oil, Max Factor, Maxwell House, American Home Products, S. C. Johnson, Canada Dry, Nestle, Philips, Volkswagen, Ovaltine, Dunlop, Shell, Knorr, and Beecham.

The strangely American character of the new Irish service stems from a number of things:

About 90% of the canned entertainment (comprising about half the daily 5-11 p.m. transmissions) is from American series like: Rin-tin-tin, The Silent Service, The Twilight Zone, The Heiress, Medic, The Honeymooners, Buckskin, Bachelor Father, The Aquanauts, Dragnet, MacKenzie's Raiders, Science Fiction Theater, Dr. Christian, Checkmate, Mr. District Attorney, Little Women, Our Miss Brooks, Love That Bob; Have Gun, Will Travel; Rosemary Clooney Show, Annie Oakley; Yes, Yes, Nanette; Harbor Command, Donna Reed Show, Hollywood Star Playhouse, Father Knows Best, You Are There, The Red Skelton Show, Boris Karloff Theater, and Restless Gun.

In both British tv series of BBC and ITV, the percentage of American imports is firmly kept under 14%, but these networks together collect annual revenue of about $400,000,000 whereas the first year's Irish revenue from advertisers and licenses is estimated at $4,000,000—just about one-hundredth of the British figure.

Another strong American influence is the director-general of Irish television, Edward Roth, a 40-year-old Bostonian and ex-NBC man who had previously helped launch tv stations in Peru and Mexico. In recruiting key men for his staff, Roth found many American-trained Irishmen willing to come back to the old country.

A few non-Irish have come to Telefis Eireann on loan, but 95% of the staff is Irish-born. Roth's own $18,000 per year contract ends in October, but his Irish tv achievement to date has been so widely acclaimed that he is likely to be asked to prolong his stay.

Initially, the Irish tv service is following the British pattern of spots (15, 30, 45, and 60 seconds) at station breaks and so-called "natural" breaks (Please turn to page 61)

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**Report on Irish tv by ex-Schwerin man**

Eric Boden, who prepared special sponsor report on Irish tv, was formerly chairman and managing director of Schwerin in Great Britain. Now a consultant on international tv advertising, he has clients in eight countries, among them agencies, advertisers, film production companies. He lives in Dublin.

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**'Europe's most American tv system' has U.S. men in top spots**

Though 95% of the staff of Telefis Eireann is Irish born, key posts in the system are held by Americans. Edward Roth (1), a 40-year-old Bostonian and ex-NBC man, is director general of Irish tv. Ernest G. Byrne, executive producer, was formerly with KMOX-TV, St. Louis.
Last year the three Crowell-Collier stations donated more than two million dollars in prime air time to sound citizen causes. Additional countless man hours were donated to the custom creation of special broadcast presentations of these public service messages, to increase listener attention and response. The door is always open at Crowell-Collier stations to organized charities and services in the communities which we are privileged to serve.

Doug Humm of Charles W. Hoyt, lunching at Mike Manuche's Restaurant, told the story about the over-cautious station which conducted a contest, and when the d.j. phoned a housewife to tell her she had won a free trip, the woman dropped dead of shock. "But the general manager wasn't taking any chances with the FCC," Humm said, "and sent her body to the Virgin Islands for two weeks."

A rep pitched Reidl & Freed's media director Tom Flanagan on using tv for a new campaign, at the Penguin Restaurant last week. Flanagan paused for a moment and said: "Tv or not tv, that is the question."

Mort Reiner of Hicks & Greist, with reps at Vincent and Neal's Hampton East, pointed out that there is no limit to television's reach. "My dentist now uses tv to distract patients while working on them," Reiner said. "His appointment book looks like a program log, and housewives call him to say things like, 'Put me down for The Price Is Right on Tuesday,' or, 'Little Sam will only take Romper Room on Friday.' If this ever catches on, stations will have to apply to the Dental Society for licenses."

Marie Coleman of Donahue & Co., with rep at the Envoy Restaurant, talked about the effect of television on children. "I heard of one kid who loves television so much," she said, "that when the programs are over for the day, he watches the little white dot in case it does something."
you get

THE ADDED IMAGE

of quality on WBEN-TV

The background to your commercial message is important when you're doing business in Western New York. Western New Yorkers are good spenders, dropping over $3.5 billion into the retail tills each year—but they buy with discernment. That's why national advertisers choose WBEN-TV to reach this rich, vital and expanding market. They know that Western New Yorkers believe what they see and hear on WBEN-TV. The pioneer TV station of the area, WBEN-TV has devoted 13 years to prestige programming and dedicated public service. The result: A quality image that reflects well on the products of our sponsors.

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

WBEN-TV
The Buffalo Evening News Station

CH. 4
CBS in Buffalo
the shell of the nut covers the meat...

Doesn't cover it. Doesn't undercover it. Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to 60,000 readers. At most, we estimate there are perhaps 7,000 to 8,000 who might have some influence on a spot or national buy.

Why pay for a coconut to cover an acorn?

To cover the people who buy time—nothing does it like a broadcast book.

SPONSOR

555 FIFTH AVE., NEW YORK 17, N. Y.
sells the team that buys the time

National and regional buys in work now or recently completed

TV BUYS


Borden Chemical, New York, is going into several markets for Elmer Glue-All. The campaign, which starts 19 February, is scheduled for 13 weeks in some 15 markets. Time segments: daytime breaks and fringe I.D.'s. Agency: Fuller & Smith & Ross.

Procter & Gamble, Cincinnati, will use nighttime minutes in 13 markets for Dash. The schedules start 5 February and run through the P&G year. Agency: Dancer-Fitzgerald-Sample. Buyer: Sam Fertig.


Noxzema Chemical, Baltimore, goes into nine markets on 5 February for its shave cream. Schedules run for 15 weeks, using early and last night minutes. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Bob Silverberg.

General Mills, Minneapolis, will introduce its new breakfast cereal, "Total," in nine markets starting 18 February. The campaign is set to run for 10 weeks. Time segments: day and night minutes, prime breaks, and I.D.'s. Agency: Dancer-Fitzgerald-Sample. Buyer: Dave Hanson.


Lever Brothers, New York, is using daytime and night minutes to promote Vim in selected markets. The campaign starts 25 February and runs through to 31 December. Agency: Ogilvy, Benson & Mather. Buyer: Art Topal.

RADIO BUYS

P. Lorillard, New York, has an 18 February start date for a four-week campaign promoting York cigarettes. Some 40 markets are involved. Agency: Lennen & Newell.


General Foods is going into five markets for its D-Zerta products. The campaign starts 5 February for eight weeks. Agency: FC&B.
TED BATES

Continued from page 31)

pre-emptible rates for certain spot announcements? “Naturally, I must be favorably inclined since this provides us with that much more flexibility in the selection of specific media avenues,” he declared.

The basic reason for the continuing heavy demand for minute announcements stems primarily from copy considerations, he said.

In discussing “frequency” and “reach,” Grey said “frequency” is seldom more important than “reach.” “I believe ‘frequency,’ in broadcast media, occurs in the second, third, fourth and fifth weeks, etc.,” he said.

A number of Bates clients, Grey said, have shown interest in running spots in color.

He expressed approval of a summer rate for spot TV priced below the rate during the balance of the year. “The more ammunition we have to sell value, the more business the medium can hope for,” he observed.

A combination of network participating programs and selective spot TV for accounts with national distribution in most instances is preferable, he thought.

Grey was in favor of sponsorship of local public service programs for some Bates accounts. “We have sponsored this type of programing for certain of our clients,” he said.

During the interview, mention was made of a recent comment by Larry Haeg, general manager of WCCO Radio, Minneapolis. Haeg was quoted as saying that if he were an advertiser he would not spend “a single nickel on at least half the radio stations in the country.” Haeg said that “many of these stations are nothing more than licensed jukeboxes, whose managers’ chief concern is oscillating between the fast rating and the fast buck.”

Grey’s comment on the Haeg radio station analysis went like this: “I’d like to see this in capital letters on the desk of every guilty station manager. I think the noise stations have been mostly responsible for the poor posture of radio today.”

Pursuing the subject of worthwhile stations vs. “the fast buck” station, Grey was satisfied that there were enough stations around delivering quantity and quality — enough good stations at his disposal to blanket the entire country. “Thank God, yes!” he exclaimed.

Grey has a profound regard for his various media aides. In his opinion, they are all qualified experts in all forms of advertising media.

“They must have this fundamental knowledge to develop the proper media mixes without prejudice,” Grey declared.

Grey is a native New Yorker. He attended Columbia University majoring in such subjects as marketing and advertising. He launched his advertising career with Cecil Warwick & Cecil. He joined the Ted Bates media department as group supervisor in January 1955 after working for Biow-Beirn-Toigo, Inc.

In the fall of 1953, he was named v.p. and associate media director. In 1958, he was elected a director.

YOU’RE ONLY
HALF-COVERED
IN NEBRASKA

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

...covering a bigger,
better Lincoln-Land

Fish around Nebraska all you want for TV markets and you’ll come up with just two “keepers.” One is in the extreme Eastern part of the state; the other is Lincoln-Land.

In the East, three top TV stations divide your market (and your budget) three ways. But in Lincoln-Land you get the double coverage of two stations — KOLN-TV and satellite KGIN-TV. The map and figures give you an idea of the greatly expanded coverage Lincoln-Land now offers.

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

(Continued from page 31)

crease the effectiveness of a salesman—any kind of salesman—is to immerse him in the product. This assumes, of course, you have something to show.

Cyanamid does. Its new Agricultural Center is the largest privately-owned agricultural research center in the country—perhaps, in the world. It combines, Cyanamid notes in its fact sheet given to RFD's, "the most modern facilities for laboratory research and development work with practical field-testing conditions similar to those found on a well-run private farm.

The center is located on a 640-acre site of which 400 acres are devoted to farming to provide seed for experimental animals: 55 acres are for pasture, 10 acres are devoted to agronomic experimental work, 100 acres are left in woodland, and the remaining 15 acres are a campus-like setting in which are placed the various research, administrative and service buildings.

Opened late last fall, the center brought together research groups formerly located at the company's Stamford, Conn., and Pearl River, N. Y., laboratories as well as the agricultural division's administrative, sales and service groups. At that time, C&W proposed that Cyanamid invite its RFD's to Princeton for a seminar to give them a solid background in the products they sold.

Of the 42 RFD's on Cyanamid's list, only three were unable to attend and these three had important speaking engagements at Cyanamid sales meetings. Most of the group came into New York on the day before the seminar (which was held on 18-19 January) and gathered at the Biltmore Hotel, where dinner and cocktails were served. A bus took 32 to Princeton that night.

The scheduled round of events started at 8 a.m. on both mornings—which is no hardship to RFD's, since probably all of them run early morning shows. They were officially greeted at breakfast by an ex-colleague, Phil Alampi, Secretary of Agriculture for New Jersey and a former farm director on WNBC, New York. The company greeted them in the person of C. D. Siverd, manager of the agricultural division.

The group spent all day Thursday touring the center. Divided into groups to simplify the orientation, the RFD's were served facts and figures by a corps of 18 scientists. At dinner that night they were addressed by G. W. Russell, Cyanamid vice president. Russell discussed the scope of Cyanamid's operations and what part the agricultural division plays in it.

The second day was devoted to talks about marketing, advertising and the products in the morning and to question-and-answers and interviews in the afternoon. The RFD's were warmly up with an introduction by Palmer, who, together with account executive Henry C. Pendzick and media buyer Carson Powers took care of transporting, feeding and housing the visitors.

The arrangements included everything agency and client could think of for the well-supplied-RFD-who-tours-research-centers: note paper, fact sheets, product information program, "Zippalope," fountain pen, 15-minute tape (hint!), letter from the agency who's who list, etc.

During the first part of the morning, the RFD's heard from seven Cyanamid men: J. H. John Howard, sales manager, stressed their selling role; Frank O. Noel, manager of animal industry products, reviewed his department; Dr. Sterling Brackett, director of animal industry development, spoke on the technical side of Auroomycin; M. J. Harvey, animal feed products manager; B. M. Zillman, veterinary products manager; Frank Capp, advertising manager of the agricultural division discussed the division's ad philosophy and how radio fits into it; Dr. Groves, whose actual title is: promotion manager, animal industry products.

Following these seven, the RFD's heard from C&W people: Roy F. Gorski, vice president and account supervisor, and Peter J. Hahn, creative supervisor, who talked about print advertising.

In the afternoon, E. H. Smythe, marketing director of the agricultural division, tied up the whole bundle with a presentation on radio and its role for Cyanamid.

Most of the group was on its way home by dinnertime.

ENDEN

(Continued from page 37)

H. Prior to that, Halo and Lustre-Creme, both Colgate-Palmolive products, and P&G's Persil were the front-runners among best-selling shampoos.

Although Enden is number one in its specialized market now, Curtis management is aware of competition getting ready to invade the field. There are several up-coming shampoo-plus-dandruff treatments currently in test markets and introductory stages. Among these, Curtis is keeping a particularly close eye on P&G's entry, Head and Shoulders.

In the meantime, Enden has the advantage of being the first successful product of its nature, and of massive television backing. Tx has been used by Curtis as a major medium for a number of years. In the spring of 1961, the company sponsored four network shows; of these, two were daytime vehicles, As the World Turns, and Edge of Night. The nighttime shows were To Tell the Truth and Thriller.

Other well-known network pro-

Sponsor • 5 February 1962
U. S. TELEVISION
(Continued from page 40)

or networks, public disapproval is prompt and rapid via audience circulation. No tv executive can possibly force the public to like any given program regardless of his personal opinions.

Who is to say that any given tv program is bad and should be replaced if millions of Americans look the program enough to tune in week after week?

This brings us to a second objective or yardstick by which American tv should be appraised, namely, public interest in our network and station tv programing.

As of today, American tv belongs to the public and free public tastes dominate program choice. No group or governmental agency decides what the public should watch on its home tv screen.

The real gripe of many critics of tv is that they cannot get the exact program which they, individually, want and the time when they want it. These same critics would suffer greatly, in every other nation, where the hourly, daily, and weekly tv program schedules are far more restricted, far more limited, and much less diversified than in the United States. Moreover, no mass medium can ever achieve the optimum ideal of serving both mass public interests and the personalized cultural interests of each and every group.

Each person and group has a full and legitimate right to his (or its) personal tastes. But no person or group should take on the responsibility of determining the cultural tastes of the vast American public. If persons, or groups, truly believe that their social and cultural standards are good for the public and the nation, they should strive to educate the public toward their concepts; they should not arbitrarily impose their standards by legislation, decree, or

"domination by influence."

When uninhibited and uncontrolled tv ceases to prevail in the U. S., and if legislative or bureaucratic direction dominates and determines our tv menus, American tv will lose its vitality and world leadership and will cease to be the great mass medium for which the overwhelming majority of Americans vote enthusiastically.

American tv is a reflection of mass American tastes. If certain persons don't approve of these mass tastes, the leadership challenge is to either change this taste or decide who is out of step.

There is no such thing as a total, mass audience. At all times, the total mass audience is a composite of segmented interests and tv broadcasting recognizes this diversified public interest in planning typical weekly schedules.

Few, if any, American politicians would ignore 30,000,000 to 50,000,000 votes. Yet, at least 30,000,000 to 50,000,000 persons regularly and weekly view (and like) the categories of tv programs which are most severely criticized by the reformer ele-

ments and castigated as "wasted public service."

It is moot and questionable if certain programs which are freely selected and well-liked by millions upon millions of Americans may properly be labeled "tv wastelands."

In public tastes, we wish to repeat that what may be a wasteland to some is a paradise to millions of other persons. Naked City, The Untouchables, Gunsmoke, Have Gun Will Travel, Tall Man, Bonanza, Laramie, Rauchide, etc., may be artistically crude and assimine programs to many persons, but they are individually the regular weekly favorites of 10,000,000 to 20,000,000 Americans. When these programs lose their mass public appeal, they will be replaced by other types of mass public appeal programs.

The basic fact is that no given program could ever please all the people. Tv seeks to achieve satisfaction for a series of mass audiences. Actually, the so called audience is a composite of many group audiences, some big and massive; some small and specialized. Broadcast executives

(Please turn to page 60)
“HADIBUTKNOWN”

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, “Hadibutknown!” This puzzles us for a moment but then he continues, nodding with approval. “Such fine photos,” he says, “such fair rates (did you say only $22.50 for 3 pictures, $6 each after that?)—and such wonderful service (one-hour delivery, you say?)—why, had I but known about you I would have called you long ago.” Well, next thing he does is set our name down (like Abo Ben Adhem’s) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurko — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don’t you call now and have our representative show you a few samples of our work?

**Sponsor backstage (Continued from page 14)**

“Broadcasters cannot ignore it, and they cannot countervail it. They will, in the interests of their own survival, pay attention. They will, in their own interests, respond to it. And television will improve as advances are exacted of it by the 47 million family units it reaches. At the same time conscientious consideration must be given continually to the demands of significant minorities in this huge audience. . . .”

Frank’s defense of freedom was clear and hardhitting. He said:

“We cannot have it both ways. We cannot have the freedom to progress without having the freedom to choose and, in that choice, sometimes to make mistakes. If they are mistakes that really matter, we may be absolutely sure that the public will make itself heard—and will exact satisfaction.

“In the meantime we see no national emergency in television programing. There is no wholesale abandonment of their responsibilities by American broadcasters. The public has not deserted television nor is there any public uprising against the general content of television programing. The day-to-day competition of the networks has brought each season not dozens, not scores, but hundreds of programs of distinction.

“I do not want to suggest that all of this means we ought to be satisfied with the status quo. All of us—broadcasters and this commission, critics and the public—are in league with the future and must share a responsibility for keeping this medium moving.”

**A valiant but difficult battle**

Those are brave and fine words, and anyone who has ever heard the CBS leader testify knows with what ringing sincerity he spoke them. But I wonder how effective they, and the words of Bobby Sarnoff, chairman of the board of NBC, Ollie Treyz, president of ABC, and other network spokesmen to follow, will be in preventing the FCC from somehow ultimately asserting some measure of program control. Just a short time before Frank Stanton took the stand, for example, the FCC released its annual report to Congress. The report contained many statements like these:

“A programing policy was enunciated, a closer check of station performance was instituted—especially at license renewal time. . .

“Stress was placed on the requirement that applicants and licensees ascertain the programing needs of their respective communities and meet them with balanced programs.”

The report called particular attention to the fact that, for the first time in the commission’s history, it had rejected a prospective broadcaster’s application strictly on the grounds of what the commission called “inadequate programing.”

The motivation of chairman Minow’s sometimes spectacular headline-making speeches was made quite clear in the report.

“Publicity,” the report said, “given to Congressional inquiries into various broadcast practices, the commission’s programing inquiry, and related actions and pronouncements, and the industry’s promise and efforts to improve program content, have raised the public voice in protesting many aspects of station and network programing.”

Frank Stanton is fighting a valiant, but most difficult, battle.
GO TOGETHER LIKE A
We've visualized it. Now let's prove it.

The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average home viewing, in net weekly circulation.

BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY $1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGER BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidence.
Increased National Spot and Trade Paper Advertising seem to go together like a horse and carriage and apparently, even in broadcasting, "you can't have one without the other."

Your own station may be in one of the two markets above. We'd be glad to give you all the facts, in person, any time at all.
This could be a big one, Pete.... dig into it!

Often news of vital importance to Dallas and North Texas residents happens and information is fragmentary. That's when WFAA's News Department is at its best! Find the story behind the story... seek facts that may otherwise never unfold... utilize the talents of experienced newsmen and their contacts... make it really newsworthy!

Wrap it up, verify it — then hit the airwaves first! WFAA RADIO never sits on news stories. They are aired immediately. Subsequent reports delve even deeper, while others are built around interesting side-lights. This is "electronic journalism" in action! This is TOTAL REPORTING!

People in a dynamic metropolis like Dallas deserve radio like this. And they get it on WFAA... responsible, immediate, and usually from the scene. Yes, Dallas is alert to WFAA RADIO! Why not let your PETRYMAN put this electronic journalism format to work for you?
President Kennedy at a press conference on Wednesday threw his full support behind FCC chairman Newton Minow, and denied that Minow is seeking to regulate programs. The President said that Minow is seeking to “persuade” broadcasters to do a better job for children and to engage in more public service programs.

The President said the FCC already has rules about percentages of public service programs, an assertion in which he is in error. The FCC’s program statement merely provided that broadcasters must take affirmative steps to learn programing wants and needs of their communities, and thereafter to tell the FCC what they plan to do about these wants and needs.

The “Great Confrontation” between FCC chairman Newton Minow and Dr. Frank Stanton didn’t take place during the first week of the FCC’s network programing hearings. Last week, the expected fireworks suddenly and unaccountably materialized.

There were half serious-half joking stories current, holding that the commissioners had seen themselves on tv and had found themselves dull. However the commissioners had a different explanation. They said that the testimony of NBC president Robert Sarnoff was blunter, and therefore struck more fire.

Whatever the reason, it wasn’t Minow firing the big guns. It was former chairman, now plain Mr. Commissioner, Frederick Ford. An almost forgotten factor in the tremendous stir created by Minow is the fact that the FCC adopted its programing policy declaration and voted to ask Congress for the power to regulate networks when Ford was chairman. It wasn’t really surprising that Ford set off the fireworks.

Ford, during the previous week, had created the one argumentative period when he asked Stanton to establish one FCC action or one FCC proposal looking toward commission intervention in programing. Stanton read some language from the programing declaration, Ford explained it, Stanton expressed satisfaction with the answer, and the moment was over.

Sarnoff was faced with a hotter blast and answered it differently. Ford told him that control of programs was not an issue, and therefore the entire Sarnoff statement failed to be “pertinent” to the hearings.

The NBC chief answered the “what action or what proposal” question by saying that the entire idea of the hearings and the entire proposal for power to regulate networks constitute threats to interfere in the program process. Ford retorted with “I disagree with you completely.”

The Sarnoff statement didn’t appear to differ from Stanton’s in any major respect. Nor did the presentations of other NBC executives stray too far from paths charted during the previous week by CBS. Sarnoff appeared to be considerably less enthusiastic about development of uhf than Stanton had been, however.

Stanton said all problems currently worrying the FCC with respect to diversity of programing would be solved if the commission could open up uhf, while retaining the present vhf channels. Sarnoff endorsed efforts to aid uhf, with the same reservation, but he warned the FCC that ad revenue is now barely sufficient to support three networks. He said new networks or even new stations might spread the revenue too thin, and might make program quality worse, rather than better.

Commission questioning last week, as during the first week, centered often on the question of whether sponsors have undue control over program content. NBC

(Please turn to page 57)
MCA’s role as a network program supplier—agent, packager, or producer—came into the spotlight last week before the FCC.

Commissioner Frederick Ford asked NBC TV for an annual tabulation since 1956 of programs with which MCA has been involved, adding that he was getting the same information from ABC TV and CBS TV.

Here’s what Ford was trying to determine: the exact point at which MCA jumped from a minor to a major factor in network program supply.

Ziv-UA will handle international distribution of all Ziv-UA and all UAA product, ending the nine-year old distribution agreement with ITP.

The combination will make Ziv-UA one of the largest foreign distributors.

Manny Reiner has been named v.p. in charge of foreign operations of Ziv-UA. He was a v.p. of UAA since 1960.

(For more details see WRAP-UP, page 66.)

Latest network show to take the syndication route via re-runs is the Bob Cummings series, 173 half-hours of which are now being sold by MCA under the title Love That Bob.

Syndicator sees a good daytime strip or early evening future for the re-runs, which were already sold at time of announcement to WCBS-TV, New York; WRC-TV, Washington, D. C.; WBKB, Chicago; KABC-TV, Los Angeles; KONO-TV, San Antonio; KTNT-TV, Tacoma-Seattle; KVAR, Phoenix; WGAN-TV, Portland; KVOS-TV, Bellingham; WGAL-TV, Lancaster; WVEC-TV, Norfolk-Hampton; KMID-TV, Midland, and KTSP-TV, Minneapolis.

The Cummings series already has hit all three networks: initially, three years on NBC TV nighttime, then two more on CBS TV nighttime, and for the past year and a half, as an ABC TV daytime strip.

Foremost Dairies (GB&B) will sponsor Burrud Productions’ True Adventure in at least four West Coast Markets.

Besides KRON-TV, San Francisco; KCOP, Los Angeles; KFRE-TV, Fresno, and KIRO-TV, Seattle, the agency is seeking other time clearances.

Elsewhere the show has also been sold in Portland, Ore., Detroit, New Haven, Las Vegas, San Francisco, Phoenix, and New York.

It’s not unusual for an off-network re-run to come back in syndication to top the local ratings of its former network brethren.

Thus MCA reports these markets for M-Squad in November 1961 ARB ratings where the syndicated re-run topped network competition in the time period.

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<tr>
<th>MARKET</th>
<th>M-SQUAD RATING &amp; SHARE</th>
<th>DEFEATED NETWORK COMPETITION</th>
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<tbody>
<tr>
<td>Amarillo</td>
<td>21</td>
<td>37%</td>
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<td>Chattanooga</td>
<td>24</td>
<td>44%</td>
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<td>Green Bay</td>
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<tr>
<td>Phoenix</td>
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<td>Seattle-Tacoma</td>
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<td>77 Sunset Strip, Dinah Shore</td>
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<td>Roaring 20's</td>
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<td>Fight of the Week</td>
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The Musical Commercial Producers Association has surveyed top producers as to what they consider their most serious problems.

The answers, based on replies of almost half the nation's top music commercial producers, listed problems in this order:

- Speculative submission.
- Residual fees for creative writing.
- Slow payments from agencies.
- Insufficient "demo" fees.
- Cut-throat competition from independent producers.

Other trouble areas mentioned were need for minimum fees, union problems, elimination of stock film music, and runaway European recording, in that order.

WASHINGTON WEEK
(Continued from page 55)

Witnesses, as CBS witnesses had done before, spent considerable time in their statements denying that this is the case.

Where Sarnoff saw the hearings as concerned primarily with building up evidence to bolster the FCC's stand in favor of network regulation, Ford took the position that he couldn't separate the topics under discussion from the question of network option time.

With the Senate Commerce Communications Subcommittee waiting only for the conclusion of the FCC hearings to begin hearings on a network regulation bill, it would appear that Sarnoff was at least as right as Ford.

Sarnoff said the choice is between government financing and advertiser support, that a sponsor-supported system must be "continuously responsive to the tastes and desires of our nation's public...its primary regulating force." He said personal tastes of government officials should not form program schedules and asked "can the commissioners—or any one of them—speak for the tastes and interests of 180 million Americans?"

He specifically endorsed the 1960 programing declaration, in which the FCC said it intends to require stations to make affirmative efforts to discover the wants and needs of their audiences, and then to hold them to programing promises they had made. "Centering the public-interest responsibility in the licensee is a course that fits the premise of the law," he testified.

NBC vice president Hugh M. Beville defended ratings as one of many research methods to be employed to check on viewership and viewer preferences. He added that NBC gives greater weight, however, to studies showing trends in viewing.

FCC Counsel Ashbrook Bryant noted that the New York hearings had produced contradictory sponsor testimony, with DuPont saying their research had indicated "heavy" tv programs interfere with "learning" of commercials, and Bell & Howell claiming research had proven their sponsorship identification had been increased by sponsorship of controversial programs.

Beville said there was no inconsistency, that there are so many "variables" the question must be considered separately for each type of sponsor. He said "no generalizations can be drawn," and added that research on reception of different types of commercials contained in different types of programs would be extremely valuable.

Beville introduced results of NBC research indicating that people say they want certain types of programs, but when they have an opportunity to tune them in, they fail to do so. One study showed a group asking for more variety in tv fare viewing a narrower range of programs than others who didn't ask for variety. Another, in Pittsburgh where there is an outstanding vhf educational station, showed that virtually none of those asking for more educational programs bothered to tune in the educational station.

(See SPONSOR-WEEK, page 9, for more FCC reportage.)
SPONSOR HEARS

A leading tire account seems to be on the prowl for another agency. The loss will not reflect on the job done by the account’s current agency. It will be merely due to a change in client management.

Reports that Disney is poised to put some of its product into syndication have piqued the interest of Wall Street columnists.
They’ve been plaguing Disney high-levelites with queries on the subject, but, so far, the response has been a “no comment.”

Affiliates are going to find CBS TV very chary about moving CBS Reports from 10 p.m. to 7:30 p.m. come next season.
A number of the affiliates have been campaigning for this transposition on the ground that Reports’ low rating wasn’t, to put it mildly, helping them as a lead-in to station-time news or films.
The network has apparently decided to withstand this pressure, figuring that what with all its Washington problems, prudence dictates against making the time hop.

Should E. A. Cashin retire from his post as executive v.p. of BBDO, as is currently being reported, he might be referred to as the last of the Mohicans.
His departure would mark the last active vestige of the Ben Duffy management powerhouse, which also included Jack Cornelius and Fred Manchee.

The fact that Bristol-Myers didn’t immediately assign Trig and Trushay (both BBDO-outbound) to another agency has led to speculation that the manufacturer has plans for an agency reshuffling of its products.
BBDO had a replacement: new Alberto-Culver products.

It’s probably the first time it’s ever happened under current buying patterns: Ford (JWT) had all its tv network shows in the latest Nielsen Top 10.
Wagon Train was first, the Pro Football Championship game, second, and Hazel (re-adjusted rating—including DB’s), sixth.

Some of those Fleet Street behemoths might be interested in the promotional tag that NBC TV has been using in connection with the Huntley-Brinkley strip.
The tag: This NBC program has a larger circulation than any other daily news program or any publication in the world.

The tv director of one of the giant tv sponsors has again had his sensibilities bruised by one of the account’s stable of agencies.
Seems that the media director in that agency had suggested to another account that it null sharing a network half-hour just carved out by the giant without first consulting the protocol-sensitive tv director.
bas'ic (bās'īc) of or at the base; fundamental

. . . the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

In fact, ordering these books is a profitable decision . . .

1. ALL MEDIA EVALUATION STUDY (1954). An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited. 155 pp. $2.00

2. 1961 TIMEBUYERS OF THE U.S. Listing of timebuyers and their accounts in all major business centers, representing 98% of all radio/TV spot billings. In handy pocket format. 50 pp. $1.50

3. 1961-62 RADIO BASICS. The only all-radio factbook. Audience data, programing, advertisers, costs, research, FM . . . every aspect of today's dynamic radio industry is covered in detail, available only in this major study. 120 pp. $1.00

4. THE NEGRO MARKET (1961). Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations. 44 pp. $.50

5. 1961-62 TV BASICS. An outstanding compilation of TV dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns . . . the latest research with dollar-and-cents purpose. 136 pp. $1.00

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.

6. 1961 FIVE-CITY DIRECTORY. Directory of advertising and broadcast firms and services in New York, Chicago, Detroit, Los Angeles and San Francisco. Pocket-sized for your convenience. 40 pp. $.50

7. TV DICTIONARY/Handbook for Sponsors. Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available. 50 pp. $2.00

SPONSOR PUBLICATIONS
555 Fifth Avenue, New York 17, N.Y.

Please send me in the quantities indicated the books I have ordered below.

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NAME ____________________________
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appreciate that no program can possess a common universal public appeal. Broadcasters also appreciate that tv cannot dictate public interests but it can—and should—respond to patterns of consumer tastes.

Moreover, within the cultural pattern of each individual, there are many varied interests. The fact that I personally like opera, Stravinsky, Robert Frost, traditional art and that I read books on economics, sociology, anthropology, and cultural history is not at all incompatible with the fact that I am also an avid viewer of tv sports and that I like many tv detective shows. Dr. Burke's "Way of Thinking" and certain adult westerns along with having a devoted interest in tv's politico-economic documentaries. This diversified pattern of personal tastes is characteristic of the vast majority of persons.

Cultural quality is a matter of personal standards. The artistic standards of the avant-garde hardly makes trash and artistic waste out of traditional art work. Michelangelo, Rembrandt, Rubens, Da Vinci and Monet have not become bad artists because Picasso, Matisse, Dali, Pollock, and Braque have been moved to front stage by so called modern students of art. What is good art to one group is a waste of canvas and paint to other groups.

Tv, like art, is a matter of personal interests and taste. In neither should we have one national or universal standard of perfection and public acceptance. But, in tv as in art, we must not accept the idea that the culturally advanced persons are the only ones whose opinions should be accepted by the public.

If tv, as a mass medium of communications, has "wastelands" they will be found in those nations where persons of superior culture dictate the daily tv program structure via governmentally directed tv systems.

In the numerical majority of nations, tv is entrusted to governmental domination, control or ownership operation. Throughout most of these nations, the great cross section of the public uses tv sparingly because so much programing is dull and unattractive and not of interest to the ordinary public. Such programs are truly "wastelands" for a mass medium of communication because they are a waste of valuable broadcast time.

In a certain major nation, with governmental operation of broadcasting, the Minister of Communications told me that "recently we have added two hours (daily) of popular programing to encourage greater mass public interest."

The intelligentsia has no more inherent right to determine public taste in tv than it has in art, poetry, literature, furniture design or political choice. The U.S.A. is a democracy—politically, economically, socially, and culturally—and no divine right of public choice is bestowed upon any given group of citizens.

American tv programing is, basically and fundamentally, designed according to mass majority interests. These interests do not reflect low standards but they do reflect a wide popular diversification in program interests. Naturally, many of the programs which appeal to the mass majority are not compatible with the standards of the intelligentsia. But this is hardly a justifiable criticism for a mass medium of communication which serves the public interest of the masses rather than the specialized interest of the classes.

Ironically, the pressure for "enlightened" and "informative public service" tv programs has not reduced overall public viewing of tv; it has mainly shifted public viewing to other available programs, even mediocre programs.

During the past year, the American networks and most individual stations have, under pressure from the critics of the industry, offered many hours of so called public service programs. With practically no exception, these "enlightened" public service shows have attracted only a fraction of the audience which regularly tuned to the programs which were pre-empted.

Just who is served by the "enlightened" public service programs? Obviously, not the mass millions who don't watch them. Moreover, what good is a so-called public service program if the vast majority of the public will not tune in and watch it? You can't educate and uplift people who aren't there to listen to you.

Democracy exists only when the free will of the people dictates and directs the interests of the people.

Politically, economically, and socially, democracy loses its vitality and generates its destruction when the decisions of the elite fix public policy and determine public choice.

Traditional choice is the free choice and free vote of the public on matters political, economic, social, cultural, religious, and educational.

American commercial tv is, today, an expression of free public tastes and interests. The voting process of majority choice is—and should be—the voluntary use of the tv dial.

Is there a better way of measuring public interest within a democratic society?

Moreover, by the standard of world tv operations and programing, American tv program services, as supplied by the networks and stations, are the best and most diversified anywhere in the world. The fact does not reflect badly upon world tv, but it does indicate the superior and progressive achievements of the American tv industry as a mass medium of communication.

STATION VISITS

(Continued from page 41)

cause he wanted to learn something from me which would help him in his work—make him more valuable to his agency. He wanted to know more about my market—more about my programing—more about my personal-abilities—more about the part my station takes in public affairs—more about the influence and effectiveness of my station.

From the standard sources he has the market facts and figures, the rates—the ratings, etc. From my rep he had a pretty good idea of my programing and standing. My responsibility as I now see it is to provide him with an up-to-date picture of what is taking place in the market and to impress him with the character of the station. I can do these things better than my rep because I am more conversant with them. Moreover, the points I make for my property will sound more authoritative because this comes from headquarters.

I resolved to know the niche of my station in the market, to dig out the points of contrast; and, based on my findings, to develop sound arguments why my station should get the business—and, to do so without running down my competitors... to demon-
strate, with significant evidence, that my station is a force in the community, able to move important people in important matters . . . to explain the close relationship our sales department has carefully cultivated with local brokers, and our consequent understanding of their problems . . . to come armed with case histories of the sales effectiveness of the station—if not for national brands, then, examples of outstanding results we have achieved for local merchants. In short, to give the media man tangible yardsticks for the evaluation of my station—important current values only a man on the scene knows about, and which go beyond the rating books.

I found that some of the information might best be presented through anecdotes in informal conversation. But other material needed to be demonstrated graphically, for easy visual perception—and, in order that the media man’s time might be saved. So I plotted out a short, and, I felt, a very effective flip-card presentation to be executed back home, one in which I could easily insert up-dated information before setting out on future trips to New York.

There were surprising results of my new approach: I discovered, in organizing my material, in digging out the most important and unique attributes of my station, that there were values even I had not really absorbed before. I felt I now could do a much better selling job because I was more completely informed, and because I was now sold on my station as I had never been before.

Once I had come to these conclusions, I found it a relatively simple matter to organize my trips and organize my calls. I no longer go to New York without first letting my representative know what calls I intend to make. I no longer go to New York with the feeling that I must call principally on those buyers who “have something up.” I recognize that its my representative’s responsibility to close those orders. Unless his salesman specifically requests my assistance, I concentrate on the long-range objective of getting the character of my station across to the key people.

To do this, I always have with me a carefully prepared presentation. Sometimes this takes the form of a flip-board. Sometimes it is simply a set of cards. Often I give it verbally without any visual aid, but in such instances I always draw on statistics.

The main point I want to emphasize is that my remarks are well planned to create a clear image of my station. They are so organized that as I develop my thoughts I lead to my main point. If there is an interruption I always get back on the track and carry through to completion. I try to limit my talk to 12 or 18 minutes, ample time to develop the points I want to make.

Since my awakening about two years ago, I have handled my New York sales trips as outlined above. I have discovered that timebuyers are much more attentive than they used to be. Their reactions and questions prove that beyond a doubt. My rep salesmen are enthusiastic. They feel I am providing them with assistance that makes their job easier. In addition, and in conclusion, I know that I operate more economically. I know what my costs are and, with my trips well planned, my presentations of fairly definite length, I make more calls. In short, I have discovered how to get more out of my trips to New York.

**IRISH TV**

(Continued from page 43)

breaks within station-controlled programs. But Dublin agencymen believe that American-style sponsored shows will soon be introduced to supplement the station’s disappointing opening revenue.

One reason for the latter was months of uncertainty about the starting date. The Irish tv timetable was plagued by strikes, arising from the recent upswing in Eire’s economy. (After the longest industrial dol-drums in Western Europe, Irish business is now booming at a relatively greater rate than any of its neighbors.)

Another reason for Irish tv’s low opening revenue is the peculiar remoteness from Irish affairs of British advertising agencies (only one has an office in Eire; American agencies have none). This, despite the fact that about 75% of total Irish advertising is dominated by British and American firms.

In the first week’s commercials on Telefis Eireann, slightly over one-third were Irish-produced. Many English commercials were made softer to Irish ears simply by dubbing a touch of brogue into the sound tracks. So far the general production quality of commercials has been poor by European standards, and also weak in advertising values by either American or British standards—factors which may retard the growth of Irish tv.

To international tv executives, the most interesting aspect of the new Irish tv situation is the fact that it may prove to be the prototype of what will happen in Britain in a couple of years, when a third U.K. channel is authorized.

When Telefis Eireann gets into full operation in 1962 with its five additional transmitters, it will be broadcasting its signal from Dublin, Kippure, Mullaghanish, Mt. Leinster, Truskmore and Maghera. Practically the entire Republic of Ireland (but not Ulster) will be included in its primary service areas.

At present, the east coast of Ireland is the only part of Europe receiving three competitive tv signals (BBC and the two commercials, ITV and Telefis Eireann). How this will split viewers is being eagerly watched.
The fireworks begin
(Continued from page 12, col. 1)
programing, and that over 140 at present actually do so.
Watson was to describe NBC's four-phase review of programs
before broadcast to comply with its standards of taste.
McAndrew was to point to NBC's $25 million annual news budget
which has effected a three-fourths increase in time in the last five
years until news now comprises about one fourth of the network
schedule.

FORD FETED—At the Advertising Council's 20th anniversary din-
er, Henry Ford II (1), chairman of the Ford Motor Co., receives the
public service award for 1961 from Neil McElroy, P&G chairman

PRESS PARTY for 'Perspective on Greatness' debut on WNAC-TV,
Boston, included (I to r) John Dowd, advertising mgr. of Hanson-
McPhee, Volkswagen distributor sponsoring the show; Joe Hoffman
and Joe Maynard of Ingalls Associates, ad agency; Nat Gassman,
BCG Films pres. and producer, and WNAC-TV pres. Bill McCormick

BREAKING INTO BROADCAST, Fruit of the Loom, via K&E, is
buying into NBC's 'Today' show. Gathered (I to r) are T. M. Kauf-
man, FOTL v.p.; John Chancellor, NBC; Howard M. Newman, pres.
of Philadelphia & Reading Corp., Frank Blair, NBC, and Robert Reis-
er, FOTL v.p. The occasion: the opening of FOTL's Fashion Fair

TAIL-WAGGIN' SUCCESS was the 'Name the Dog' contest on
KTVH, Wichita. The winner, Dell Cady, poses with his prizes—a six-
month supply of Friskies dog food and the Basset he named 'Tallula'
Campbell Soup added a new product—Beans & Ground Beef—to its product log.

One minute daytime TV commercials are scheduled during March, along with a heavy schedule on Campbell's three nighttime network shows.


Agencies

The move of Burgermeister from BBDO San Francisco to Post & Morr Chicago has this objective: integration of marketing and advertising of all Schlitz brands in the Milwaukee home office.

Burgermeister last year billed $3.2 million but it'll likely be substantially more in 1962. Post & Morr also administers Schlitz's Old Milwaukee brand, which is marketed in 10 states. Burgermeister is strictly western, with California the prime market.

Agency appointments: Reefer-Galler,
who owned subsidiary of Colgate-Palmolive, to Street & Finney . . .
Maine Sardine Council to Ketchum,
MacLeod & Grove . . . Buitoni New
England, Inc. to Charles F. Hutchin-
tson, Inc. . . . Christy Chemical Com-
pany to Sacket-Jackson . . . Casual
Corner, Inc., to Black and Musen,
Inc., Springfield, Mass. . . . The Shet-
land Co. and its affiliates, Lewyt
Corp. and Signal Manufacturing, to
Sacket-Jackson, Boston . . . H. C.
Bohack Company, Brooklyn, to Pow-
ell, Schoenbrod and Hall Advertis-
ing, from Carberry and Murray . . .
Shulton Inc. to Papert, Koenig, Lois
for a technique division product as-
signment . . . Burgermeister Brewing
of San Francisco to Post & Morr,
Chicago, from BBDO . . . Kimberly-
Clark to Esty for new products,
about $4 million.

New quarters: Foote, Cone & Beld-
ing will move out of its present
offices, constructed in the late
1920's, into the new and largest com-
mercial office structure in the world,
now being constructed adjoining
Grand Central Terminal in New
York. The agency has leased 90,000
square feet of space and the move
is set for the summer of 1963.

New v.p.'s: Beverly Smith for tv-radio
services and Harry Thompson at Mc-
Cann-Marschalk . . . R. A. McDowell
to senior v.p. and Leo F. McMullin to
v.p. of administration, research, me-
dia at Stockton, West, Burkhart . . .
Bretton Hall and William M. Rich-
ardson, Jr., at Young & Rubicam . . .
Paul Walsh at Compton . . . Robert
W. Rawson at Advertising Radio and
Television Services, with responsibil-
ity for special projects in advertiser
services . . . James W. Packer at John
W. Shaw . . . Robert A. Conn at Dun-
nan & Jeffrey.

PEOPLE ON THE MOVE: William A.
Coleman to Richard B. Gersh Associ-
ates as an associate . . . Arthur Eg-
gers to Chirurg and Cairns, Boston,
as an account executive . . . Stanley
T. Peterson to account supervisor
for Foremost Dairies at Guild, Bas-
com & Bonfigli . . . John A. Douglass
to account executive at Erwin Wasey,
Ruthrauff & Ryan . . . Pauline Lybeck
to manager of information services
at Papert, Koenig, Lois . . . Philip S.
Beach to account supervisor at Fletcher Richards, Calkins & Holden,
San Francisco . . . Robert W. Bartlett,
Jr. to account director at North, Chi-
icago . . . Walter C. Fay to research
supervisor at Clinton E. Frank, Chi-
pago . . . George H. Gribbin, Y&R
president, taken over responsibil-
ities as chief executive officer of
the company from chairman Sigurd S.
Larmon . . . Ransom P. Dunell to
broadcast supervisor at Clinton E.
Frank.

Associations

NAB's board of directors covered a
long list of topics at the semi-annual
meeting in Sarasota, Fla. last week.
High on the agenda were:
- Plans for the 1-2 March public
affairs and editorializing conference
in Washington.
- Plans for the 28 February-1
March meeting of state broadcaster
association presidents.
- Preliminary arrangements for
NAB's 40th annual convention, set
for 1-4 April.
- A report by Robert D. Swezey,
code authority director, on expanded
operations.
- Report on activities of the Free-
dom of Information Committee.
- Report by a special committee,
headed by Donald McGannon, WBC
president, on the feasibility of estab-
lishing a Research and Training
Center for the broadcasting industry.

BPA has retained all its editors for
1961 bulletins.

Heading up the merchandising
section is Art Garland, WGY and
WRGB, Schenectady, N.Y. Audience
promotion information again comes
under the auspices of Paul Wood-
land, WGAL-TV, Lancaster, and sales
promotion techniques editor is Bud
Vaden, WJZ-TV, Baltimore.

Tv Stations

TvB has seized on the recent demise
of two Los Angeles newspapers as
the obvious reservoir to irrigate spot
tv spending.

In a detailed memo to station rep
members, the bureau has compiled
the approximate expenditures in the
two papers during the first nine
months of 1961 by brands using at
least 500 lines of space a month.
Total advertising dollars for the peri-
od: about $4,000,000.

Strong support for proposed FCC
legislation on the manufacture of all-
channel tv receivers came from Ed-
win Cooperstein, president of the
New Jersey Television Broadcasting
Corp.

In an open letter to all New Jersey
government. Cooperstein pointed to
the loss of the state's only vhf
allocation (WNTA-TV) and said that
"uhf is the only place New Jersey
can go in tv now." He noted that his
organization had submitted a Propo-
sal for Rule Making to the FCC on
17 January asking that uhf channel
14 be assigned to Newark.

"I am extremely hopeful that the
set manufacturers may soon volun-
tarily decide to produce the all-chan-
el receiver," Cooperstein wrote,
"but until that time I intend to be
unceasing in my support of the FCC
on such legislation, and shall en-
devor to keep you up-to-date on all
general and technical information
on this subject."

Milwaukee editorializes: WITI-TV, on
5 February, institutes a formal edi-
torial three times daily, Monday-
Friday, becoming the city's first tv
station to do so. The station will
maintain an editorial board and re-
search staff and Carl Zimmermann,
director of news and public affairs,
will deliver the editorial.

Offbeat sale: The Carling Brewing
Company has purchased a part-
sponsorship in a series of 20 half-
hour programs covering the 1962
Seattle World's Fair, on KING-TV,
Seattle and KGW-TV, Portland.

Kudos: WBZ-TV, Boston, got a cer-
tificate of appreciation from the U.S.
Army's Eastern division Recruiting
Service for the station's campaign
on behalf of recruitment . . . Joe Floyd, president of Midcontinent Broadcasting Co., has been appointed by Governor Archie Gubbrud as South Dakota's commissioner on the seven-state committee working on an exhibit for the 1964-65 New York World's Fair . . . Greater Tampa Showmen's Assn. presented a trophy award to WFLA-TV and radio, Tampa-St. Petersburg, "in grateful recognition of valuable services rendered to the organization."

PEOPLE ON THE MOVE: Richard Krolk to Time-Life Broadcast, Inc. as general executive with duties in sales promotion, public relations and program development . . . John J. McCrory to assistant sales manager at KMOX-TV, St. Louis . . . Isabelle Hoyt to promotion-merchandising manager at KATU-TV, Portland . . . Lawrence T. Whitney to local sales manager at WFLA-TV, Tampa-St. Petersburg . . . Paul Masterson, senior account executive at KABC-TV, Los Angeles, has resigned to become executive vice president of National TV Log, newspaper rep for paid program listings . . . Andy Wilson, formerly tv editor of the defunct Detroit "Times" to amusement editor of "The Arizona Journal," which starts publishing from Phoenix on 14 February . . . Leonard J. Patricelli, tv programs v.p. at Travelers Broadcasting Service Corp., to member of the board . . . Dick Williams, formerly with Everett-McKinney to director of sales & promotion at N. C. Rorabaugh.

Radio Stations

One of the more extensive independent station contributions to the public awareness of the space age comes from WNEW, New York.

In preparation for the manned orbital flight in the Project Mercury series, the station published the "WNEW Radio Man In Space Dictionary." Put together by Martin Caidin, who serves as aerospace correspondent for Metropolitan Broadcasting stations, the dictionary for listeners covers space lingo from "A-OK" to "Zero-G."

WJJD, Chicago, celebrated its seventh year of modern music format with two days of news and music memorabilia from 1955.

The favorite records of the year were reclaimed from the station's library and, during the promotion, each newscast contained one story that garnered major attention on a local, national or international level seven years ago.

Sports coverage: Broadcasts of the games of the New York Metropolitans, New York city's entry in the expanded National League, will be carried by WGY and WRGB, the General Electric stations in Schenectady. WGY will broadcast the Mets 30 pre-season games starting 10 March and will carry the full regular season of 162 games starting 10 April. It's the station's first full schedule of major league baseball games. WRGB will telescast approximately 50 of the games, starting with the opening home game on 13 April.

New quarters: WIP has moved from 35 So. 9th Street to 19th and Walnut Streets in Philadelphia.


The success of fm stereo broadcasting—more than 50 stations have begun such broadcasts since the FCC authorized the service last spring—has encouraged a study of proposals for stereophonic radio broadcasting in the am frequencies by EIA's engineering department.

Purpose of the study: to lay the basis for determining whether preparation of a formal proposal to the FCC on am stereo would be warranted. C. J. Votava of the Delco Radio division of General Motors, has been named chairman of the study group for the association.

INTERESTED IN THE COMMON MARKET?

Will handle professional distribution of your service to all of Europe, with modern office facilities in Milan, Italy. Specialty: television programing-educational films-commercial films-allied services. Twelve years experience in film sales and advertising. Fcc or commission. Write Box 308, COMMON MARKET, SPONSOR. 555 Fifth Ave., N.Y. 17.
WISH, Indianapolis has become the first station in the market to schedule stereo on a regular basis.

Now broadcasting in fm stereo multiplex an hour daily (8:9 p.m.), the station plans to air the entire schedule in stereo eventually.

Sales: WKKO, Columbus, Ohio, has re-signed Wiltrout Custom Tailors for 26 weeks of newscasts, six nights a week. The local men's wear operation, which started on the station last September, credits its fm advertising for the growth from a small neighborhood business to one with a regional appeal. Wiltrout is now considering opening a second outlet... The French line, via N. W. Ayer, has purchased a 13-week schedule on the "Casper Citron Show" on WRFM, New York. The live interview program, emanating from the Hotel Pierre, will be used to herald the trans-Atlantic service of the newest and longest ocean liner, the S. S. France.

Networks

Some 125 automotive admen in Detroit were shown at a luncheon last week a half-hour film put out by CBS News showing how this division functions.

This same film was run off before the FCC as part of CBS TV's testimony at the program hearing the week previous.

It will be exhibited also to admen in Chicago, Los Angeles and San Francisco.

The Bulova Watch Company, via SSC&B, poured a chunk of sponsor money into six NBC TV nighttime participations in programs, spread across five evenings of the week.

Participations ordered include: "Saturday Night at the Movies," "Outlaws," "Laramie," "Robert Taylor's Detectives," "International Showtime" and "87th Precinct."

More Program sales: State Farm Mutual Automobile Insurance Company (Needham, Louis & Brorby) renewed its contract for "The Jack Benny Program" on CBS TV... "The Bob Hope Show," the special upcoming on NBC TV (27 February) is now sold out. Scripto Inc. (McCann-Marschalk), in its first participation in a tv network special since 1952, bought one-third and the rest of the show comes under Timex sponsorship. Another NBC TV special— "Arthur Freed's Hollywood Melody"—scheduled to pre-empt "87th Precinct" on 19 March, was sold to Chrysler (Leo Burnett).

Representatives

Appointments and transfers resulting from the opening of a new CBS Television Stations National Sales office in St. Louis, shape up as follows:

Two new account executives have joined the group—Robert Cochran, who'll be stationed in San Francisco, and Thomas Stanton, assigned to the Chicago office.

Three account executive transfers are: Hal Abrams and Charles Linton from Chicago to the New York office and Robert Fairbanks from San Francisco to Chicago.

The SRA has set Thursday, 10 May as the date for its Timebuyer of the Year awards.

The place: New York's Waldorf Astoria.

Ballots for choice will be going out soon. New SRA chairman for the event is Ed Codel, Katz v.p. The Chicago chapter will make its own awards the same day.

Broadcast Representative Assn. of Dallas is a newly-formed organization comprising 18 Dallas-based rep firms.

Purpose of the group: To seek solutions to problems germane to the radio and tv industry in the southwest through guest speakers, forums, presentations, etc.

Station Transactions

Les Malloy and Stanley Breyer, owner-operators of the Spanish language radio station KWKW, Pasadena-Los Angeles, sold the station to Lotus Theatres Corp. for over $1,000,000.

Heading the new group is Howard A. Kalmenson, son of Warner Bros. executive vice president Ben Kalmenson. He plans to maintain KWKW's present all-Spanish programming policy.

The station recently received FCC approval of a power boost from 1 to 5 kw and the expansion program is currently in progress. New group expects to start operation around 1 April.

Franklin Broadcasting Company and Radio Concepts have filed an application with the FCC for a proposed merger, leaving Franklin as the surviving corporation.

Radio Concepts is in the business of distributing radio advertising and promotional material. Franklin and its subsidiaries own and operate WMN, St. Paul, WEW, St. Louis, WWOM, New Orleans, KOME, Tulsa, and WLOD, Ft. Lauderdale.

Merger was negotiated by Edwin Tornberg & Company, New York.

Call letters of the Fetzer Television satellite which recently got FCC approval will be WWUP-TV (29 January, SPONSOR, p. 65).

Located in Sault Ste. Marie and hooked, via a microwave system to Fetzer's WWTV, Cadillac- Traverse City, the station's target date is the summer of this year.

Film

The termination of Ziv-UA's eight-year franchise agreement with International Television Programs, Inc., whereby ITP has been distributing Ziv-UA product in foreign markets, and the establishment of its own foreign marketing division, involves several appointments to the Ziv-UA selling staff.

Manny Reiner will head the entire operation as vice president in charge of foreign operations. Herbert R. Banquer was named continental sales manager, with headquarters in Paris, and Ira D. Beck was put in charge of Latin American sales with offices in Mexico City.
John C. Hierlthy is the foreign sales coordinator in New York, and Dorothy L. Martin is in charge of the contract department.

The new division will also handle foreign sales of all products released abroad by United Artists Associated.

Co-production: Associated TeleVision Ltd. and its U. S. subsidiary, ITC, have entered into an agreement with NBC International and Plautus Productions for the co-financing of a one-hour series called “Espionage” to be produced in London, beginning around 1 April. Peter Stone and David Greene are writing and directing the pilot film.

Sales: ITC’s “The Beachcomber,” produced by Filmaster, to WNEW-TV, New York, and KMBC-TV, Kansas City, upping the market total to 133 . . . Allied Artists Television’s first group of 40 post-1948 features to WOR-TV, New York . . . Fremantle International scored 56 sales in 14 countries during the month of January, grossing over $200,000 . . . New buyers for Ziv-UA’s “Ripcord” include Standard Oil of Indiana (WWTV-TV, Cadillac, Mich.), R. I. Ziegler Meats (WAPI-TV, Birmingham), KTRK-TV, Houston, KHVH-TV, Honolulu, WRAL-TV, Raleigh-Durham, KBMT, Beaumont, Tex., and KTHV, Little Rock. The market total is now 175.

Public Service

Harry Brawley of WCHS-TV, Charleston, submitted to the West Virginia Broadcasters Association a proposal that it sponsor a radio seminar for high school students, to be held on the campus of Morris Harvey College.

Acting on the suggestion, which would help create interest in broadcasting and recruit potential personnel, the association has appointed the following committee to work with Brawley: E. M. Johnson, Don Hays and Mort Victorson, all of WKLC, St. Albans.

Suggestions, in the form of work-shop ideas to be incorporated in the program, are being solicited from the association’s members.

Public service in action: WHDH, Boston, made Massachusetts history by covering, in their entirety, the proceedings of a Representative Committee Hearing in the State House. TV cameras were on hand the full four hours and 10 minutes for live broadcast, and then the tapes were re-run in the late evening. The radio outlet also covered the hearing via tape in the late evening . . . WKYT-TV, Lexington, Ky., has set aside a weekly prime evening slot for a series of half-hour programs on peacetime nuclear development, in conjunction with the Atomic Energy Commission.

Equipment

Jerrol Electronics Corp. has acquired Pilot Radio Corp., manufacturers of high fidelity components and custom consoles. It was an all-cash transaction but the purchase price was not disclosed.

This is the third major acquisition by Jerrol in less than a year. It bought Harman-Kardon in February, 1961 and Technical Appliance Corp. (Taco) in September, 1961.

Pilot, like Harman-Kardon and Taco, will continue to operate as an autonomous company.

Factory sales of tv receivers this year are expected to rise by more than 300,000 units over the total sold in 1961, while sales of radios and phonographs may remain at the same levels, according to EIA estimates.

Predicted figures are:
Radio .................. 11,463,000
TV ..................... 6,201,000
Phonographs ............. 3,915,000

RCA has developed a new headwheel assembly which enables tv tape recorders to operate at half the conventional speed, thereby doubling the amount of information that can be recorded on a given length of magnetic tape.

The lower tape speed of 7½ inches per second should reduce tape usage and cost by 50%. Beginning in May, RCA will deliver the accessories required to convert its standard broadcast model TRT-1B and the TR-11, the compact model used by closed circuit tv firms. In addition to the new headwheel, the equipment includes a new two-speed capstan motor and modified circuits. The cost is about $3,500.
Now's the time to get growing

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

U.S. Dept. of Commerce Field Offices:

Herb Weber has been named general sales manager of WMGM, New York, soon to be WHN. His is the first major appointment made by John C. Moler, president and general manager of the station under the new Storer management. Weber has been at WJJK-TV, the Storer station in Detroit, where he served as local sales manager for the past year. Prior to that, he was general sales manager of WJBK (AM) from 1957-61 and member of the radio sales staff from 1953-57. He's a native of River Rouge, Mich.

Daniel B. Burke was elected a vice president of Capital Cities Broadcasting Corp. He joined Capital Cities in July 1961 as general manager of WTEN, the television station in Albany-Schenectady-Troy, New York. Prior to joining Capital Cities, Burke was manager of the new products department of the Jell-O division of General Foods. He's a graduate of the University of Vermont in Burlington and later attended the Harvard Graduate School of Business Administration.

J. Norman Nelson, new director of marketing and sales development for AM Radio Sales Co., was most recently vice president and advertising manager of Calumet Publishing Co., Chicago. He began his broadcasting career as an account executive with Hixson and Jorgensen Advertising, Los Angeles. Subsequent posts included director of advertising and promotion for ABC western division, president of Southern California Broadcasters Assn. and promotion director for RAB. He'll concentrate on new accounts.

Max M. Everett, until now president of Everett-McKinney, Inc., station rep firm, moves to H-R Television, and H-R Representatives. He'll be vice president in charge of business development. Everett began his career in Omaha, Neb., with radio stations KOIL, KFAB, and KFOR. He broke into the station rep field when he joined Edward Petry in 1944. In 1946 he joined J. P. McKinney & Son as executive director of radio. In 1949, when Everett-McKinney was formed, he became president.
The seller’s viewpoint

What can the radio broadcasters or their national sales representatives do to promote use of the radio medium as a whole?" is the question Donald J. Quinn, director of the National Sales Division of RKO General, answers here. Mr. Quinn’s long chain of broadcasting experience includes a beginning as a salesman with radio station KXOA, Sacramento, principal of McGavern-Quinn Station reps., v.p. and gen. mgr. of NTA spot sales. "Radio ... is efficient and delivers sales; says Quinn. We ... representatives ... have an obligation to suggest the best way the medium can be used...."

Radio’s stake in self-promotion

The question is often raised, “What can the radio broadcasters or their national sales representatives do to promote use of the radio medium as a whole?” There are many who feel this is an area to be left exclusively to various trade organizations, but in actuality the broadcasters and their national sales staffs have the greatest stake in projects of this sort and should, in their daily agency and client contacts, sell the medium as well as their station’s individual merits.

Consider the following simple examples of the everyday possibilities of promoting radio in three of America’s leading markets.

Washington, D. C., which has the greatest percentage of college-educated persons in the country a per family income of 32.2% ahead of the national average ... and is the seat of government, offers a fertile opportunity for utilizing radio’s unique advantages. Radio, as the primary source of immediate news coverage, represents an extraordinary force for advertisers seeking to sell products, recruit executive or scientific personnel, or reach government decision-makers in this news-conscious market.

Los Angeles’ importance as a radio market has been highlighted in recent weeks by the demise of two Los Angeles newspapers. Only radio, of all media, can reach the huge audience, and the large (due to climate) recreation audience in this market. In addition, radio’s ability to talk to the housewife as she drives to market takes on particular significance in this city, where suburban shopping centers are the rule and stores are open seven days a week.

San Francisco, with its rapidly growing suburbs, and its reliance on automobile transportation, is not unlike Los Angeles. The radio broadcasters working as a group have formed a very effective selling team which for several years has taken the story of San Francisco’s evolution and changing media patterns, to agencies and advertisers from coast to coast. Typical of the many vacation areas of the United States are the beaches and resorts surrounding this market and the consequent reliance of the population on news of traffic bottlenecks and weather conditions as reported only with radio’s immediacy. (Such reports take on special seasonal significance in the northern areas of the U.S., making summer radio an even more essential medium during the vacation months.)

While we often read of new and creative uses of radio in the trade press, it is not really fair to overly praise the creative use of radio by any one advertiser, since it tends to downgrade the many advertisers who have staunchly supported the use of radio as a primary sales vehicle for many years. Radio, whether used uniquely or in the traditional way, is efficient and delivers sales. As representatives of the country’s largest group of independent stations, we have an obligation to suggest the best way the medium can be used based on the particular marketing situation. Such suggestions must be the result of close cooperative efforts by the station, its representative, and the advertising agency, so that radio’s unique advantages are effectively directed towards the creation of new customers. This, in the final analysis, represents the most effective means of maintaining the positive image of the radio medium.
The FCC and industry profits

The action of the FCC in opening the current network hearings with a “surprise” witness, economist Dr. Hyman H. Goldin, who testified on industry growth, and especially on network profits, was a familiar Minow tactic.

The FCC chairman opened his “wasteland” speech last spring, with exactly the same device—a spelling out (according to his interpretation of statistics) of how rich and profit-happy the industry is. Then, against this background, he lambasted broadcasters for their alleged shortcomings.

Considered solely as a wily piece of strategy by a clever, publicity-wise lawyer, Mr. Minow’s “You’ve got money, so I’m justified in slugging you” approach may attract some admirers.

But it cannot help but offend every thoughtful, fairminded person who sees beyond-the-surface maneuvering and recognizes the implications of such tactics.

Furthermore, in the light of much past history, the members of the FCC should be far more cautious and circumspect in speculating about radio and tv profits.

Many in the industry will remember the FCC-drive following World War II to get young men to invest in fm stations. Many a veteran tossed away his savings on properties which never had a chance of showing a profit.

Similarly, the FCC was not conspicuously successful in its early handling of uhf—at least in any realistic understanding of the profit potential, or lack of it, involved.

There is nothing in the past record of the commission which indicates that it is an authority on profits or profitable business operations. Nor, in our opinion, should it try to fill this role.

Furthermore, the FCC was not set up for the purpose of challenging the American system of private enterprise.

It is certainly not un-American to make profits. And the healthy growth of any new industry demands hardy pioneers who are willing to take risks, to lay it on the line, in the hope of future rewards.

Radio and tv have many such pioneers. They should be applauded, not smeared with shady government statistics.

10-SECOND SPOTS

It pays to advertise: Some guy in the ABC TV newsroom noted that ever since those “Smokey the Bear” public service announcements about preventing forest fires had gone on WABC-TV, New York, immediately prior to the ABC Evening Report, there hadn’t been one forest fire in Manhattan.

The people’s choice: Why would Christopher Columbus make a good politician, according to WNBC, New York, wake-up man Jim Lucas?

Because he set out not knowing where he was going; when he got there he didn’t know where he was; when he returned he didn’t know where he had been, and he did it all on other people’s money.

They love him in Jersey: A New Jersey husband reportedly was unruffled when confronted by the astronomical taxi fare run up by his wife who got stoned at Manhattan’s Peppermint Lounge (renowned twist center) and taxied all the way home. But he was plenty piqued that the incident interrupted his viewing of the Jack Paar show.

(This saga stems from Earl Wilson, whose N. Y. Post column appears to be the ultimate clearing house for taxi stories.)

Why be half safe? Speaking of taxis, Jean Shepard, nocturnal philosopher who holds forth on WOR, New York, reports he rode in one that had two religious statues implanted on top of its dashboard instead of the conventional one. When he inquired of the driver as to this unusual phenomenon, the latter replied, “One of them belongs to the night man.”

International intrigue: Word is going around that during the Monaco International Tv Festival, one of the judges lifted a couple of tiny teaspoons as souvenirs while lunching at the Palace. Shortly thereafter, one of Prince Rainier’s Palace guards approached the judge and collected the loot.

Accident insurance: No longer must an actor lose work due to injury. Notes an astute programing exec, “Now he can go on Ben Casey or Dr. Kildare and collect a wad.”
What famous communicator said what? Above are the initials of seven words that strike an optimistic note. When their author first wrote them, they could have been characterized as an AP dispatch (and we don't mean the then non-existent news service)! The first word and the author's last name form a perfect rhyme—there's poetic justice for you! Give it a go—then check the answer below.

On the subject of famous communicators, the letters WWDC have long spelled radio leadership in the rich, ever-expanding Washington, D. C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate your sales message.

WWDC Radio Washington

... the station that keeps people in mind
Represented nationally by John Blair & Company
And in growing Jacksonville, Fla., it's WWDC-owned WMBR
ADDING 37% MORE HOMES! With the changeover from the old to the new tower, KOVR, Channel 13 in the Sacramento Valley now reaches 117,000 new TV homes. This new 1,549 ft. tower constructed in Walnut Grove, California, brings all the major population centers in the booming Sacramento-Stockton TV market within KOVR’s primary coverage area. Broaden your marketing goals. Get the best cost-efficiency buy. Gain wider acceptance (and better viewer reception) with a solid-selling campaign on KOVR Channel 13.

A METROPOLITAN BROADCASTING STATION, C. GLOVER DELANEY, V.P. & GEN. MGR. REP.: BLAIR TELEVISION ASSOC.
### NSI or ARB... your best TV buy in SHREVEPORT

Look at the Book (whichever you use)! The first survey made since SHREVEPORT became a 3-station market, commenced just 8 weeks after Tall-Tower KTAL-TV entered the picture!

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*6:30-10PM, Mon.-Sun.*
**9AM-12N, 1-4PM, Mon.-Fri.*
A media buyer endeared himself to Client X because a spot schedule he bought upped sales markedly in the Washington area.* This so pleased the boss that he came through with a bonus. Bursting with enthusiasm for Washington, D.C., the buyer rushed out and bought two gold-plated replicas of the city's best-known landmark.

The media buyer's wife decided replicas of the Washington monument looked slightly ostentatious in the front yard. Our friend sold them for $600 each, making a 20% profit on one, suffering a 20% loss on the other.

Did he sustain a profit or loss on the whole transaction, and how much?

Send in the right answer and win the Washington monument.

* Puzzle adapted from Dudenev's "Amusements in Mathematics," Reprinted courtesy Dover Publications, Inc., N.Y., 14, N.Y.

* Like many alert media buyers who know their ABC's and ARB's, he bought WMAL-TV exclusively.
in radio it’s the SALES CLIMATE that counts

EXCLUSIVE HELICOPTER TRAFFIC REPORTS

FIGHTING EDITORIAL POLICY

25 VIGNETTES DAILY

MELODIC MUSIC

MATURE SELLING PERSONALITIES

AWARD WINNING NEWS

Represented nationally by Gill-Perna
ARTICLES

Now cold remedies clash on tv
25 Tv is the battleground in the struggle for supremacy between the first proprietary entries in sustained-release pill field—Contac and Tri-Span

Why Y&R is reversing itself on radio
28 Radio deserves a better break from buyers, says media chief Matthews. Agency tells new radio policies in "Inside the top 10 agencies" series

73 bright young men—today (Part One)
31 Report on the '62 status of agency men SPONSOR picked two years ago as "most likely to succeed"; Part Two—reps, stations, next week

Is radio ready to automate?
34 Most stations say automation can be helpful if used judiciously; report on U.S. RADIO automation survey previews March's in-depth story

Bookkeeping war on ad row
37 Agencies sweat out remuneration as ABC TV bucks lump sum trend and continues to bill net for talent; network intends to hold the line

Blue Dot's flashiest year
38 Major air drive on radio networks, now in second year, gets lion's share of Sylvania's budget for photo flashbulbs; news gets the nod

NEWS: Sponsor-Week 7, Sponsor Scope 19, Spot Buys 43, Washington Week 55, Film Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 62, Tv and Radio Newsmakers 68

DEPARTMENTS: Commercial Commentary 12, 555/5th 15, Timebuyer's Corner 40, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Loup, secretary-treasurer.

Editorial: executive editor, John E. McMillan; news editor, Ben Bode; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; Chicago manager, Green Smart; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ben Seif, Ruth S. Frank, Jane Pollak; columnist, Joe Csiaba; art editor, Maury Kurz; production editor, Mary Lou Ponsell; editorial research, Carole Farster; reader service, David Wise.


Administrative: business manager, Cecil Barrie; George Becker, Michael Crocco, Geraldine Deych, Jo Ganci, Sid Gutman, Manuela Santalla, Jean Schaefle, Irene Sulzbach.

Member of Business Publications Audit of Circulations Inc.  

MEMO TO ALL STATIONS:
low budget daytime series
loaded with sales-producing merchandising gimmicks

"IT'S FUN TO REDUCE"

President Kennedy is talking about physical fitness . . .
TV sponsors are talking it up . . . and
newspapers are featuring it! Take advantage of all
this talk about physical fitness, exercise, weight
control—give women a program they want.

A PROVED WINNER

We have a pile of proof as to its
effectiveness. Many sponsors are on their
fourth repeat of series. Available are
merchandise aids such as exercise
chart giveaways, premium phonograph
records, point of purchase displays.

AN OUTSTANDING VALUE

Use "It's Fun to Reduce" as 5 weekly
quarter hours . . . sell one sponsor or
several. Perfect for banks, savings and
loans, bakeries, milk accounts,
any women's product.

Charles T. Lynch—WKZO

"We have had continuous
comments both by mail and
phone about the show. It
just seems to be one of
those programs people
like."

J. M. Baisch—WREX

"With a new local live
vehicle 'Tips 'N Topics' to
convey 'Fun to Reduce,'
we're getting top mileage
on the series from figure
conscious women."

W. Craig Chambers, Inc.
513 Second Avenue Pittsburgh 19, Pa.

PLEASE RUSH . . . . AUDITION PRINT . . . . . PRICE
Check one of the above and mail TODAY!
Name _______________________________
Station ______________________________
Address ______________________________
City _______ Zone _______ State _______
Return TODAY . . . W. Craig Chambers, Inc.
513 Second Avenue Pittsburgh 19, Pa.
Half a century ago, before the advent of television, entertainment and cultural opportunities were limited in scope and available only to a comparative few. Today, in sharp contrast, WGAL-TV regularly presents worthwhile educational, cultural, and religious programs; accurate and informative news and sports coverage; as well as the finest in entertainment, all of which enriches the lives of many thousands of men, women, and children in the WGAL-TV viewing audience.

**WGAL-TV**
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.
ABC VS. FCC BARRAGE

Treyz runs gauntlet of questions; proposes stations review own programs; regrets Bus Stop episode

(Washington): Last but not least exciting of the current FCC hearings was ABC's turn on the stand this past week.

CBS's Dr. Frank Stanton had produced little controversy the first week, and NBC's Robert Sarnoff did touch off a few flashes of fireworks the second week, but Ollie Treyz and Company of ABC seemed to bear the heaviest burden of FCC criticism and questioning.

Perhaps it was only coincidence that FCC counsel Ashbrook Bryant selected this week to inject the Dodd Juvenile Delinquency subcommittee findings into the FCC records.

ABC's appearance was surprisingly short: just Monday and Wednesday and then it was over. Treyz, president of ABC TV, and James C. Hagerty, news v.p., made prepared statements. Questions were also presented to programs chief Tom Moore and continuity head Grace Johnsen, but the bulk of ABC's performance was Treyz's.

Treyz complained of the lack of facilities, urging that more channels be assigned. But FCC Chairman Newton Minow at one point accused Treyz of inconsistency, asking him how the FCC could follow Treyz's notion of less regulation while at the same time pressing for rules or legislation for all-channel receivers and de-intermixture.

Treyz at another point insisted that stations should not use the tv code board but should make their own decisions. He pointed out, and Commissioner Frederick Ford agreed, that the board held no license and hence it did not have the same responsibility as stations did. But in another portion of his testimony Treyz said he regretted the public uproar over an ABC show that was never sent to the NAB review board.

Commissioner Robert E. Lee repeated his former suggestion that the tv code on commercials be incorporated into the FCC rules.

A moment of controversy among the commissioners arose when Commissioner Rosel Hyde stated that stations should be solely responsible for programing and that anything the FCC did was a tendency toward censorship. Chairman Minow stated that Hyde's views were in the minority on the commission and were not feasible.

Under questioning Treyz said he regretted the scheduling despite public protest of the controversial 3 December episode of Bus Stop.

FCC Chairman Newton Minow mentioned he recalled testimony that Brown & Williamson and Singer Sewing Machine Co. had withdrawn from the episode when they learned of its theme and protests against it.

When Minow asked Treyz why the NAB was not allowed to preview the program, he answered, "We thought (Continued on page 8, col. 2)

FCC's Ford: more tv stations needed—but no 4th network

There's plenty of room for more tv stations but not enough for a fourth network, according to FCC Commissioner Frederick W. Ford.

Ford thought stations are not yet near "the saturation point." He maintained that "prerequisite for a fourth network would be enough tv outlets in every major market to afford opportunity for profitable operation of a fourth network."

Ford, whose comments were contained in NAB Newsletter, a publication of the National Audience Board, expressed his opposition to the licensing of networks, since this would "bifurcate" responsibility already carried by licensed stations.

He said: "I support the direct regulation of networks as (Continued on page 62, col. 1)

NBC RADIO'S 3-WEEK
$1.7 MIL. BUSINESS

NBC Radio reports $1.7 million new and renewal business for the three weeks since mid-January. One buy, of Upjohn (McCann-Marschalk) was its first in network radio.

Other orders include Campana (Post & Morr), Ford (JWT), Wagner Electric (Mogge), Curtis Publishing (BBDO), Sterling Drug (D-F-S), Ex-Lax (W&L), American Motors and Sinclair (both GMM&B), and Lorgines.
ABC TV BUILDUP OF SATURDAY KID SHOWS

ABC TV starts putting itself into actual contention with the other networks on the Saturday kid front starting 7 April.

With Bugs Bunny, already sold to General Foods (B&B), as the anchor show in the noon-12:30 period, ABC TV proposes to schedule what it deems strong half-hour packages on either side.

Alter to RAB director key account sales

Robert H. Alter has been promoted to director of key account sales of RAB.

He joined RAB in 1957 as national account executive, was named regional sales manager in 1958, and has been manager of sales administration since 1959. He had previously been with the national sales staff of the New York Daily News.

ABC tv/radio o&o’s to meet first time since buildup

The ABC radio and tv o&o managers will hold their first meeting in New York this week since the buildup which placed the two divisions under the separate presidencies of Julius Barnathan for tv and Stephen C. Riddleberger for radio.

New plans, organizational developments, and intra-station communications will be discussed, it is expected, at the tv meetings on Tuesday and Wednesday.

Promotion, sales, facilities, operations, and other continuing matters will be taken up at the radio meetings on Thursday and Friday.

Treyz vs. (Continued from page 7, col. 2)

it unnecessary. Our standards are as high or higher than the NAB code."

Miss Grace Johnsen, network continuity director, testified that the program was satisfactory in final form. Yet last week Treyz’s answer to FCC counsel Ashbrook P. Bryant and commission members was “all of us at ABC in management agreed it was a mistake” and should not have gone on the air in view of public protests.

Bus Stop is usually carried by about 125 stations but on 3 December about 90 stations carried it.

These stations, including those connected with groups such as Triangle, RKO General, Taft, and Crosby, were among those who rejected the episode: WLA-A, Atlanta; WNAC-TV, Boston; WUSN-TV, Charleston; WKRC-TV, Cincinnati; WTVN-TV, Columbus, O.; WLW-D, Dayton; WLW-I, Indianapolis; WLYH-TV, Lebanon; WKYT-TV, Lexington; WLW-B-TV, Miami; WMTW-TV, Poland Springs; WNHC-TV, New Haven; WTAE, Pittsburgh; WSPD-TV, Toledo; WBCR-TV, Birmingham; KCOR-G-T, Cedar Rapids; WFAT-TV, Dallas; WOI-TV, Des Moines; WROC-TV, Rochester; WKOW-TV, Madison; WHBQ-TV, Memphis; WITI-TV, Milwaukee; WSIX-TV, Nashville; KETV, Omaha; KRDO-TV, Colorado Springs; KBTV, Denver; KCPTX-TV, Salt Lake City; WFIL-TV, Philadelphia; and KMBC-TV, Kansas City.

Kennedy’s tv satellite plan

President Kennedy has asked Congress for an open and private corporation to operate the global radio/tv communications satellite system.

The suggestion differs from present plans which allow only government or common carriers to operate. The new corporation, worth $1 billion, would issue a million shares at $1,000 minimum, plus class B stock to common carriers, no one to hold over 15%.

ABC, HAZEL BISHOP KISS AND MAKE UP

A long standing series of suits and counter-suits between ABC TV and Hazel Bishop have been amicably dropped by both sides.

To seal the reconciliation the advertiser (recently merged with Lanolin Plus) has placed a $1 million nighttime participations order on the network, its first major campaign since the merger.

The order—for which no agency had been named at presstime—was for five participations a week for 13 weeks. The shows are Sunday night movies, 77 Sunset Strip, Hawaiian Eye, Surfside 6, and Target: The Corruptors.

The series of law-suits began when Hazel Bishop dropped out of Roaring 20s on ABC TV because Walter Winchell was not available for it, claiming this was a condition of purchase. ABC TV sued Hazel Bishop for $1.3 million for alleged breach of contract, and the advertiser, in turn, initiated a number of counter-suits. All of these suits have now been dropped.

Trade observers see in these developments, the dropping of suits and the placement of the first major ad campaign by Hazel Bishop since the merger with Lanolin Plus, the emergence of new vitality on the part of the advertiser, one aspect of which is the removal of old bitterness with ABC TV.

NBC TV ads $125,000 daytime business

NBC TV wrote about $125,000 worth of daytime business, reported this past week, totalling 41 quarter hours.

Colgate bought into Shari Lewis, Warner Lambert in Say When and Jan Murray, and Chicopee Mills (division of Johnson & Johnson) bought into Say When and Young Dr. Malone.
VOL. 3—"FILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

JAMES WHITMORE  TAB HUNTER  VAN HEFLIN
RAYMOND MASSEY  ALDO RAY  MONA FREEMAN
NANCY OLSON  DOROTHY MALONE  ANNE FRANCIS

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

BATTLE CRY!
Stations fight FCC pre-sunrise proposal

(Boston): The Pre-Sunrise Broadcasters Committee has been formed to fight a proposed FCC change on pre-sunrise radio.

The FCC proposal would limit or prevent the operation before sunrise of most stations on the so-called regional frequencies. The change could affect about 1,600 stations.

The committee argues that the change would cost millions in lost revenue and would limit their community services.

Sherwood J. Tarlow of Tarlow Associates stations was elected temporary chairman and Israel Cohen of WCAP, Lowell, temporary secretary-treasurer at a meeting in Boston recently.

The group intends to contact all affected stations and to seek a general meeting at the NAB Convention in Chicago on 3 April.

JANE PINKERTON TO OPEN PR OFFICE

Jane Pinkerton will open New York offices of Jane Pinkerton Associates, public relations/communications, on 1 March, at which time she will resign as managing editor of U. S. RADIO.

She has been associated with SPONSOR for the past six years and was senior editor and the first editor of SPONSOR-WEEK. She was previously with RAB and with Broadcasting magazine.

At SPONSOR, Miss Pinkerton was also associate sales manager, and promotion and research director.

Miss Pinkerton is an active member of RTES, AWRT, and AWWY. Her new offices will be located in suite 1519 at 527 Madison Avenue.

HIGHLIGHTS OF ABC STATEMENT BEFORE FCC

• Treyz urges 3-channel competition for TV growth

Oliver Treyz, ABC TV president, asserted that the "shortage of facilities stifles the growth of our industry." He insisted that 3-channel competition would "unleash latent creative forces that will broaden the public's choice of programming and further enrich the total service our industry can provide."

He said that ABC TV's inability to crack certain 2-channel markets hampers its programming efforts in general.

He made two sets of proposals:
1) Drop-ins, adding a third VHF to Syracuse, Rochester, Grand Rapids-Kalamazoo, and Louisville.
2) De-intermix, converting to all-UHF markets such as Champaign-Urbana, Montgomery, and Binghamton.

Treyz gave his backing to more UHF development and to all-channel receivers.

He said that ABC is among "those who prefer competition to regulation." He hoped his network would be able to "serve more families more often."

Treyz said that ABC TV had invested $6 million in program development and research over three years, half of it for 1962-63.

He stated that for 1960 "whereas the networks receive approximately 30% of each incoming dollar from the sale of programming, the networks actually pay out close to 52% of that dollar for the programs which they bring to the public."

He emphasized that the network and not the advertiser has "the ultimate decision in the selection of programs."

• Hagerty reports on ABC News progress

James C. Hagerty, ABC v.p. in charge of news, special events and public affairs, told the FCC that ABC has an expanded and more effective news operation which goes about its work without interference.

Denying that there was any pressure on his news judgment, Hagerty said his department reports directly to Leonard Goldenson, president of parent company AB-PT.

Hagerty said that ABC News' first year was successful as the first part of a planned three-year expansion "to build a vital major network news operation."

He listed four principles that guide ABC News:
1) "We report the news whenever it happens anywhere in the world."
2) "We do not sidestep controversy; indeed we welcome it, but we insist that both sides of any issue be fully presented."
3) "We are not partisans; we are newsmen practicing our profession, doing our best to bring the truth to our listeners and viewers."
4) "We believe that this first-hand reporting of the news, from trained reporters, who personally cover the news, is the most effective way to keep our viewers informed and up-to-date."

Hagerty said that as examples of the ABC "beat reported" system, the network was the first to assign a national political editor, a diplomatic correspondent, a science editor, a Labor-management-industry expert, and a youth news reporter.
Food advertisers find happy cure for mal de media *

New market studies prove Taft radio stations your best media buy for closest duplication of food manufacturers' and brokers' sales territories!

For complete details of these revealing market findings, contact your nearest Katz representative. Or write or call Don Chapin or Ken Church, Taft Broadcasting Company, Cincinnati, Ohio. GARfield 1-1750.

* Chronic dizzy spells resulting from paying full price for less than full coverage.
"One of our most productive advertising media is WSUN-TV Tampa—St. Petersburg"

THIS IS HOW JACK M. ECKERD, PRESIDENT OF ECKERD DRUG OF FLORIDA FEELS ABOUT WSUN-TV.

"Over 2 years ago we became sponsors of a Sunday evening movie, 6:00 to 7:30 pm, called 'Theatre 38.' Our results speak for themselves... at the time we had 5 stores, next month we are opening our 15th store in that market. When it comes to sales results we depend on WSUN-TV for a major share."

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

WSUN-TV
Tampa - St. Petersburg
Natl. Rep. VENARD, RINTOUL & McCONNELL
S.E. Rep. JAMES S. AYERS

Commercial commentary

It tolls for thee

I was so impressed with that magnificent CBS TV documentary "Death in the City Room" a couple of weeks ago that I sent over to 485 Madison for a copy of the script and, sure enough, it is even more moving and meaningful than I thought it was when I saw the program at home.

Fred Friendly, Charles Collingwood, and the staff of CBS Reports did a superb job in reporting the death throes of the Los Angeles Examiner and Mirror, in probing the reasons for their demise (was it murder?) and in presenting an authoritative commentary on newspapers today.

But what I found so fascinating about this inspired production were the implications and lessons it held for those of us who are outside, not inside, the newspaper business.

Years ago, Alex Witherspoon, a Yale English professor, taught me that "any really great work of art contains far more meaning than its creator realizes he is putting into it."

I don't know whether Messrs. Friendly, Collingwood, and Co. were consciously trying to build transcendent significance into their program. I suspect they were concentrating on the job at hand.

But I do know that "Death in the City Room" carried a profound, personal message for everyone of us who works at a network, or a broadcasting station, or in an advertising agency, or on a magazine.

Too often, if our sympathies are radio/tv-oriented, we weep nothing but crocodile tears when another newspaper dies. The fact is, many of us rather enjoy stomping gleefully on fresh newspaper graves.

But the bell that tolled for the Examiner and Mirror will toll too for thee and me—if we ever forget the principles which were expressed so beautifully and poignantly in "Death in the City Room."

A voice, a heart, a conscience

Here, for instance, is a passage by Collingwood from page one of the script. "A newspaper is not an inanimate thing. It has a voice and a heart. And, if it is a good one, a conscience."

There speaks, of course, an old newspaper man. But I suggest that his definition applies equally to a station, a network, a magazine, and even in a most important sense to an advertising agency.

If we ever begin to regard any one of these communications instruments as inanimate—as needing less than a voice, a heart, and a conscience—we're bound to be in trouble.

Or take these excerpts from the remarks of Jim Richardson, hard-bitten former editor of the Examiner, answering Collingwood:

"To make a great newspaper? It takes good coverage, adequate coverage and good writing... When the paper was well written it..."

(Please turn to page 50)
WE LOVE "SQUARES" IN DETROIT

Another lively demonstration of WWJ-TV's above-the-ordinary local programming! The typical Saturday night session features 60 colorfully attired dancers, a 26-man technical crew, and provides exciting, wholesome entertainment for thousands of dos-a-dos enthusiasts.

And we love 'em all—just as we love action-adventure fans, news and sports hounds, whodunit buffs. That's why we provide each with the best of his favorite fare.

Good, on-target programming like this is the hallmark of WWJ-TV. For the complete story, contact your PGW Colonel or your WWJ-TV local sales representative.
Yesterday, a question . . . today, a fact

Ask today's businessman when he needs an item of important information. He'll probably say, "Yesterday!" If such dreams could come true, ARB might well trade its computers for a supply of magic wands!

Yet, with ARB's Telephone Coincidental service at your command, you possess a 'magic wand' of your own—a service which provides overnight measurement of TV audiences in any market in the U.S. ARB Coincidental Reports are complete and confidential. They furnish program ratings, even audience composition and station shares on request, to provide the facts on questions such as . . . the size of audience to a new or special program . . . the audience effect of new program competition . . . a change in program popularity since the last ARB Survey.

Overnight, you can have the facts where and when you need them—on the desk with your morning coffee!
Typo in U. S. RADIO oil story

I was surprised and disturbed to read in your 29 January issue of U. S. RADIO that Champlin Oil and Refining Company had resigned Tracy-Locke’s services in mid-January. [“Gas/Oil: Radio’s $32 million gusher.”]

We are continuing to serve as Champlin Oil & Refining Company’s advertising agency and I will expect you to correct the damaging statement which appeared on page 19 of your magazine.

Mr. E. R. Gaines is the executive in charge of advertising at Champlin and not Mr. Hardin as shown in your story.

Also, I would appreciate your telling me where you obtained the information that we were no longer serving Champlin.

Morris Hite
president
Tracy-Locke Co., Inc.
Dallas

Net show costs

This is . . . asking permission to reprint your excellent piece “Net show costs continue below-line rise” from your 8 January issue.

Alvin A. Dann
manager
press relations
ANA
New York

Opportunities in editorializing

What a boost your Commercial Commentary (“New voices for America,” 29 January) has given us here! You sense so well the dimensions of the opportunities in more and better broadcast editorializing.

We have had great pioneering work in this area by many outstanding broadcasters, and should move now into the time when forceful, ef-

fective opinion leadership will become the rule rather than the exception.

LeRoy Collins
president
NAB
Washington

EXTREMELY APPRECIATIVE OF YOUR THOUGHTFUL COMMENTS ON RADIO EDITORIALS IN CURRENT ISSUE, PARTICULARLY RECOGNITION OF KNX’S FREEWAY SERIES. AS YOU KNOW SUCH EDITORIALS DO NOT COME EASY OR CHEAP, BELIEVE ME. BEST REGARDS.

BOB SUTTON
GEN. MGR.
KNX
LOS ANGELES

Thank you for giving us permission to reprint in our monthly program schedule the editorial that appeared in the 15 January 1962 issue. The subject of editorial was “Editorializing and the advertiser” [SPONSOR SPEAKS]. As soon as we receive the copy off the press I will forward one to you for your information.

Bert Noble
station manager
WBAQ
Cleveland

Good handling

The 22 January issue of SPONSOR has just come to my attention and I certainly want to congratulate you on the very nice handling of the Dominion hair dryer story. We certainly appreciate your wonderful cooperation very much—and you really did a nice job for us. I think this spread will be most helpful to Dominion in their trade contacts, and that it will also be of great interest to your readers [“Little fella’s dryer scores,” 22 January].

Paul Kohler
vice president
Howard Swink Advertising, Inc.
Marion, O.
NOW

WCCO Radio delivers

TWICE as many

listeners as all other

Minneapolis-St. Paul

stations combined!
HIGHEST ACCEPTANCE EVER...

WCCO Radio has done it again—soared to new record heights in its acceptance throughout a vast listening market. Now, WCCO Radio delivers a 68.1% share of audience, according to the newest Nielsen Station Index. This is more than twice as many listeners as all other Minneapolis-St. Paul stations combined! And it's more proof than ever that WCCO Radio has what it takes to help you reach your sales goals in a big, 124-county market with 1,142,900 radio homes. You can do it at the lowest cost-per-thousand—less than one-fifth the average of all other Twin Cities stations. As one of the great stations of the nation, WCCO Radio provides a setting of outstanding acceptance for your sales story.

Nothing sells like acceptance!

Source: Nielsen Station Index, Nov.-Dec., 1961/6:00 AM-Midnight, 7-day week
When stations in Portland, Seattle-Tacoma, Boston, Cincinnati, Salt Lake City and Milwaukee switched to ABC, they gained viewers.

Birmingham is no exception.

The Success Story of WBRC-TV, Birmingham, after its switch to ABC, continues happily ever after. First 4 weeks showed healthy gains. Latest word,* after 8 weeks, shows WBRC-TV with 58% of the average audience per ¼ hour, or 39% more than WAPI (which carries the best of CBS and NBC). It show WBRC-TV ahead 6 nights of the week. It also shows WBRC-TV with 80% of the half hour wins and 13 of the top 15 shows.

No wonder WBRC-TV is fond of ABC And vice versa.

ABC Television

*Nielsen Station Index, November 6th-December 3, 1961, Average Homes, Mon. thru Sun., 6:30-10 PM.
SPONSOR-SCOPE

This is usually the time in the network tv season when agencies point with pride to their ability to single out prospective clicks.

So, if you use the II December NTI as a yardstick, Benton & Bowles, J. Walter Thompson and Young & Rubicam each can lay claim to four shows among the Top 10 in relation to other than minute participation business that these agencies had placed.

The Top-10'ers for the three agencies stack up as follows:

**BENTON & BOWLES**
- Gunsmoke (Gen. Foods)
- Perry Mason (P. Morris)
- Danny Thomas (Gen. Foods)
- Andy Griffith (Gen. Foods)

**J. WALTER THOMPSON**
- Wagon Train (Ford)
- Hazel (Ford)
- Candid Camera (Lever)
- Como (Kraft)

**YOUNG & RUBICAM**
- Gunsmoke (Remington)
- Candid Camera (Bristol-M)
- Dr. Kildare (Singer)
- Sing Along (Filbert)

In terms of minute participations B&B was represented in the Top 10 by nine minutes and JWT and Y&R each by seven minutes.

The ANA appears bent on finding out whether all those credits that come at the end of a nighttime network tv film show are necessary and also what can be done about constricting them so that more time can be devoted to entertainment.

To sponsors the continuing lengthening of these credit crawls has become a source of irritation, and the probing of this matter is being done by a special committee headed by John W. Burgard, Brown & Williamson v.p. of advertising.

The committee will seek to determine how much of the time devoted to titles and credits is a lot of folderol, whether the voice promo plugging the next show, aired over a portion of the crawl, serves a sound cause and whether the entire practice hasn't become inimical to maximum audience attention.

The inquiry, of course, will pursue this line: which of the credits are required by virtue of regulations laid down by the various talent and craft unions.

The study is not an excuse to get more time for commercials. It's simply to reduce the element of audience ennui to a minimum.

A lend-lease arrangement of choice tv spots may be worked out between Compton, which now has them, and BBDO, Chicago, in behalf of Alberto-Culver.

BBDO, which just got a part of the A-C business, needs five or six prime minutes a week in 30 major markets for the introduction of VO-5 shampoo.

What with BBDO being in a bind on the buy it looks as though Compton will be asked to transfer part of its present Alberto-Culver schedules. (P&G occasionally does this sort of thing.)

Another midwest spot tv quest. General Mills' refrigerated products (Knox Reeves), miscellaneous placements for six weeks.

(For a catalogue of latest spot tv buys see pages 43-44.)

With the FCC program hearings out of the way, the executive manpower of the three tv networks were able this week to return to the business of talking to key advertisers and agencies about their nighttime requirements for the fall.

This manpower will be able to get back to normal in another way: they'll be able to shut off those desk radios, used for the hearing broadcasts, until, probably, World Series time.
BBDO has gone on a wide media hunt for information that can be fed into the electronic computer facilities (see "Advertising enters the age of computers," 29 January SPONSOR, page 25).

It's asking tv and radio stations, along with newspapers and magazines, for any socio-economic market information that is now available and becomes available to them.

What the agency has particularly in mind is the detailed breakdowns that the national rating services, like Nielsen and ARB, turn out periodically.

ARB, it might be noted, has turned out a breakthrough of this sort for a local area—Salt Lake City-Ogden-Provo—which has garnered much favorable comment among media and research people. That tv audience profile was done as a cooperative undertaking paid for by all the stations in the area.

The Utah job provides such characteristics for individual programs as average viewers per home in terms of sex and age groups, including heads of households, and information on income and education, etc.

One comment on this qualitative pilot study: if it gathers momentum it'll maybe open up a can of worms for both sellers and buyers; each will need more than the end rating figure to justify his positions.

P.S.: ARB did a like study with the support of the New York stations, which will be out the middle of March.

What could cause NBC TV to speed up the crystallizing of its nighttime schedule for next fall: ABC TV's success this season in snagging away a number of choice periods in the two-station markets.

ABC TV proved much faster in its schedule freeze, with the result that NBC TV is now loaded with station clearance problems.

An outstanding case in point: Ford (JWT) had to accept DB's for Hazel in what it deemed 30 or more important markets.

The Walt Disney show, among others, had a similar experience.

There may be a moral for the sellers of spot tv in this incident, or it may be just a case of where the campaign's planners just changed course.

To go back a ways: last November-December Gulden Industries used the Jack Paar show and a raft of spots in the top nine markets to sell its rechargeable flashlights as a Christmas gift. The results of the campaign were phenomenal. Dealers were cleaned of their inventory.

Then Gulden let it be known it was going on tv with a spring campaign (starting 14 May), with spot again included, and that the promotion would also include its rechargeable transistor radios.

Between then and last week when plans were wrapped up, neither Gulden nor Compton got a pitch on the subject from spot. The decision: to increase the participations in the NBC TV late strip by 50%.

Of course, the realm of spot tv covers around 3,000 advertisers, whereas network tv embraces but 280-odd advertisers.

NBC TV daytime last week picked up some summer money from both the Hudnut division of Warner-Lambert and the baby division of Johnson & Johnson.

It'll be 68 minutes for Fashion Quick (Lambert & Feasley), a hair preparation, and 36 minutes for Chux (Y&R), a disposable diaper. ABC TV now has the bulk of J&J's daytime business.

What's almost become a tradition with Compton's spot tv people is the issuance of a sweeping cancellation on a Friday of some account's schedule.

It happened last week with the Crisco spots.

No likely date for the resumption of Crisco schedules was given.
At the rate they're being scheduled, the number of network TV entertainment specials this season could well exceed the total sponsored during the 1960-61 cycle.

Chrysler (institutional) alone has five more of them set for the stretch starting this week and ending 4 May. Their talent cost will add up to around $1.5 million. Time will figure another $700,000.

There's one big difference between the specials turned out this year and the entertainment spectacular of yore. They're handtailored for each client, instead of coming off the rack.

In the past the networks were loaded with talent commitments that they sought to liquidate by whipping these stars into off-the-elbow specials that the networks then sought to sell sponsors.

Now it's a matter of putting specials together from scratch with the client consulted far in advance and at each step of the show's development. The networks don't sell entertainment specials as much as custom-making 'em on order. Also in the same type of business this year are MCA and the William Morris office.

P.S.: The networks are being flooded with inquiries about specials for the 1962-63 season. The timing is somewhat earlier than in previous years.

The last quarter's sponsored entertainment specials on network TV ran somewhat behind the average in ratings and audience of the previous season's parallel group.

The average for the specials collection in the October-December of 1961 period was 14.5 in rating and 6,801,000 in audience, whereas the year before it was 15.8% and 7,300,000 homes. Following are the Nielsen counts for the entertainment specials during the '61 period:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>DATE</th>
<th>AVERAGE AUDIENCE</th>
<th>AVERAGE HOMES</th>
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<tr>
<td>The Dispossessed (CBS TV)</td>
<td>24 October</td>
<td>15.1</td>
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<td>Timex' Seasons of Youth (ABC TV)</td>
<td>25 October</td>
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<td>Power and the Glory (CBS TV)</td>
<td>29 October</td>
<td>18.1</td>
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<td>Chevrolet Golden Anni (CBS TV)</td>
<td>3 November</td>
<td>15.7</td>
<td>7,363,000</td>
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<td>Danny Kaye (CBS TV)</td>
<td>6 November</td>
<td>22.3</td>
<td>10,693,999</td>
</tr>
<tr>
<td>Breck's Intermezzo (NBC TV)</td>
<td>19 November</td>
<td>7.9</td>
<td>3,705,000</td>
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<td>Westinghouse's Thanksg. (ABC TV)</td>
<td>21 November</td>
<td>6.5</td>
<td>3,049,000</td>
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<tr>
<td>Hallmark's Victoria (NBC TV)</td>
<td>30 November</td>
<td>18.0</td>
<td>3,442,000</td>
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<tr>
<td>Timex' Yves Montand (ABC TV)</td>
<td>30 November</td>
<td>13.3</td>
<td>6,238,000</td>
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<td>Young People's Concert (CBS TV)</td>
<td>1 December</td>
<td>7.4</td>
<td>3,471,000</td>
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<tr>
<td>Highways of Melody (NBC TV)</td>
<td>3 December</td>
<td>8.3</td>
<td>3,893,000</td>
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<tr>
<td>Breck's Picture of D. Gray (CBS TV)</td>
<td>6 December</td>
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<td>6,801,000</td>
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<td>Westinghouse's Carthage (CBS TV)</td>
<td>8 December</td>
<td>22.0</td>
<td>10,318,000</td>
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<tr>
<td>Breck's Notorious (NBC TV)</td>
<td>10 December</td>
<td>12.8</td>
<td>6,003,000</td>
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<tr>
<td>Bing Crosby (ABC TV)</td>
<td>11 December</td>
<td>20.2</td>
<td>10,318,000</td>
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<td>Ernie Kovacs (ABC TV)</td>
<td>12 December</td>
<td>4.4</td>
<td>2,064,000</td>
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<tr>
<td>Bob Hope (NBC TV)</td>
<td>13 December</td>
<td>32.9</td>
<td>15,430,000</td>
</tr>
<tr>
<td>Leonard Bernstein (CBS TV)</td>
<td>14 December</td>
<td>9.6</td>
<td>4,502,000</td>
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</table>

NBC Radio is claiming that it will have the biggest first quarter since 1952, it says it's 100% sold out on News of the Hour. 90% of Emphasis is gone, and that all but one three-hour block of Monitor is sponsored.

According to the same source, ABC Radio is second on the basis of sponsored hours and CBS Radio third.

The sales promotion side of ABC TV is putting into the works an in-depth study on the relationship of actual viewing to buying habits in the matter of beer.

The network did one on cigarettes by family size, income, ages, etc.
The brewery business keeps churning with its price-cutting, marketing and technical problems as it enters the new year.

Raising hob is the introduction by one of the Milwaukee giants of the throw-away bottle and the same brand’s price-cutting in some markets, aimed at competing with the regionals in those areas. (Regional brewers, incidentally, still control 70% of national barrelage.)

Another upcoming stimulant for advertising is the glass can.

Beer marketers are also keeping a wary eye on the development of powdered beer, which could put the brewer’s relationship with his distributors pretty much on the basis of Coca Cola and its bottlers. Instead of shipping tons and tons of water, the brewer would ship crates containing his powder mixture.

Two flies in the ointment here: (1) whether the local distributors will be willing to spend millions in bottling or canning plants; (2) whether the Government will interpret the alcohol tax as applying to powder.

For agency executives on P&G brands the next several weeks will be that bustling period where a lot of them, strange as it may seem, will be eating their lunch at desks.

It’s the spell when everybody concerned plunges into the task of getting ready for those Cincinnati meetings—they run through March—that determine P&G’s overall advertising plans for the next fiscal year.

The balance in agency ad budget control for the cake mix field has really shifted back to the midwest: all that remains in New York is Compton’s end of the Duncan Hines account.

Of the leading brands Needham, Louis & Brorby has Betty Crocker, Burnett the Pillsbury mixes and Gardner the other segments of Duncan Hines. The midwest can also claim a monopoly of flour expenditures.

ARB’s national tv viewing count includes this latest estimate for the number of color tv sets: 973,000, which represents about 2% of all tv homes.

The research service’s last base, as of February 1961, was 373,000 color tv homes.

If there was any outstanding development in the cigarette field in 1961 it was the spectacular increase in menthol’s share: it came up to around 14% of the total, or a hike of nearly 3%.

The ordinary filtered brand went up a little more than 1%, while regular as a whole continued to slide off. Kings in that class were, however, doing better.

The tobacco industry’s No. One problem for 1962: rising state taxes.

Major tv reps aren’t giving the Big Three out in Detroit a chance to forget that the spot medium is determined to get a more sizeable share of the automotive dollar.

These rep firms have Detroit on their calendar for the immediate future with updated presentations for delivery before factory ad people and agencies.

Last week it was Katz making the Detroit rounds, with Halsey Barrett, business development director, as key spokesman.

TvB’s annual sales clinic will take to the road mid-May and set up shop in 17 cities, with the final list of these yet to be settled.

The topics have been arrived at in this way: the answers to questionnaires sent to last year’s participants as to what they’d like to hear or learn about next.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; Sponsor Hears, page 58; Tv and Radio Newsmakers, page 68, and Film-Scope, page 56.
NEW RCA PORTABLE AUDIO CONSOLE

Type BC-10A

You'll find everything for handling remote programs in this handy unit! Includes two 3-speed 12-inch turntables with transistorized amplifiers and solid-state power supply. Frequency response is excellent from 70 to 15,000 cycles. Distortion is less than 3 per cent.

Mixing is provided for turntables, microphones and a remote input. Each of the turntables has individual mixing controls. Two microphones and the remote input are selectable by a three-position switch. (High Level source, such as tape recorder or remote amplifier, can be fed into remote input.)

The console is a one-piece fiberglass unit. The legs are detachable and the unit has convenient handles for carrying. Base of console is flat when legs are in storage position, permitting ease of transportation.

Order now from your RCA Broadcast Representative or write to RCA, Broadcast and Television Equipment, Dept. E2-254, Building 15-5, Camden, N.J.—for full information.
Building a fence around a city makes as much sense as using the Standard Metropolitan Statistical Area concept of market evaluation.
Proving the point: Atlanta and Miami have SMSA populations of 1,017,188 and 935,047. The Charlotte SMSA population is 272,111 by comparison . . . BUT the total Charlotte TV Market is first in the Southeast with 595,600 TV Homes.*
Nailing it down: WBTV delivers 43.4% more TV Homes than Charlotte Station "B."**

**Television Magazine-1962
**NCS '61 Nightly

*COMPARATE THESE S.E. MARKETS*

CHARLOTTE 595,600
ATLANTA 562,600
MIAMI 556,600
NEW ORLEANS 418,200
LOUISVILLE 409,900
NORFOLK-PORTSMOUTH 399,000

WBTV
CHANNEL 3  CHARLOTTE/JEFFERSON STANDARD BROADCASTING COMPANY
Represented Nationally by Television Advertising Representatives, Inc.
They entered national arena last fall; others to follow

Continuous-action decongestants:

NEW COLD REMEDIES CLASH ON TV

Tv, both network and spot, is the scene of the struggle for supremacy between the initial entries—Contac and Tri-Span—in the new sustained-release pill field

Continuous-action decongestants are the biggest breakthrough to hit the proprietary cold remedy field since anti-histamines, and it appears that brand supremacy within this "cold wave of the future" will be fought out on television.

Two contenders already fully engaged in the struggle are Menley & James' Contac and Vick Chemical's Tri-Span. Both offer 12 hours of relief per dose, Contac specifying one capsule, Tri-Span, two tablets. Meanwhile, a number of additional hopefuls are warming up in test markets.

The continuous-action decongestant is a carry-over from the ethical drug field.

Contac represents the first proprietary drug entry by ethical drug maker Smith, Kline & French of Philadelphia, which formed Menley & James for this purpose. The parent firm produces Ornade, a more potent sustained-release decongestant, available by prescription only. Vick is a division of Richardson-Merrell, New York, which has two ethical drug subsidiaries.

Tri-Span, through Sullivan, Stauffer, Colwell & Bayles, began market testing in the U. S. Midwest December, 1960, with nearly all of its probing confined to tv. Contac worked out in Canada, and, skipping U. S. tests, went national on 1 October 1961. With a two-month jump on Tri-Span whose all-out effort was delayed until 1 December, Contac has
taken the lead, and there is talk in the drug industry that the latter may catch cold remedy front-runner Dris-tan before the year is out. Meanwhile, Tri-Span reports highly satisfactory results from its late-starting campaign.

Continuous-action cold remedies now preparing for the national arena include: Centrex and Centerex out of Warner-Lambert; Duramed 12, both tablet and liquid, from Gillette Labs; Chesebrough-Ponds' Nydri, and Get-ric, an eight-hour relief entry from the Aarbern Pharmaceutical Div. of Wander Co.

Television, both network and spot, accounts for the lion's share of Contac's advertising and 100% of the Tri-Span campaign. By way of explanation for this tv concentration, George Morgan, ad manager for Vick cold tablet brands notes, "Beyond its rapid, wide coverage, tv is a natural for the continuous-action decongestants because of their visibly-demonstrated release mechanism." (Both contenders' commercials dwell on illustration of how the sustained-release works.)

Contac's network tv schedule, arranged via Foote, Cone & Belding, takes in five nighttime presentations on CBS: What's My Line; Pete and Gladys; I've Got A Secret; Checkmate, and CBS Reports. Daytime participants on the same network have included I Love Lucy, Video Village, and Calendar. Spot tv commercials, both minutes and prime-time 20's, supplement this lineup in more than 50 markets.

Because this is Smith, Kline & French's initial proprietary drug venture, Contac beefed up its send-off with full-page, color advertisements in 93 daily newspapers across the country. Newspaper advertising on behalf of Contac has continued, though on a considerably smaller scale.

A further shot in the arm for Contac was a special four-page color spread in the November Reader's Digest, and another of the same in that publication's January issue.

Industry estimates are that Contac will have spent on the order of magnitude of $5 million for advertising and promotion before the year is out. Sales estimates for Contac's first year reach as high as $10-12 million. The company is not commenting in this area beyond remarks to the effect that, "The product is doing very well, very well; it has exceeded our expectations. We feel it's going to be highly successful," as one company spokesman phrased it.

Tri-Span has invested its entire ad budget in tv. "The success of our virtually all-tv market tests led to this," points out Morgan. The advertiser assembled an NBC TV nighttime package including Saturday Night Movie, Cain's Hundred, Wells Fargo, and International Showtime. Tri-Span also is to be included in Frontier Circus and Bob Cummings, Vick corporate buys on CBS. In addition, there are spot campaigns in major markets.

The two products are marketed differently. Tri-Span has taken the conventional route for proprietary drugs, i.e., supermarkets and smaller groceries as well as drug stores, as is the case with Vick's wide variety of proprietary remedies for colds and hay fever.

Contac, on the other hand, is distributed strictly through wholesale drug channels. "We want to maintain the relationship we've developed with pharmacists over the years in the ethical drug business," explains a Smith, Kline & French official. "Our aim is to maintain the professionalism of a prescription product throughout the marketing of our new proprietary drug. This carries over to the television commercials, which are devoid of the hammers and questionable diagrams of the human body," he adds.

According to a Smith, Kline & French spokesman, the previously all-ethical house elected to move into the proprietary business because it came up with a "superior product both therapeutic and unique," and considered it an ideal vehicle for diversification into the fast-growing cold remedy market.

It is estimated that the market grew from $32,000,000 in 1956 to $65,000,000 as of 1959. For the next two years, that figure is said to have dropped off somewhat, probably due to weather conditions not conducive to colds. (Sudden cold spells and snow storms after periods of warm weather are much more conducive to illness than sustained periods of precipitation and freezing weather, say many of the experts.) At any rate, the cold remedy industry feels a lot
Copy lines for the two top continuous-action decongestants

**TRI-SPAN** (above) utilizes the testimonials of citizens interviewed during market test period. It illustrates tablet's structure—outer shell for immediate relief, inner "time core" for subsequent medication. It shows a consumer enjoying the benefits. Contac illustrates its multi-particle structure while spelling out "continuous action decongestant." It proceeds to illustrate the effects, both immediate and eventual, of one capsule worked for them, the commercial goes on to describe the structure of the tablet, relating how it manages to furnish the consumer with relief over so long a period of time. First the tablet itself is diagrammed, with outer shell that provides immediate relief and inner "time core" that goes to work subsequently. Then the commercial illustrates this sustained effect on people, as they carry on their daytime activities and sleep through the night free from cold symptoms.

Contact, in its initial tv commercial (another film recently was added to the repertoire), illustrates graphically, full-screen, the multi-particle (spansule) structure of its capsules. The particles, over 600 strong, are designed to dissolve in different parts of the body, as they proceed downward, thus creating the spread of operational time.

The commercial then illustrates both with diagrams and human activity the length of time during which the capsules furnish relief.

better about this season's changeability, which considerably lessens the danger of a "health epidemic."

Contac and Tri-Span are entering a field which is dominated by Whitehall Labs' Dristan, which is said to possess a 40% share of market. There are industry observers who feel Dristan already was beginning to show signs of waning prior to the sustained-release decongestants' onslaught, and that the new wave should cause further deterioration in the current frontrunner's position.

Occupying second position in the cold-tablet derby in terms of dollar volume is Schering's Coricidin, which claims to be number one ahead of Dristan, in drug stores. Though Coricidin reached this status with advertising limited to point-of-sale material, direct mail to doctors, and advertisements in medical journals, there may be some changes. In the face of the upsurge in competition from new products, especially Contac, Schering is actively looking into the possibility of fighting back with mass media advertising.

Probably third in the proprietary cold drug market is Super Anablist, out of Warner-Lambert Pharmaceutical Co., with an estimated 22% share. Sales were off somewhat for this product last year, with the result that the tv budget was trimmed and a new commercial format, using humans instead of machines, was developed. The theme is "look better, feel better, enjoy life."

Other contenders for the cold remedy dollar include Grove Labs' Four-Way Cold Tablets, on the market for a quarter of a century; Pharmacist's Coldene, a liquid advertised on spot tv in some 50 markets.

The Tri-Span kick-off television commercial (another is in the works), is built around testimonials gathered in the course of test marketing the product. It's entitled, "Report from Indiana," one of the three mid-western states in which Tri-Span tried out.

After two Indiana citizens, one female, one male, relate that Tri-Span
Inside the top 10 spot agencies:

**WHY Y&R**

Media department concludes that radio is not getting a fair break, media chief Matthews reveals in SPONSOR series

Radio is destined for a more affectionate embrace from Young & Rubicam. This declaration of love and respect came to light during sponsor's probing of Y&R's media department in the second of a series of articles on the top 10 spot agencies and their buying practices. There will, no doubt, be enthusiastic murmurs from radio broadcasters throughout the land.

"We have been making in the last two or three months a definite effort toward developing business in radio," William E. Matthews, vice president and director of media relations and planning, Young & Rubicam, told SPONSOR. "We have come to the conclusion we weren't giving radio a break."

Y&R was the number four spender with combined tv/radio billing of approximately $100 million in 1961. Its over-all billing last year was reported $240 million, an increase of $10 million over 1960. Y&R's broadcast share of its over-all billing last year was estimated at about 45%. Y&R spent $20 million in spot tv in 1961. Seventy million went into network tv. It spent $3 million in network radio and $7 million in spot radio last year.

Radio (network and spot) received 4.3% last year. If all goes well, and signs are indeed favorable, Y&R should devote at least 10% of its
billings to radio in the coming year.

Of the 67 domestic clients of Y&R, the number which used the various individual major media are: television (network, 21; spot, 35); radio (network, 7; spot, 37); magazines (consumer, 55; trade, 50); newspapers (supplements, 27; r.o.p., 55); outdoor and transportation (21).

What has caused Y&R's media department to take a new look at radio? As the soft-spoken Matthews, a man who combines the scholar's cerebration with the dynamism of Madison Avenue, put it: "In the first place we did not have sufficient and necessary information on the situation. Secondly, our buyers had been so taken up with television purchases, they were not experienced in radio buying."

Consequently, Matthews set out specifically to correct the situation by having staff meetings to present present-day radio in more accurate perspective.

"We are updating in terms of our own research," he declared. "Also, we are inviting RAB and others in the field to show us what they have to say about the medium. We have

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**Y&R media expenditures—5-year period**

Based on gross estimate figures for accounts in the five domestic offices, the following are comparative percentages of share for the five-year period in all major media. Note: radio's share was 9.5% in 1957.

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<thead>
<tr>
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<th>'57</th>
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<th>'60</th>
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<td>Consumer</td>
<td>28.7</td>
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Y&R's media department staffers in meeting. (L to r) Arthur Meagher, media account supervisor; Lorraine Ruggiero, media buyer; Thomas Lynch, associate director; Margaret Hasselberg, secretary; Kirk Greiner, assoc. director; Wm. E. Matthews, v.p. & dir. media relations & planning

already seen five or six presentations. Indeed, we are not going to undercut radio. We are strong on radio."

Matthews went on to say that he was following up the radio presentations with each of his six divisional groups in media. "We will hold a series of three or more seminars on how to evaluate radio," he said. "In these seminars we will discuss the strategies of buying and using radio. I think as a result of this effort, we may double the amount of expenditures in radio. It may well go up from 4½% to 10%.”

Matthews said that Y&R timebuyers take part in media selection and other planning factors involving clients. The supervisor is in charge of media plans. He delegates work to
How Young & Rubicam's media department is organized


the buyers and in turn consults with them.

Matthews said a budget is apportioned by determining the market and advertising purposes the various media serve and what is necessary in scheduling each to accomplish those purposes.

Buyers at Y&R are equally versed in all media, Matthews said. Asked if media sufficiently coordinates with marketing at his agency, Matthews replied: "We hope so and certainly make an effort to do so."

FM is being watched closely at Y&R in view of the commercial opportunities it may afford certain types of clients. The Y&R media chieftain thought magazines was the medium easiest to buy.

Asked what has happened to sponsor identification since great sums are going into spot tv carriers, he responded: "Sponsor identification probably declined, but no one measures it any more."

What is Matthews’ thinking when he tries to go beyond the numbers in buying? “The desire, regardless of whether numbers are great or small, is to come as precisely as possible to media schedules which will reach prime prospects for the particular product or service,” he said.

As for rating services, “we try to choose the rating service that does the job competently in the best possible way and supplies the most useful information,” he observed.

New methods of distribution and retailing, particularly suburban shopping center developments, are among the major marketing changes which have increased the complexities of media plans problems, he noted. Other marketing changes are the development of new products, increased competition, and greater attention by advertisers to sales and distribution situations locally, according to Matthews.

He was certain that the network participation trend would continue. “Even moreso,” he added.

Why do you buy so many spot carriers on the networks when spot tv is so much more flexible, he was asked. “Probably still trying to hold on to some program relationship,” he answered.

Do clients and their local representatives play a significant role in the choice of media or station on a local level? Matthews replied it depends upon the way in which localized advertising is organized. On many cooperative plans the local clients’ representatives are expected to make recommendations as to media, Matthews said.

How does Y&R judge a station rep?

(Please turn to page 51)
Part One of Two Parts

73 BRIGHT YOUNG MEN—TODAY

Remember SPONSOR's story two years ago on '73 Bright Young Men'? Here is a report on what has happened since. Part One, buyers. Next week, sellers.

Two years ago, in an effort to shed some light on the potential leadership of a generally talent hungry industry, SPONSOR did a poll of top people in the business asking "Who are the young rising stars of radio and TV advertising?" Seventy-three were tagged. A small sampling, perhaps, of the vast number of young "comers" currently on the television, radio and advertising scene, but typical, nonetheless of what it takes to keep the industry moving along in the right direction.

The selections were kept as objective as possible and none of the nominees were told the list was being compiled or that his name was on it. Nor were names revealed to employers. And to avoid any direct selection by an executive of his own personnel, SPONSOR, in all cases, asked for nominations of unusually bright young men in other companies and throughout different activities within the industry.

Now, two years later, SPONSOR takes a look at what has happened to these same 73 bright young men and discovers there have been some ups, some downs, and a number of changes. Also that a few have left the business entirely. In general, however, reports on the progress made by the majority of those cited two years ago as "well worth watching" indicate that they are still worth watching.

Here, in the first of a two-part story, SPONSOR recaps the developments in the careers of the client and agency men cited in the first story. The second part will relate the happenings to those singled out from stations, networks and representatives.

Of the three client staffers cited by industry observers as being amply endowed with management potential and cranial capacity, two—Howard Eaton, Jr., and Robert Llewellyn—have experienced no change of status. Eaton is still media director of Lever Bros., and Llewellyn, advertising manager of American Bakeries, Chicago.

The third—Robert F. Mahoney—left his position at Colgate-Palmolive where he was production supervisor in radio and tv, and is now a marketing executive at Ted Bates. In the interim there was a brief stay (about six months) with Filmaster Company, a New York City film shop, as northeastern sales director. When Filmaster closed down its Gotham office, Mahoney went on to Bates.

American Bakeries' Bob Llewellyn, despite no change in company status, has, nevertheless, by no means been standing still, so to speak. During the past two years he has gone in more for marketing—which he says he enjoys—and channeling his talents towards developing new product introduction and packaging ideas. Llewellyn has also been getting around giving talks on how to use radio ("one of my pets") to various advertising clubs in New York City and in Chicago.

Among the agency people spotlighted in SPONSOR's story of two years ago, there were a number of promotions or broadening out of duties. Outstanding, however, for a man of his youthful years, was the progress made by John Peace, who, since the story appeared, moved up from v.p. at William Esty to president of the company. Another Esty man mentioned in the first SPONSOR story, Mark Byrne, is still v.p. and media director.

Others who experienced promotions include Young & Rubicam's Warren Bahr, associate media director two years ago, who has since then moved up to v.p. and director of media planning and later, to his current post of v.p. in the radio/tv department. And Peter Bardach, Foote, Cone & Belding senior media buyer two years ago, is now associate media director.

John D. Rothenberger,
Jr., who two years ago was broadcast media buyer at Ted Bates, on Colgate-Palmolive's dental cream account, left the media department there to become assistant account executive on the Palmolive men's line of products in April, 1960. A year later, he was appointed account executive on Colgate Dental Cream, and three months later re-assigned to his current position of account executive on Colgate's newly developed fluoride dentifrice, Colgate Flouride toothpaste.

At BBDO, New York City, Mike Donavan was moved up from associate media director to v.p. and media manager, and Edward C. Fleri, Jr., from media coordinator for spot radio and tv to media supervisor in an all media capacity on several accounts including Pepsi-Cola, B. F. Goodrich and recently to associate media director on Lever Bros. and Schaefer beer.

The three Compton men mentioned in the first sponsor story as “worth watching”—Graham Hay, Bert Mulligan, and Bob Liddell—also made newsworthy progress during the past two years. Hay, who shared the time-buying supervisor task at Compton with Bob Liddell, is now in sole charge of that department. His title: broadcast media supervisor. Mulligan, then manager of the radio, television department and assistant to Lewis Titterton, director of the department, was made a vice president in August, 1960. Liddell was appointed associate media director at Compton about a year ago.

For Bill Oberholtzer of Leo Burnett, Chicago, the last two years have been eventful, career-wise. Especially so, the year 1961. In January, 1961, he was promoted from associate media group supervisor to media group supervisor. For Oberholtzer, it was also a year for garnering awards: He was named Chicago Timebuyer of the Year by the Chicago Station Representatives Association: and in July, he was awarded

Some of the young media men and what they are doing now

**Mike Donavan**
At BBDO, in New York City, Mike Donavan moved up from associate media director to a vice president and media manager.

**Edward C. Fleri, Jr.**
During the past two years, Fleri went from media coordinator for spot radio and tv to media supervisor in all media at BBDO.

**Graham Hay**
Compton's current broadcast media supervisor, two years ago Hay shared the time-buying supervisory post with Bob Liddell.

**Harold Miller**
Now v.p. and associate media director at Grey, New York, Miller held down a similar post at Benton & Bowles, N.Y., two years ago.

**William Oberholtzer**
At Leo Burnett, Chicago, Oberholtzer was promoted from associate media group supervisor to media group supervisor last year.

**Lionel Schaefer**
Tagged a real hot timebuyer by industry pros, Schaefer was named radio-tv media department manager at C. J. LaRoche & Co.
Among the other agency young men-on-the-way-up is Foote, Cone & Belding’s Richard Pickett who during the past two years was promoted from senior buyer to media supervisor and just last month, to associate media director. Also Dix Harper, Aubrey, Finlay, Marley & Hodgson, Chicago, radio farm director who was elected a v.p. of the company in December, 1961. Harper, whose ultimate ambition is to retire to his own radio station, was also elected president of the National Association of Radio & TV Farm Directors, associate members, last November.

Lionel Schaan of C. J. LaRoche, who was tagged as a real hep time-buyer by industry people two years ago, was named radio-tv coordinator for the Merck & Company account (in addition to his buying responsibilities on several other accounts) and later made radio-tv media supervisor on all accounts. As new accounts were added and billings increased, the radio-tv department expanded from three buyers and estimators to 10, and Schaan moved up to department manager. In addition to the specific time buying and supervisory functions, Schaan also writes plans for all the tv and radio accounts.

David K. Wham, Dancer-Fitzgerald-Sample, New York, has had two major position changes during the past two years. In July, 1960, he was named full account executive on the Falstaff Brewing account and in July, 1961, he was elected a Dancer-Fitzgerald-Sample v.p.

Grey’s R. David Kimble moved out of the area of media advertising (with the shift of the NBC account from Grey in December, 1960) into packaged goods. Since that time, Kimble has served as account executive on the Revlon account at Grey handling a total of eight Revlon product lines. He was also put in charge of the coordination of all Revlon radio and tv advertising.

Herb Maneloweg, one of the most successful of the young crop of media men, rose from associate media director to vice president in charge of media at BBDO while Ted Bates buyer Norman Chester was promoted to assistant v.p. and media group supervisor. Robert Palmer, whose status two years ago was that of buyer at Cunningham & Walsh, is now media supervisor at that agency.

In the creative area, youthful David Bruce McCall, cited as a stand-out two years ago by industry observers, moved up from associate copy chief to copy chief at Ogilvy, Benson & Mather. McCall, also a senior vice president at OBM, has had promotion in parental status, too. The birth of two young sons—William in 1960 and Robert in 1961—brought McCall (Please turn to page 53)
IS RADIO READY TO AUTOMATE?

- New national survey of radio stations indicates marked conflict in the facts and fictions of automation
- Is automation a time-saver or a trouble-maker? Most stations now think it's helpful if used judiciously

The siren call of automation is luring many a radio broadcaster in these pre-spring, pre-NAB convention days. This year, as a gaining number of stations automate, the call is constant and clamorous.

This year, too, radio station men are sending back a few calls of their own. A new national survey of U. S. RADIO and SPONSOR finds them asking:

Is automation penny-wise or pound-foolish—or vice versa? Is it really the final answer to all a radio station's problems? Does it streamline to the point of impersonality? What part of a station should be automated—or all of it? How much does it cost? Should we buy or lease? What are the advantages? And the disadvantages?

In NAB convention conclave, station owners, operators and managers will talk among themselves in comparing automation notes, hearken to the words of a hand-fall of station automation experts who've been speechifying during the past year, query manufacturers of automation equipment ranging from photo copying machines for the press department through automatic tape cartridge systems in programing to elec...
tronic billing.

SPONSOR and U.S. RADIO, in its new bi-monthly format, tapped this pre-convention puzzlestlement in a national survey of radio stations and of manufacturers. Answers coming from the stations themselves are most significant because of their quantity (almost 200 operators answered detailed and specific questions) and their quality (most took considerable time to concentrate on the problems of automation now and in prospect).

A synthesis of their answers and approaches gives important clues to topics which will command corridor conversation at the National Assn. of Broadcasters convention in Chicago starting 1 April. (The entire summary will appear in the full-length story of automation in the March edition of U.S. RADIO, which will include a companion piece on the drugs and toiletries market for radio.)

Four points reflect the sum of knowledge and appraisal of automation:
1. Either a small or large station is equally suited to automatic systems.
2. Automation can save money—but it also can bring about losses.
3. Quality and content of programs can be improved through this new equipment, but it can also—unwittingly—be downgraded.
4. As mechanization increases, human judgment becomes critically important.

In the questionnaire, 45% of the radio stations report that they have installed automation equipment of some kind, with 55% saying they haven’t as yet but can visualize certain advantages.

The main reason stations have purchased equipment of this kind is economy, with many stations commenting on the problems of coping with “prima donna” announcers. Other reasons include its use in traffic control, for a good all-night service, to free staff personnel for more creative work, to permit separate FM programming, to make the workload easier, to give a more polished service to advertisers, to reduce engineering manpower, to increase quality control.

The three areas in which auto-

How one station automates to save time

TIME-SAVING from two hours to 45 minutes is reported by WJBC, Bloomington, Ill., in its direct copying machine for logs, contracts, bills. Internal automation means faster preparation of logs, invoices, which cuts both traffic and billing time. Multiple phases of radio are automated here.

PRODUCTION, INTERVIEWS and programming are simplified in this Studio B device from WJBC. ‘A’ marks time selector panel to start either of two tape machines; ‘B’, audio selector panel, which selects audio tape or monitor; ‘C’, remote control selector panel, determining point from which tape machine may be controlled (from studio or by clock); ‘D’, power supply; ‘E’, monitor amplifier. Station owns Automatic Tape Control, which manufactures equipment, sells to stations.

ADDITIONAL EQUIPMENT in WJBC’s Studio B includes, as coded on the picture: ‘A’, cartridge tape equipment, a record playback and a playback; ‘B’, reel to reel tape equipment for editing and production; ‘C’, utility input selector panel, which extends remote input facilities of the console. Company’s Automatic Tape Control systems are in more than 600 stations.
In Detroit, automation means more autos — to one man

The serious subject of automation was treated (happily) with considerable levity by one respondent to U. S. Radio’s questionnaire. He’s E. R. (Dick) Peterson, Jr., vice president of the Keystone Broadcasting System in Detroit.

"Is your station automated in any way?" Yes, No, Maybe. "In what departments are you automated?" Department: My secretary. Equipment: Yes. Function: That’s goot (sic) question.

"What are the major advantages of automation?" It sells more autos. It sells more autos in the future. "What are the major disadvantages of automation?" More autos means more people. More autos means more accidents. More autos means I can’t find no parking place. "In what station areas is automatic equipment of the most help?" The pay station and the comfort station. "How many people does your station employ?" One people (one secretary, which happens to be the situation I’m faced with).

"With how many different unions do you negotiate annually?" My people don’t eat unions. We all chew garlic. "What is the size of your market?" Really, now . . . What are your title and location?" Janitor, 6th floor Penobscot washroom, Detroit, Kentucky.
BOOKKEEPING WAR ON AD ROW

ABC’s practice of billing talent on net basis for minute packages opens old wounds as some agencies feel network is taking clients’ side in commission hassle.

A small bookkeeping war, complete with psychological overtones, has Madison Avenue bristling.

The skirmish grows out of ABC TV’s determination to hold the line on billing net for talent on minute buys while the other tv networks have instituted blanket gross figures, time and talent, for such packages.

An ABC invoice will contain a gross price for time, but the talent charge, say for $10,000, will read something like the following: “$11,500 after agency commission of $1,500 on $10,000 net.”

Thus ABC appears to be taking sides in the continuing client-agency controversy over agency remuneration on talent charges. Clients who feel 15% of the net, as opposed to 17.65% of net (equivalent to 15% of gross) is adequate compensation for the agency. Are, in effect, getting ammunition from ABC, say some agencies.

ABC officials maintain they’re doing no such thing. They say they couldn’t care less what commission agencies derive from network talent costs, but, rather, they want their bills to reflect the network’s charges. “Why should we eat the money,” says one ABC spokesman, meaning why should the network’s talent charges appear higher merely to assure agencies 17.65% of net.

Since the ultimate determination of agency commission on talent charges, as in every other category, is worked out between client and agency, the ABC position has brought on no hot, shooting war. It’s more of the cold war variety, with psychological aspects in the forefront.

How does the psychological warfare work? One agency comptroller, who calls ABC’s stand a “stab in the back,” said ABC places the onus on the agency “to build up the net” if the agency wants to get the equivalent of 15% on gross.

When the Frey Report, sponsored by the Assn. of National Advertisers, was issued back in 1958, advertisers were compensating their agencies for radio and tv talent costs in the following manner (based on 313 advertisers reporting):

- 59.1% of those reporting: 15% commission.
- 17.3%: between 15-17.65% commission.
- 16.3%: 17.65% commission.

The agency commission on talent remains a highly sensitive, constantly debated subject—as does agency remuneration in general, of course. With little or no actual program creation carried on by the agencies in this era of network program control and burgeoning participation-type network sales, clients chronically stiffen their backs when the subject of talent commissions comes up for negotiation.

Agencies have a wealth of answers when asked to justify “full” talent commissions. They perform, they say, numerous services either noncommissionable or unprofitable on a 15% commission basis. An agency may conduct market research for a client without charging a fee. And it is widely claimed that 15% commission on the costs of producing tv commercials does not compensate agencies adequately for the work they put into such commercials. Also, voluminous man-hours go into planning spot radio and tv campaigns, and servicing the accompanying mountains of paper work, with commissions sometimes found to be less than profitable.

So, agencies often win the commission battle after giving in a little here and a little there. “Then,” said one agency man, “along comes the ABC bill, showing a net figure for talent, and the client gets it into his head that the network is backing him up—especially if the agency is pulling down 17.65% of the net.”

One of the largest agencies has elected to equalize the divergent net. (Please turn to page 60)
Sylvania photo flashbulbs hit sales peak in '61 with radio drive that encompassed all four of the networks

Client devotes lion's share of ad budget to network radio again in '62 with emphasis on NBC, Mutual news

Last year was the greatest in Blue Dot flashbulbs' history, and all four radio networks helped light the way.

Again this year, Blue Dot, a product of Sylvania Electric Products, Inc., (subsidiary of General Telephone & Electronics) has earmarked an overwhelming majority of its ad media dollars for network radio. Three nets are now participating.

Radio's main assignment is to keep listeners posted as to "Photocca-
sions," a term invented by Sylvania to dramatize holidays and other events (vacation, back-to-school, etc.) that call for photographs—which should be taken with benefit of Blue Dot flashbulbs.

Why radio?

"It gives us wide coverage, an opportunity for frequency, with great flexibility, at a relatively low cost," relates Bill MacDonough, senior v.p. at Kudner Advertising and account supervisor on General Telephone & Electronics. "Further, the flashbulbs are not in need of a demonstration, so we don't have to rely on more expensive visual media. We're mainly interested in reminding the listener to take pictures."

"Radio's flexibility is most important to us," states William A. Cummings, ad manager of Sylvania's Photolamp Division. "It gives us the freedom to change commercial content and timing quickly in order to meet competitive situations that may come up."

To illustrate how Sylvania takes advantage of radio's flexibility, Cummings points to his company's rapid decision to participate in radio coverage of the initial attempt by the U.S. to send a human astronaut into orbit around the earth. "We bought 'Manshoot' on ABC Radio two days after it was offered, and could have
had commercials ready within 10 days—unlike other media for which preparations would take considerably longer."

As to why network radio was selected for Blue Dot instead of spot, Kudner account executive Robert Lehman states that for this client's purposes, network was determined to be the more efficient buy. He points out that Blue Dot is a nationally-distributed product with no current need for emphasizing coverage of any particular region. Should regional issues materialize, Lehman adds, spot radio might be considered appropriate.

The basic plan for the Blue Dot radio announcements revolves around the "Photocassions." They reach a major frequency peak heading into Halloween, Thanksgiving, Christmas, and New Year's. Minor peaks take place around Valentine's Day, Easter, graduation, and Labor Day.

Blue Dot flashbulb advertising was concentrated primarily in print up to 1960 at which time Sylvania joined GT&T, and the account came to the Kudner shop, home of the latter's account. Since that time print exposure has been limited to photographic fan magazines, appealing to advanced amateurs and professionals. For 1962, however, there is a small revision, with addition to the schedule of TV Guide magazine to provide a showcase for Blue Dot's new four-color package.

For the first quarter of 1962, Blue Dot's network radio buy encompasses NBC News on the Hour and Mutual news. Frequency averages out to 43 commercials per week on NBC, 39 on Mutual, with lengths divided between minutes and 30-second announcements.

Last year, the Blue Dot lineup took in all four radio networks at one time or another, including a period during which Blue Dot was on all of them simultaneously. NBC was represented by News on the Hour as well as Monitor. There were five months of exposure on Don McNeill's Breakfast Club (ABC). News sponsorships on the CBS and Mutual nets rounded out the radio schedule. The only other consumer media buys by Blue Dot last year were a few photographic fan magazines and a trio of year-end NBC TV participations, two on the Jack Paar program, and a one-shot on the Today show.

Back in 1960, Blue Dot's first network radio year, the lineup included the Arthur Godfrey show on CBS, which it shared with other Sylvania products, and ABC's Breakfast Club.

Client and agency report that all four radio networks have cooperated to provide the utmost in flexibility, within the limits of practicality. And, they have supplied ammunition for merchandising the radio buy to Blue Dot salesmen and distributors. Network personalities Godfrey and McNeill, plus newsmen such as Bob Trout of CBS and Morgan Beauty of NBC, have made special films for showing at sales meetings. Godfrey

(Please turn to page 61)

Music emphasizes sales points

MUSIC:

BRAHM'S LULLABY
ON CELESTE:

MENDELSSOHN'S
WEDDING MARCH:

RUNNING NOTE:
PUNCTUATING NOTES:
DOUBLE CHORD:
CHORD:
CHORD:
CHORD:

SYLVANIA ENDING TO TUNE
OF LITTLE ANNIE ROONEY:

AUDIO:

Do you remember how your daughter looked when she was a baby?

Will you remember how she looked as a bride?

You will if you take plenty of pictures with

Sylvania
Blue Dot flashbulbs. Use them
anytime,
anywhere . . .
with any film
or any camera . . .

Remember . . .
Sylvania Blue Dot flashbulbs
... the world's most popular brand.

Sponsor • 12 February 1962

39
Pete Schulte, who was with Ted Bates, is now at Donahue & Coe. . . Lynn Diamond of Mogul, Williams & Saylor goes to the Zowe Co. this month . . . Ted Wallower, after many years with BBDO, is leaving . . . Herman Raikle, another BBDOer, joined JWT . . . At Remsen Adv. in New Haven, Jim Walker was named senior account executive and supervisor in the media dept. He was previously with Compton, New York.

Paul Theriault of Y&R, at the Pen & Pencil with reps, told about the brilliant agency v.p. who went to a psychiatrist and complained that he was at wit’s end because his height did not inspire confidence in clients. The psychiatrist pointed out to him the great men of history, such as Napoleon and Lautrec, who triumphed in spite of their diminutive size.

“He completely regained his confidence after talking to him,” Theriault said, “and everything would have been all right—except at 52nd Street and Madison, a cat ate him.”

Lou West of JWT, with reps at the Penguin Restaurant, talked about the Texas station man who wrote out a check for 10 million dollars to buy a station group, and the check came back marked insufficient funds.

“He was worried,” West said, “until he saw a further notation, ‘Ours—not yours.’”

Peter Theg of Mutual Broadcasting, entertaining media people at Mike Manuche’s Restaurant, talked about the error of negative selling. He illustrated his point with the apocryphal story about the advertiser who had decided to place his entire line with a small agency. On the day before the announcement, the agency’s account man said to the advertiser, “I’m going to show you today, first, how BBDO would handle your products, second how C&W would handle them, and third, the right way—how we will do it.”

“The next day,” Theg said, “the agency received a telegram informing them it had reconsidered, and would split the account between BBDO and C&W.”

(Please turn to page 42)
Our population isn’t all that’s growing. Needs are. Markets are. And so are towns and cities in the path of our growing economy. Here’s how to bring the business your way, how to put your corner in the mainstream of a growing America.

Take a look around your corner, even to the outlying areas of town. Surely you’ll see room for development, for new industries that create new jobs and bring in new customers. The development of your community will make more room for your youngsters to grow, find jobs, careers and a future—not far from Main & Maple.

And there’s no time like the present to begin. If your town is looking for new industry, your Department of Commerce can help. Field experts will show how to evaluate what you have to offer, and how to present it to the best prospects. (If you’re a businessman with expanding ideas, they’ll direct you to suitable locations.)

Take advantage of the many ways in which your business can grow. In attracting new industry to your local community. In new domestic markets. In the lucrative foreign markets. In developing new products and services. Just write or phone the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!

NOW’S THE TIME TO GET GROWING IN A GROWING AMERICA!
one's fake . . .
one's real.

Takes an expert to know the difference.

Same way with a story. A good reporter knows the genuine article when he comes across it; knows when it's "nothing but nothing" as well. And reporting is a publication's stock in trade.

The working editorial heads of SPONSOR are men with many years of experience in the advertising field. They direct some 18 editors whose combined efforts bring to SPONSOR an editorial content second to none.

There is no better climate for your advertising message than to place it in the most respected book in the business.

SPONSOR
555 FIFTH AVE.
NEW YORK 17

Ben Pettick of Product Services, lunching at Vincent and Neal's Hampton East, said that a friend of his spent $8500 to buy a new car for his son's birthday, even though he got it directly from Detroit at dealer's price through an auto client.

When Pettick pointed out to him that the car could not have possibly cost that much, even at showroom prices, he lamented, "I know, I know. But the client thought I needed it right away and sent it air mail."

Sam Tarricone, who was a group supervisor, has been appointed assistant media director at DCS&S. Before joining the agency in 1960, he was with Benton & Bowles . . . The Dick Newmans named him Steven. He's with C. J. LaRoche . . . Yolan Toro left Blair-TV for Richard K. Manoff, where she'll buy for Welch and Bumble Bee Tuna . . . David Rappaport has been made a full buyer at Mogul, Williams & Saylor . . . Bob Hallowell now buys on General Foods at Y&R.

Finlay Morrow of Reidl & Freede told reps at the Grinzinger Restaurant about a rising young agency executive whose claims to experience were as fake as his Harvard accent and Phi Beta Kappa key. The only thing authentic about him, he said, was his arrogance and meanness.

Finally exposed, he sent out an office memo announcing that he would commit suicide by jumping in front of a train from the NH&H platform at Grand Central Station. Virtually the entire agency crowded the platform to watch the following day, and he calmly smoked imported cigarettes while three or four commuter trains pulled out. Impatient, someone asked when he was going to do it.

"Don't be vulgar," he said. "A man like me waits for a train with a club car."

Steve Mackinski of Adam Young, at the Envoy Restaurant with Hicks & Greist media men, described an ex-agency man he knows who hasn't been able to cope with retirement, and has become hostile to everyone. Mackinski said, "He sits around the house all night watching his old drug commercials—and roots for the germs."

In Chicago, Ransom Dunnell joined Clinton E. Frank as a broadcast supervisor, leaving WBKB, Chicago, where he was on the programing staff . . . At Stockton, West, Burkhart Inc. in Cincinnati, Leo MacMullin has been named v.p. in charge of administration, media and research. He was previously manager of the agency's media and research department.
TV BUYS


Vick Chemical Company, New York, is entering spot on behalf of its candidate in the continuous action decongestant field. Tri-Span cold tablet. Requests are for network co-op minutes or fringe minutes on plan, starting immediately through the end of March. Thirteen markets are involved. Agency: SSC&B. Buyer: Wayne Silversak.


Scott Paper Company, Chester, Pa., is planning to go into 10 markets for its Hankie Pack. The campaign starts 5 March for eight weeks. Time segments: daytime, early and late night minutes. Agency: J. Walter Thompson. Buyer: Joan Ashley.


General Mills, Minneapolis, has lined up schedules for Cheerios, starting 18 February for 14 weeks in seven markets, using fringe minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Dave Wahlberg.

Nalley’s, Tacoma, is buying for its food products. Daytime fringe minutes, prime minutes and breaks begin 19 February, in selected markets for 19 weeks. Agency: Compton, San Francisco.

(Please turn to page 45)
If Marconi Had Been Born Before Madison

"Experience should teach us to be most on our guard to protect liberty when the government's purposes are beneficent. The greatest dangers to liberty lurk in insidious encroachment by men of zeal, well meaning, but without understanding."

Strong words from any source, these are particularly compelling because they come from one of the great liberal minds of American jurisprudence, Justice Louis Brandeis.

Today in broadcasting the words have particular meaning. The issue is whether programming shall be determined by the people through the turn of a dial, or for the people through government direction, either by edict or official "suggestion."

Guaranteed by the First Amendment, freedom of speech is the absence of restraint by government. Down through the years it has been applied by the courts to every form of communication—to newspapers, books, magazines, pamphlets and motion pictures.

Vitally important 170 years ago, equally important today, freedom of speech as embodied in the First Amendment is the essential ingredient of a free society. It is, in the words of Justice Cardozo, "the matrix, the indispensable condition of nearly every other form of freedom."

If Marconi had been born before Madison, is there any doubt that broadcasting would have been mentioned by name? Would those who feared government control of the speech methods of their day have been less concerned about control of broadcasting? Would they have allowed the need to prevent signal interference, or the limitation of spectrum space, to vitiate so fundamental a precept? We Corinthians think not.

Faith in the discriminating good sense of the people is the premise of the First Amendment and of democracy itself. The premise applies to both ballot box and television set. The institutions of freedom do not endure because they are perfect. They endure because they are free.

Responsibility in Broadcasting

THE CORINTHIAN

SPONSOR • 12 FEBRUARY 1962
Spot buys (Continued from page 13)

Fels, Philadelphia, for Instant Fels-Naptha, has four markets for a 12-week campaign starting 4 March. Time segments: day and night minutes and breaks. Agency: Richard K. Manoff. Buyer: Shirley Weiner.

Chesebrough-Pond's, New York, will promote Cutex in nine markets starting 26 February for four weeks. Time segments: early and late night minutes. Agency: DCS&S. Buyer: Rita Venn.


Columbia River Packers Assn., Inc., Astoria, Ore.: Going into top markets this month with a campaign for its Bumble Bee tuna. Day minutes and 20's will be scheduled for 10 weeks. Buyer: Len Ziegel. Agency: Richard K. Manoff.


RADIO BUYS

Ford Motor Company, Dearborn, Mich., is putting factory money into a campaign with markets scattered across the country. It's for three weeks, starting in mid-February. Agency: J. Walter Thompson.

Plymouth, Detroit, is also spending factory money early this year. It's launching a 12-week campaign today, 12 February, in some 20 markets. Agency: N. W. Ayer, Philadelphia.

Bristol-Myers is promoting Mum deodorant in nine markets for 12 weeks, starting today, 12 February. Agency: Doherty, Clifford, Steers & Sheufield.

Stouffer Corp., Cleveland: Planning a campaign for its frozen foods, to start in April. Minutes on good music stations will be bought; duration has not been decided. Buyer: Pete Turk. Agency: Ketchum, MacLeod & Grove, Pittsburgh.

Nestle Co., White Plains, N.Y.: Buying schedules of day minutes and 30's, 12 to 15 per week per station, in a large number of markets. Campaign starts this month for eight weeks, with the West Coast kicking off first. Buyer: Phil McGibbon. Agency: Wm. Esty, New York.

R. J. Reynolds Tobacco Co., Winston-Salem: Going into a limited number of top markets shortly with schedules to introduce its new cigarette, Brandon. Frequency is 12 per week per station. Buyer: Jack Fennell. Agency: Wm. Esty, New York.
TV RESULTS

FUEL OIL & COAL
SPONSOR: Boyle Fuel Co.
AGENCY: Direct
Capsule case history: The Boyle Fuel Company is now one of the largest fuel oil and coal distributors in the Spokane area. Robert Ward, Boyle’s general manager, says this growth has occurred during Boyle’s sponsorship of Starlit Stairway on KXLY-TV, Spokane; and he attributes a great share of Boyle’s success to the program. The show, which is aired 6:30-7:00 p.m. Saturdays, and includes three one-minute spots for Boyle’s, was founded originally to give children an opportunity to develop their talents and perform in public. This talent show for youngsters two to 18 years, started as a public relations project, and is now Spokane’s highest rated locally produced show. Starlit Stairway has been on the air for over nine years, and has been number one 17 times out of the last 18 ratings. The Boyle Fuel Company feels that identification with this kind of program has made them friends and customers, and definitely helped them along in the growth of the company over the last nine years.
KXLY-TV, Spokane, Washington

AUTOMOBILES
SPONSOR: Ed Lane Auto Sales
AGENCY: Direct
Capsule case history: Ed “Mark ’em Down” Lane, one of the largest used car dealers in the Miami area, and a colorful air personality, has hosted a 30-minute sports interview program on WLBW-TV, Miami, since the station first went on the air in November. Tops In Sports is an open-end show aired at 11:15 p.m. Saturdays, featuring sports editors Jimmy Burns, Miami Herald, and Tommy Devine, Miami News, as panelists. Top sports world personalities appear as guests. The program is unusual in concept because of its flexibility. In order to get the complete story from the person being interviewed, the program time can be extended as long as necessary past its 30-minute slot. In a period of ten weeks, sales exceeding $20,000 were enjoyed as a result of this program. Each customer of Ed Lane Auto Sales is asked why he came to him, and a record kept. Lane stated, “Since we have been running Tops In Sports, we have sold at least ten cars a week as a result of this program alone.”
WLBW-TV, Miami, Florida

ELECTRIC APPLIANCES
AGENCY: Direct
Capsule case history: Tv may be a man’s world but one woman’s show on WWLP-TV in Springfield, Mass., racked up a sales record that would be hard to beat. Kitty Broman, hostess of the 60-minute women’s affair program At Home With Kitty offered a free coupon redeemable at certain retail stores for the Oster Circle Holiday Ideas. Eight announcements were used on the show in November and December and in three weeks time nearly 1800 mail requests were received. The “tremendous viewer loyalty” to her convinced the Oster Manufacturing Co. that the show was the best sales vehicle for their small electric appliances. R. J. Laird, regional sales mgr. of the firm, said: “Her handling of the video tape segment was as polished and smooth and professional as could be obtained anywhere. This has been, for us, by far the most successful program we have had in our company’s history. Cost of the schedule was negligible, and it produced one of the best responses we’ve ever had.”
WWLP-TV, Springfield, Massachusetts

DAIRY
SPONSOR: Gustavson Dairies
AGENCY: McAllister & Barber
Capsule case history: Exclusive use of tv and a high concentration of syndicated film use are the tools that enabled the Gustavson Dairies to rise from last in the dairy products field in the Orlando-Daytona Beach area in 1956 to number one in several counties in the area, according to Don McAllister, head of the McAllister and Barber Inc. ad agency. A perfect example of the syndication success in the area was the results accruing to the Gustavson Dairies from sponsorship of King of Diamonds over station WESH-TV, Orlando-Daytona Beach. “The channel 2 film, with its top rating in the time period in the area, has given the Gustavson company strong identification throughout several counties in central Florida,” McAllister said. “The extraordinary coverage the station gives us throughout has helped the dairy firm rise to the number one spot in two counties. Volusia and Brevard, and put it in number two spot in Orange County. Certainly we could not ask for better results.”
WESH-TV, Orlando-Daytona Beach, Florida
FOLLOWS
AS THE
NIGHT
THE DAY...

To get the lion's share of national spot, you must advertise nationally!
Here are the facts in the simplest possible order.

The graphs above represent the progression of two markets in the top 22. The smaller market (market A) is in the Southwest. Market B (which is some 25% larger in just about everything) is in the midwest. You’d think the larger market would have a lot more national spot.

But... for four years running the stations in the smaller market bought more trade paper advertising than the stations in the larger one. Today the 25% smaller market is running neck and neck in share of national spot billing with the larger one.

Coincidence? Forget it. From every study we’ve made there’s just too much of a
constant relationship between one and the other to be called anything but a truth. Greater national spot billing follows increased trade paper advertising as night follows day.

One of the markets in the above study may be yours. If you're curious, we'd be glad to bring you up to date with all the facts and figures that we have. Merely call your local Sponsor-man or Murray Hill 7-8080 in New York.
was making money. . . . You've got to have a good staff and a publisher who knows what it is all about. A publisher—not an advertising man—an editorial man."

Richardson, in these few curt sentences, underscored two points which every single one of us can recognize.

The first is the surpassing importance of writing—good writing and good writers—in any communication venture. Writing is the bedrock, the absolute foundation.

His second point is just as familiar—the importance of having a top boss who is a real pro.

Heaven knows we have all seen not only newspapers, but magazines, stations, networks, agencies, begin to totter when they have become dominated by salesmen, financial men, or plain business men.

Later on in "Death in the City Room" Virgil Pinkley, one-time v.p. of United Press, and the Mirror's first publisher, told Collingwood, "Any newspaper to succeed, especially a new newspaper, must be directed from the editor's desk and from no place else. If you look at the great newspapers in America today, they've become great because, at one time or another in their history, they had great editors running them.

"They had some one with great courage and conviction who gave the paper character and purpose, and I think it is utterly impossible to start a metropolitan newspaper in America today, regardless of the amount of money you have, unless the paper has fine editorial content; unless it's designed to meet a specific need, to serve a definite market. And it has to have the courage of its convictions. Tremendous editorial courage."

Are these merely newspaper principles? Of course not. For "editorial courage" in publishing, read "programming courage" in broadcasting, "creative courage" in advertising. The parallels are exact.

**Blandness and the boll weevil**

Among those interviewed on the CBS Reports program was Harry Ashmore, Pulitzer Prize-winning editor from Arkansas who said he was distressed by the current newspaper trend. "They're abandoning the role of advocacy. . . . becoming bland and saying nothing at all because that is the safe thing to do."

How many radio/tv men dare to be more bland?

Mark Etheridge, publisher of the Louisville Courier Journal spoke feelingly about the newspaper which "attacks the boll weevil, but never vigorously attacks its sectional problems."

How many broadcasters and magazines merely attack boll weevils?

Etheridge also confessed that he hadn't been to an ANPA meeting in years because publishers "don't talk about the things I'm most interested in—news content. They talk mostly about advertising circulation, promotion, postal regulations, and so forth."

How many recent NAB meetings have overlooked programming?

How many 4A meetings have neglected advertising content?

Finally, here's Louis Selzer of the Cleveland Press, "Newspaper editors had better be in closer touch with their readers than with the business offices, because that's where the success of a newspaper rests. If they do, they succeed. If they don't, they don't succeed."

So passed, in fact, the Los Angeles Examiner and the Los Angeles Mirror. And, in its solemn requiem for the two dead papers, CBS TV provided meaningful messages for us all.
“On the quality of stations represented, promptness and completeness of service and high standards of responsibility in the conduct of business,” Matthews asserted.

How does the Y&R media department decide how much money to put into a market and what criteria does it use in choice of media in the market? The importance of market in the product’s sales situation and, as to media, the quality and scope of available media,” he replied.

The Y&R media department knows what its four-week cumes are for spot tv, market by market. It can also estimate accurately the four-week cumes for network tv, market by market. Matthews said:

Matthews was asked: “Isn’t the relative ease of buying network hurting spot billing?” His succinct reply was in the form of a question: “Is it certain that network buying is easy?”

He was asked what major factors influence the switching of schedules which have already been sealed? “The improvement of values or modification to meet new marketing necessities,” he answered.

Media should never be bought for merchandising aids, per se, Matthews said.

He said station tapes, when appropriately illustrative, could be a help in evaluating the quality of a station. He did not care to listen to tapes at his desk. He preferred to listen to them in group meetings.

Y&R has considerable knowledge on the powerful combination of radio and tv, he said. “We have done numerous studies on this subject both with Nielsen and on our own,” he said.

The agency indicated it planned to use 30- or 40-second commercials for its accounts during the coming year. He was asked how should 30- or 40-second spots be priced in relation to 20-second announcements. “Certainly a 30—not more than 130% of a 20, and a 40—not more than 150% of a 20,” His attitude was favorable toward pre-emptible rates for certain
spot announcements.

He said he preferred reach for products of thin market or infrequent purchase and frequency for products of heavy use and repeated purchase. He said the agency insisted on product protection, according to the code.

He declared there has been very little interest on the part of Y&R clients in carrying spots in color. On the subject of a summer rate for spot tv and how much lower it should be as compared with the rates for the rest of the year, he said: “I have no way of saying, but scheduling would be more important than cost, since longer daylight hours are not as valuable, whatever the lower rate.”

Matthews had ready figures when asked what was an acceptable cost (on a per-1000 homes basis) for 20-second and one-minute announcements. His figures for a 20-second announcement: day—$1.50; night—$2.50. One-minute announcement: day—$2.00: early evening—$2.25; late night—$2.25.

Y&R’s media department regards with favor sponsorship of local public service programs for some of its clients. “When properly organized for good marketing reasons, sponsorship of local public service programs can be of the highest advantage,” Matthews declared.

Y&R, one of the most sagacious and idea-germinating of advertising agencies in America, in the opinion of informed industrialists and persons of persuasion, is keeping fully abreast of the computer revolution and how best the new-fangled and awesome machines can tackle the staggering problems of both time billing and ‘marquee’ billing.

“We are using computers in different ways,” Matthews told SPONSOR. “We are using computers for statistical tabulation, circulation break-downs, sales efforts, advertising expenditures. We are using electronic computers to do orders, contracts and billing and we are experimenting with various kinds of mathematical models for the evaluation of media schedule.”

Matthews made it clear that Y&R is intensely interested in the whole computer field. As he sees it, “the problem of the use of electronic machines is a double one—the accumulation of valid and comparable data on all factors of importance so that we can put into the machines the information necessary to meet the requirements of the linear mathematical formula.” He said that it was necessary to have a machine procedure which will make it possible to deal with all the major factors of media evaluations which are present and with the available linear mathematical formulas we do not have.

The present linear models “do not give us what we want,” he emphasized. For example, the linear models “will not give us regional breakdowns of schedules,” he declared. Linear models, he continued, “will not give us guidance as to the pace of advertising ... nor can they deal with reach and frequency ... nor can they deal with duplication and cumulative audiences.” What did Matthews see on the computer horizon? He was “hopeful that in the course of time, development in electronic formulas with the invention of new machines will make it possible for us to establish measurements in areas not presently possible.”

Human planning—with statistical help—not computer mechanics, is the key to creative selection, as Matthews expressed it recently at the media buying meeting of the 4A’s Eastern Conference in New York. Media selection, he observed is a response to life; it is not an engineering calculation.

“The moment we are able to put it all on punch cards, the moment we cast our lot on a tenth of a percentage point or on five cents of cost per thousand, the moment we run a linear model through a computer and believe we have the final answer, that moment we have departed from reality.”

Matthews continued: “For the reality with which we must deal is the communicative substance of the media which are our concern. Of course, we can measure certain dimensions and reduce certain values to arithmetic indices. For those ready counters we can be thankful. But there are still the editors, the writers, the artists, the actors; there are the readers, the viewers, the listeners; there are emotions, ideas, hopes, and desires. And with all due respect to the commercial reference of Viennese faculties, we have not yet found a way to put these into Arabic numerals. Even if we could on a given day do so, and thus balance our books, the next day an editor would change his mind, the viewing eye would spy a pleasanter prospect, a thought would occur to someone. Then what would all our statistics and research mean, except as a record of past uncertainties?”

No one, it appears, can accuse Y&R’s media department of favoring one advertising medium over another. “We are completely pragmatic in that we use media according to how we think media works,” he told SPONSOR. “Our selection of media for our accounts is entirely in terms of their satisfaction of the marketing and advertising requirements of given products.”

It was evident that Y&R was playing no favorites insofar as the broadcast picture was concerned. It was ready to re-examine and update its thinking on radio and also on the verge of re-examining the values inherent in tv spot.

But, above all, the agency was determined to give its clients good guidance in buying.

“We have never been an evangelist for any given medium,” Matthews said. “We have always wanted to be completely receptive to the values of any medium for the good purposes of any client.”

Q. What does BONDED’s show print service include?

A. EVERYTHING — integrating and scheduling commercials, examining and repairing after use and reporting each step along the way.

BONDED TV FILM SERVICE
NEW YORK CHICAGO LOS ANGELES TORONTO
A Division of NOVO INDUSTRIAL CORP.

SPONSOR • 12 FEBRUARY 1962
73 YOUNG MEN

(Continued from page 33)

and his wife, Joan, the added prestige of being the parents of five sons instead of three as in 1959.

Ken C. T. Snyder, another creative young "corner," has had a few things happen to him, too. Although his title—television/radio creative director at Needham, Louis & Brophy—hasn't changed, Snyder has been moved to the Hollywood office and has taken on additional supervisory duties there as West Coast manager. During the past two years the Hollywood office has grown from two people to a dozen or more. Snyder divides his time working with the agency's Chicago and other branch offices as well as with various clients. Snyder estimates that he puts in more than 110,000 miles a year jetting about the country in the pursuit of these chores.

Snyder's creative ability in the realm of tv commercials has reaped for him a number of trade awards during the past two years. They came from the American TV Commercials Festival, the Chicago Federated Advertising Club, Art Directors of Chicago, the Los Angeles Art Directors, and the International Broadcasting Awards. Just last year, Snyder accepted the general chairmanship of the International Broadcasting Awards, a yearly, non-profit competition for television and radio advertising from around the world.

Another creative ace, Bill Rega, radio/TV copywriter of J. Walter Thompson, Chicago, has also been busy the past two years gathering awards for his work on commercials. Among them: Seven-Up's Kingston Trio, the Old Movies series, and the Ken-L-Ration commercials.

"While not redeemable at my friendly neighborhood bank," says Rega, "the awards are comforting like a pat on the head." His ambition is to create commercials that are entertaining and to convince people that off-beat advertising can sell. Rega firmly believes that entertainment and enjoyment is just as effective in putting the message across as hard sell.

The past two years has wrought a few changes for some of the "bright young men" spotlighted in the first sponsor article. Hal Miller left his post as v.p. and associate media di-
rector at Benton & Bowles to take on similar duties at Grey. Marvin Richfield left Erwin Wasey, Ruthrauff & Ryan where he was media director to join a new New York agency—Madison Square Advertising—where he is also media director. Richard L. Rogers left John W. Shaw, Chicago, in May 1961, where he was a vice president, to take on account executive chores at Knox-Reeves, Minneapolis. Rogers, whose family increased by the birth eight months ago of a daughter, is account executive on the Betty Crocker Potatoes—Cook Book—Dishes account at Knox-Reeves.

William Adler left Grey in September 1961 for Smith/Greenland where he is v.p. and account supervisor. Adler made non-industry news when his book, "Kids' Letters To President Kennedy," was published recently.

Len Ziegel, who was a Compton buyer, is now at Richard K. Manoff. One of the young men who figured prominently in the sponsor story two years ago has gone into business for himself. He is Mark Lawrence, former v.p. for radio and TV production at MacManus, John & Adams, who set up his own shop, Mark-L Enterprises, in New York City last September. The main function of the new company, says Lawrence, is to consult with advertisers and agencies at the creative-planning stage.

Lansing Lindquist left Ketchup, MacLeod & Grove where he was v.p. of broadcast media, and future plans—at sponsor press time—were not matured. James Ducey, Cunningham & Walsh group media director is now at Dancer-Fitzgerald-Sample. Marty Herbst, Donahue & Coe director of media research, has just gone to DCS&S as director of media research.

BBDO's director of media research, Kent D'Alessandro, cited as a top-notch in his field, is currently involved in looking over other offers. Madison Ave, scuttlebut has it that the recent loss of accounts at BBDO is responsible for the cutback in personnel in that department. D'Alessandro, according to agency people, has been considering positions in other divisions at the agency but has decided to stick to his own forte—media research.

For a number of the "rising stars," the status is still quo. Herb Zeltner is

(Please turn to page 60)

IRE SHOW

presenting

"THE GOLDEN AGE OF ELECTRONICS"

March 26-29, 1962

The New York Coliseum

... part of the

International Convention of the IRE

The Institute of Radio Engineers

1 East 79th Street • New York 21

Members $1.00. Non-members $3.00. Age limit: over 18

SPONSOR • 12 February 1962

53
How one great station penetrates 865,350 homes in "Iowa PLUS!"

WHO Radio Serves 137 Counties—America's 14th Largest Radio Market

Experience. Service. Acceptance. WHO Radio has all three— is the long-acknowledged leader in the 865,350 radio homes in "Iowa Plus" (WHO's coverage area and America's 14th largest radio market).

There has always been plenty of competition for this big audience, too. Today, 94 different stations are heard in the WHO area. But the latest of 24 consecutive surveys of the Iowa Radio audience confirms WHO Radio to be by far the most popular. The 93-County Area Pulse Survey (March, 1961) gives WHO the top audience rating in every quarter hour surveyed, Monday through Friday.

75% of all Iowa retail sales are made in areas you reach with WHO Radio. What's more, 62% of Iowa's retail spending is done outside of any metropolitan center. WHO Radio takes you everywhere the sales are made in "Iowa Plus."

Your PGW Colonel will be more than glad to fill you in on all the details from the 93-County Area Pulse Survey and the latest "Iowa Plus" market facts. Let him see you soon!

Sources: Pulse (March, 1961), NCS No. 2.

WHO for Iowa PLUS!
Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport;

Peters, Griffin, Woodward, Inc., National Representatives

SPONSOR • 12 FEBRUARY 1962
The network phase of the FCC's programing hearings, and this was the final phase, came to an end with American Broadcasting on the stand. Although CBS and NBC had both appeared before the Dodd (D., Conn.) Senate Juvenile Delinquency subcommittee, FCC counsel Ashbrook Bryant waited until ABC's turn to put the Dodd findings into the FCC record.

The significance for ABC was merely that its witnesses were forced to defend against many allegations which the other networks escaped almost entirely. But this was a minor inconvenience, since any FCC rules which might be adopted would apply equally to all networks.

The deeper significance lay in the fact that all of the lurid charges contained in the Dodd record, much more detailed than had previously been secured in the FCC's own probe, are now firmly in the FCC record. The FCC, in coming to any conclusions, would be bound by material in its own record.

Even this is not of earth-shaking importance, since the FCC does not propose to take action in the field of program content. What it will do will become apparent at report-writing time and on the occasion of any legislative recommendations to Congress. At these times, the Dodd charges will be used as arguments to buttress pleas for the requested actions.

Otherwise, there wasn't much that was new in the ABC appearance. Where Dr. Frank Stanton got off almost scot-free and Robert Sarnoff was hit with a sudden but rather brief storm of critical questioning, Oliver Treyz and those who accompanied him were subject to critical questioning most of the way.

It still remains true that the networks will hang together or not at all, and so there was little significance in which had the rougher time. Nor is there any evidence that the questioning got progressively tougher because the FCC had a higher or lower opinion of any single network. It was just a pattern for getting everything into the record Mr. Bryant wanted there. And the Dodd testimony and evidence with respect to "Untouchables" and "Bus Stop" apparently seemed more clearcut to Bryant than CBS and NBC matters.

If there was anything new in this ABC segment other than the significant recourse to Dodd subcommittee material, it was the pushing by ABC of its plan to provide third competitive tv stations in major markets now having less than three. Treyz pushed the ABC plan for deintermixture of some markets to leave them all uhf and dropping-in new vhf assignments into still other markets. He endorsed the FCC proposal for eight actions of each kind.

Treyz, with apparent backing from Ford, said that NAB's Code Review Board should not be permitted to dictate to stations.

He said the station has the legal responsibility and that decisions of this nature in any event are better made at the local level. "The man on the local spot should really be on the spot," he summarized.

Minow closed the final day of the network phase of the hearings with the observation that the FCC hopes to create a better atmosphere for tv through the facts it has gained in the years of the programing inquiry.

(See Sponsor Week page 7 for more reportage on FCC hearings.)

FCC Chairman Newton Minow took part in a panel at the Advertising Federations.
King Features Syndicate and Paramount Pictures have entered a two-way tv-theatres co-production deal on three of the former's cartoons.

The three titles: Beetle Bailey, Barney Google & Snuffy Smith, and Krazy Kat. KFS will have tv distribution rights and Paramount the theatre distribution.

The cartoons may be offered either as separate shows or as an omnibus for tv.

Lever Bros. (RMcC) has purchased Ziv-UA's Keyhole on WJW-TV, Cleveland. Other new sponsors: Modern Age furniture on WTVJ, Miami; Molson's beer on WGR-TV, Buffalo; Kehoe tires on WTOC-TV, Savannah, and Friendly Finance (Shell Adv.) and Howard Griffin boats on KNOE-TV, Monroe.

MCA has placed 276 episodes of Dragnet in syndication under that title. Actually NBC Films earlier had been syndicating Dragnet re-runs under the title Badge 714; the originals, of course, were on NBC TV.

But MCA owns Sherry TV which controls both series and licensing of Dragnet and now is putting eight years of it back into syndication.

First sales are to WFIL-TV, Philadelphia; WGAL-TV, Lancaster; WCHS-TV, Charleston; KOOL-TV, Phoenix; KSHO-TV, Las Vegas; KTNT-TV, Tacoma-Seattle; WSB-TV, Atlanta, and WGAN-TV, Portland.

Seven Arts regards the sale of Volume III of its post-1950 Warner Bros. features to WBKB, Chicago, ABC TV o&o, as one of its most important.

Other sales, bringing total on package to 16, are to WCKT-TV, Miami; KEJO-TV, Fresno; WMTW-TV, Portland; KROC-TV, Rochester, and KGMB-TV, Honolulu.

Biggest regional buy in syndication lately is Foremost Dairy (GB&B) in 11 markets scattered over the country using CBS Films' Phil Silvers.

Buy includes WFIL-TV, Philadelphia; KRON-TV, San Francisco; WBT-TV, Charlotte; KRBC-TV, Abilene; KCRA-TV, Sacramento; WCBY-TV, Bristol; KSBW-TV, Salinas; KING-TV, Seattle; KONO-TV, San Antonio; KSLA-TV, Shreveport, and WFLA-TV, Tampa.

Foremost's buy is for third year of re-runs in syndication, not used by Carling in their previous regionals.

Here are November 1961 ratings on the show in seven markets according to NSI and ARB (note that some differ widely):

<table>
<thead>
<tr>
<th>MARKET</th>
<th>STATION</th>
<th>NSI</th>
<th>ARB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cincinnati</td>
<td>WKRC-TV</td>
<td>19.0</td>
<td>17.5</td>
</tr>
<tr>
<td>Jefferson City, Mo.</td>
<td>KPRC-TV</td>
<td>29.6</td>
<td></td>
</tr>
<tr>
<td>Columbia, S. C.</td>
<td>WIS-TV</td>
<td>39.3</td>
<td>29.0</td>
</tr>
<tr>
<td>Great Falls, Mont.</td>
<td>KFBB-TV</td>
<td>27.6</td>
<td></td>
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<tr>
<td>Lake Charles, La.</td>
<td>KPLC-TV</td>
<td></td>
<td>19.5</td>
</tr>
<tr>
<td>Tucson, Ariz.</td>
<td>KOLD-TV</td>
<td>21.6</td>
<td>13.0</td>
</tr>
<tr>
<td>W. Palm Beach</td>
<td>WPTV</td>
<td>16.2</td>
<td>23.0</td>
</tr>
</tbody>
</table>
tion of America Convention here, and found that the admen could strike back.

The AFA Washington office accused the FCC of seeking to control program content and thus to get into censorship by means of its network regulation proposal. It also assailed the FTC’s request for cease-and-desist powers as transferring the burden of proof and said this power could cause ruin or serious financial loss to those who might later be cleared.

Minow minced no words. He said large audiences shouldn’t be the only criterion of success and that “we often use this great gift in spreading emptiness.” He noted some sponsors are turning to news and public affairs shows and many of them are finding out it’s good business as well as good citizenship.” He said that advertisers have an obligation to spend part of their tv budget on increasing public understanding. He sighted “evidence in abundance that commercial men have the upper hand” in tv and that “often it is a dead hand.”

Rep. William Avery (R., Kans.) defended the right of sponsors to control program content and he noted that private enterprise radio and tv, supported by advertisers, are the best in the world.

Victor Ratner, Grey Advertising, said liberals want to play “intellectual nursemaids for the people,” defended entertainment programs, and said Americans used tv to relax from their tensions. Edwin H. Ebel, vice president of General Foods asked “who is to say that good entertainment is not public service?”

FTC Chairman Paul Rand Dixon called for cooperation from advertisers, because those who had poor ethics “will be taking business away from you.” He said the problem of “the few” can be solved if the admen “let us at the Federal Trade Commission, wielding the power of the law, come to your assistance.”

The clear channel hearings got underway before the House Commerce Communications subcommittee, even though the FCC was tied up in tv hearings. Preliminary evidence, with the exception of statements filed by the FCC, were all in favor of bills to preserve the clear channels. Some would also permit so-called “super-powers” up to 750 kw.

The clear channel stations got perhaps their biggest boost from the Air Force. This testimony held that such stations are needed to provide a back-up system of communications if others fail during enemy attack. The Air Force said that a national network could be built up by use of the 25 clear channels if there were no interfering stations on the frequencies.

It was conceded that other stations cooperate with the Department of Defense, but the argument was that the clear channel ground wave signals are much more reliable. The Air Force also indicated that raising the limit on maximum power might provide further help.

John H. DeWitt, general manager of WSM and chairman of the Clear Channel Broadcasting Service engineering department, told of the Broadcasting Emergency Communications system now in the experimental stage, under which teletype messages could be transmitted by the clears without interfering with their regular programs. The Air Force had also mentioned experimental work along these lines. Both warned of disaster to these plans if the FCC is not countermanded on duplication on the clear channels.

The FCC will appear during this week, according to subcommittee chairman Moulder (D., Mo.). At that time, it is possible that other opponents of the bills may also be heard.

The FCC refused to allow regional radio stations to increase maximum power from 10 kw to 25 kw.

The grounds: Only a few of the approximately 1,900 stations in this category could use the added power without destructive interference.
SPONSOR HEARS

Reports are current that JWT's pitch for the U.S. steel account, worth over $10 million, has a good chance of materializing.

It would make the second shift to that agency from BBDO, the other being Pittsburgh Plate Glass ($3.5 million). Steel's residence at BBDO goes back over 30 years.

Another report: RCA and JWT will be splitting in the not distant future and the close relations between the agency and Ford may attract the Philco business.

As a result of that $1 million Petker conspiracy-in-restraint-of-trade suit, involving bartered time, reps are going to be quite reluctant about attending en banc any meeting called by an agency.

Like Y&R (a defendant in that action), Bates had called a similar meeting deploring the growth and uses of barter, but the latter, unlike Y&R, refrained from using names.

What gave Petker his main ammunition were letters turned over, mostly unwittingly, by the stations involved in an Ipana campaign to the barter merchant. The letters took note of the circumstance that affidavits of performance did not match the schedules that Bristol-Myers expected.

The Petker litigation is expected to drag on for a couple of years, but the defendants, including 11 reps, expect to expend at least $200,000 in legal expenses alone.

Unaffected by the shakeup that new executive v.p. David J. Mahoney, Jr., has put Colgate through is the pharmaceutical side of the business.

President G. H. Lesch agreed to let Mahoney do as he elects with all divisions but that one. Lesch wants to exercise direct control over the drug operation.

The status of a Mahoney appointee, Harry Way, has the trade puzzled. George LaBoda, Colgate program director, has indicated that Way, who gave up the executive vice-presidency of EWR&R to become director of media planning at Colgate, will report to him.

Agencies aren't too happy about alternate sponsorship of a network tv show with a certain member of the clan.

The reason is simply this: the particular agency is deemed a maverick because it makes a habit of (1) fighting for the last nickel when it comes to splitting costs and (2) approaching the other agency's account without compunction.

If you've ever wondered why you never hear about members of the William Esty upper-crust pontificating before trade groups, it's because of an ingrained credo.

And that credo is: if you've got anything to say, save it for our clients.

Veteran admen have a comment on this. They're inclined to the belief that when William Esty organized his agency he brought over from J. Walter Thompson the Stanley Resor rule that no executive speak out lest what he says be construed as agency opinion or policy or lest any one personage stand out above his confreres.

Rep salesmen will tell you that there's one cliche out of the mouths of time-buyers that now leaves them cynically amused.

The cliche: We want to be kept up-to-date on your markets.

How the salesmen now translate that remark: We're interested in market and station information but don't bother us about it unless we're buying.
LOOK
WHO'S
FIRST
IN
ATLANTA
RADIO...
WSB

WSB Radio topped the 18-station Atlanta metropolitan market in average share of audience (6:00 AM-12:00 Midnight, Monday through Friday) with 39.7% (Nielsen Station Index, Nov.-Dec., 1961). For more information on Atlanta's top station, call Edward Petry.
73 YOUNG MEN
(Continued from page 53)
still media director at Lennen & Newell; Nate Rind, broadcast buyer at Doyle Dane Bernbach; George Polk, v.p. in charge of television programming at BHDO; Mitchell Lipman is still at Bates serving as manager of network relations, radio and tv.

Theodore J. Grunewald is still involved with his duties in account management and supervision as senior v.p. at Hicks & Griest. He is still a member of the plans board, the executive committee and the board of directors at Hicks & Geist.

Grunewald, who has a strong feeling for "ads with guts," has a huge capacity for work: his week usually consists of some 50-60 hours. There's a motto hanging on his office which says: "Nothing will ever be attempted if all possible objections must be overcome." Because of the pressure of added client responsibilities, however, Grunewald had to relinquish his broadcast activities to Vincent J. Daraio about a year ago. Since the SPONSOR story two years ago, the Grunewaldis acquired a young son, Ted, Jr.

Gerald T. Arthur, also singled out as a rising young advertising man, seems to be fulfilling expectations as v.p. in charge of media at Donahue & Coe, as is Frank J. Gromer, Jr., v.p. and media director of Foote, Cone & Belding.

AUTOMATION
(Continued from page 36)
needs. Too many install equipment because "Joe over in St. Louis did it."

Even though the problems of automation in a radio station differ vastly from those of industry generally, some of the conclusions drawn by government and business—and the theory behind automation—are significant in any appraisal of the technique as related to radio.

In theory, the impact of automation begins when automated machines produce goods more quickly and cheaply. These are bought by more people and thus enrich the manufacturer. The manufacturer, in turn, invests in still more automation, producing even more inexpensive goods. Although the impact of automation has been felt tremendously since the war, the main problem today is whether production can increase sufficiently in order to prevent widespread unemployment.

The hope for the future, however, is that automation will eventually produce the following effects: 1) more leisure for the worker; 2) cheaper and better goods; 3) uplifting of labor by wiping out drudgery (the machines will do most of the work, and 4) an increase in the nation's wealth. Automation has been called, among other things, "a breakthrough as revolutionary as Henry Ford's assembly line," and "a second Industrial Revolution."

Since World War II, automation has taken a firm hold on American industry. In the last 10 years, it has spread so rapidly that next year alone about $10 billion will be invested in automated machinery. According to Arthur Goldberg, Secretary of Labor, the following factors are responsible for the tremendous growth of automation. First is the obsolescence of the American industrial plant. According to Goldberg, a competent estimate has been made that it would cost $195 billion to replace plants and equipment now obsolete. Second is competition from European industry, which has been almost entirely modernized since the war.

According to Goldberg, the actual process of modernizing has been spurred by one important development: the advent of the electronic brain. The electronic brain controlling the mechanical muscle has made possible fully automatic factories and offices. Goldberg says we are already witnessing the effects of automation. Between 1947 and '60, for example, productivity (output per man-hour) in the total private economy increased at an average annual rate of 3.5 percent, as against the long term average annual increase of 2.4 percent.

In general, the effects of automation on the American public during the last 10 years has been two-fold: 1) For U.S. consumers, automation has loosened a fresh windfall of inexpensive goods, many entirely new, to bring new comfort and enjoyment into daily life, according to Life magazine, and 2) problems connected with unemployment.

However, according to Life magazine, by and large automation has not hurt labor. It says the task of operating and servicing automated machines creates more than 100,000 new and better paid jobs every year. According to the mag, many displaced workers find jobs in the host of service trades where automation has spawned in its wake (Example: laundromats).

According to Secretary Goldberg, despite the difficult transition toward automation, "the long-term legacy is a good one. Automation, for example, upgrades the entire labor force by requiring higher education and occupational attainments. Automation frees human hands from labor and lifts the burden of production from the backs of men."

In order to work out the problems of technological unemployment, labor and management, according to Goldberg, have in the past two or three years, developed a realistic technique of referring the problems raised by automation away from, rather than toward, the bargaining table. Goldberg points out that studies made by the Department of Labor make it clear that if labor and management plan in advance for technological change and measure out the effect of such change before it takes place, the impact upon employment is greatly lessened, while the benefit to industry is enlarged.

Further comment comes from Time magazine: "Automation's greatest boon will be what Mathematician Norbert Wiener calls: 'The human use of human beings.' As the new automated machines continue their rapid invasion of offices and factories, thousands will be freed from boring, monotonous jobs to take on more creative and satisfying work, the indispensable condition for a better life."

COMMISSIONS
(Continued from page 37)
work approaches to talent billing on the basis of 15% of the net for talent. In other words, when gross bills come from CBS and NBC, the agency determines which portion of a package is the talent net, and draws a commission equal to 15% of that, passing the "saving" along to the client.

This agency makes up for revenues thereby lost by charging its clients the full 17.65% in instances
where other media costs are billed net.

One agency media official, unfamiliar with the ABC procedure, after informing a client that the total price of a particular package on ABC was $200,000, had to go through the embarrassing experience of revising that figure upward to include agency commission on the talent half, since that $100,000 portion of the bill came through as net.

The $100,000 charged for time was no problem because it was a gross figure. To realize a commission on talent, however, the agency had to tack on not $15,000, but $17,650. So the client was confronted with a bill for $217,650 instead of the $200,000 originally stated. You can bet that agency guy had to do some sweating.

The narration continues, "The fun they had with your childhood games?" with a musical background of "London Bridges." There follows, "Do you remember when they started their first day of school or?" (here the music picks up with "Gaudeamus Igitur"), "how they looked in their caps and gowns on graduation day?"

Here, the sell intensifies with, "Don't trust those magic moments to memory. Turn them into memorable pictures." And as the Sylvania Blue Dot part of the message proceeds, it is punctuated with musical chords and running notes.

For its Valentine's Day drive, Blue Dot has an e.t. that opens with, "All puckered up for the kiss you hope to get on Valentine's Day, are you?" The background music: "Gimme A Little Kiss." As the music plays on, the narration continues with, "Well, here's an idea that will help you get it. Send your snapshot to your sweetheart for Valentine's Day."

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**BLUE DOT FLASHBULBS**

*(Continued from page 39)*

did a direct broadcast from the Sylvania plant at Seneca Falls, N. Y. Merrill Mueller, NBC News, made a personal appearance at a convention of Blue Dot salesmen. And network newsmen from bureaus overseas have added their weight to films devoted to making the trade aware of the job network radio is doing on their behalf.

Additionally, the network radio campaign furnishes a wealth of copy for the client's house organ, Blue Dot, which has a circulation of over 100,000.

Throughout 1960 and most of last year, the Blue Dot radio announcements were all delivered live by network announcers or personalities. Late in 1961, however, Blue Dot added a series of electrical transmissions to its arsenal of commercials. The advertiser continues into this year with a combination of the two approaches.

The new e.t.'s consist of "narration to musical background, with the music used to emphasize sales points," as Bill MacDonough puts it. For instance, there's one that opens with "You remember how your children looked when they were babies?" while accompanying music plays a couple of bars from Brahms' "Lullaby."
FCC's Ford
(Continued from page 7, col. 3)
a means of promoting station responsibility, but oppose the licensing of networks as detracting from that responsibility."
Ford gave his support to greater use of UHF and the production of all-channel sets. He said, "The preferred solution would be voluntary action by the manufacturers to market the all-channel sets. Then there would be no need for deintermixture. The public could receive U and V equally well."

Brown & Williamson Tobacco enters the New York metropolitan market with two new packages for Viceroy—a "slide-top" box and a "Flat Fifties" aluminum case.
Marketing tests in a number of other cities, via Ted Bates, preceded the New York introduction.

Campaigns: General Mills has a heavy tv campaign during February and March for Betty Crocker Muffin Mixes (BBDO). GM is offering a 30¢ refund for proof of purchase from any brand of jam, jelly, preserve or...
honey and one of the mixes, and its being promoted on NBC TV daytime and "National Velvet" ... Delco Products has gone to TV for the first time to promote its Delco-matic Garage Door Operator. Delco and Campbell-Ewald picked KRCA, Los Angeles, because of the high percentage of garage-attached homes in the area. Two one-minute spots on the "Today" and Jack Paar programs daily on an alternate week schedule run to 20 April ... Sylvania Blue Dot flashbulbs (Kudner) has a new twist in its mid-February to 31 March radio campaign. Instead of the usual "perfect" picture, the promotion highlights a plain old "bad" picture to illustrate the major selling point —If the dot on the bulb has turned pink, the bulb is bad and your dealer will replace it. The full NBC and Mutual radio networks are included in the campaign, with news shows the commercial vehicle.

PEOPLE ON THE MOVE: William L. Sibert has been named assistant to the president of American Home Products. He's been advertising manager of Whitehall Laboratories division since 1958.


Agencies

Walter Guild, president of Guild, Bascom & Bonfigli, rallied a call to advertising and business executives to counter the anti-advertising doctrine being propounded by educators.

He warned the Oakland Advertising Club that the anti-advertising prejudice induced in young people will, if not checked, destroy advertising. "The writers of advertising criticism betray in their criticism of advertising a deep distrust of the
morality, prudence and most of all the intelligence of the American public," he said.


Acquisition: In a move to expand to its Florida operations, Adams & Keyes has acquired the Miami agency, Peter Finney & Company. With offices already in Fort Lauderdale, the merger adds Miami to A&K's existing offices in New York, Chicago and Los Angeles.

Merger: The Wesley Associates, New York, acquired 100% of the stock of Mann-Ellis. Combined billings are estimated at $10 million. The new corporate name is Mann-Wesley, Inc., division of the Wesley Associates.

New agency: Resor-Anderson-Knapper, Oakland, Cal. Principals are James C. Resor, W. C. Anderson and Dr. H. B. Knapper . . . Tom Batman Inc. headed by one-time creative director at Cunningham & Walsh and McCann-Erickson, in New York.

Name change: Gottesmann Advertising Agency, Newark, has been renamed Gottesmann, Baader & Frank, Inc., reflecting recent expansion of activities.


PEOPLE ON THE MOVE: Frederic M. Parke to account executive at Guild, Bascom & Bonfigli, San Francisco . . . Peter M. Bardach and Richard C. Pickett to associate media directors, J. Walter Reed to senior broadcast buyer and Edward Barz to manager of media services at Foote, Cone & Belding, New York . . . Daniel J. Kinhart to media and research director at Neals, Roether, Hickok, Orlando . . . Glen Bammann to tv-radio producer at Knox Reeves . . .


Joseph C. Gusky has resigned as senior v.p. of Lando Advertising, Pittsburgh, to open his own consulting firm . . . Martin Herbst to media research director at DCS&S from Donahue & Coe . . . John Meskill to media director at Donahue & Coe, from McCann-Marschalk. His predecessor, Jerry Arthur, will take care of new business.

**Associations**

Taking cognizance of the recent NAB commemoration of the possible legal consequences of double billing, the Kansas Assn. of Radio Broadcasters has warned its members to refuse requests from local distributors and retailers to double bill.

In a memo, "Lay Talk on Legal Problems," the NAB warned that the practice could lead to charges of: (1) obtaining money under false pretenses, (2) conspiracy, (3) violation of the Robinson-Patman Act, (4) unfair competition, (5) possible income tax violation.

The Radio and Television Executives Society's time buying and selling seminar is going bi-annual for the first time in its history, with the spring session starting 27 February.

Decision to expand the seminar is due to the widespread appeal of the TB&SS program—the eight-week course of instruction introduced this fall, 1961 session.

NAB's Radio Board of Directors authorized president LeRoy Collins to appoint a special committee to study economic, engineering and other problems arising from the "operation" of radio stations.

Other action at the board meeting:

- Ratified amendment of the code cautioning subscribers to carefully screen requests for time for public service announcements or programs.

**Kudos** RTES, by unanimous vote of its Board of Governors, chose Dr. Frank Stanton, CBS president, for the 1962 Gold Medal. The award is presented each year "in recognition of outstanding contribution to broadcasting and broadcast advertising." Presentation will be made at the RTES 22nd Anniversary Banquet, 8 March, at New York's Waldorf-Astoria . . . The Georgia Assn. of Broadcasters was commended by the 1962 Georgia General Assembly for its work in public service, particularly in education, and for its contributions to free men and a free society.

**Tv Stations**

Gross time investments by petroleum companies topped $41 million in
1961, leading all other advertising media, Norman E. Cash, TVB president told New Orleans businessmen. Net profits of the leading tv users in the field, Cash noted, also soared: Standard Oil of New Jersey, up 10.2% over 1960; Socony Mobil, up 15.6%; Texaco up 9.8%; Standard Oil of California, up 10.5%. Cash also heralded the return of Shell Oil to the tv fold and substantial increases by Sinclair and Cities Service.

Florence Lowe has been named Washington coordinator of special projects for Metropolitan Broadcasting. She will provide a specialized service of liaison with the Congress and with federal departments for all MBS stations and act as liaison with the Washington press corps.

Joining in a combined effort to supplement the FCC's study of uhf television in New York, various broadcasters have set up a $100,000 study project.

Association of Maximum Service Telecasters is coordinating the group, which includes leading multiple tv station owners and national sales reps. The aim: to assist the FCC in collecting meaningful data on the quality and reliability of reception during the experiment of WUHF, New York.

The Illinois Agricultural Assn. has registered vigorous opposition to the FCC plan to convert WCIA, Campaign to a uhf channel.

Calling the proposed action "unfair discrimination against rural and farm citizens," an official communication to the FCC from IAA president William J. Kuhfuss has requested an oral argument with the Commission.

Acquisition: H&B American Corp., Beverly Hills, bought the community antenna tv system covering Reno and Sparks, Nev. Seller was the Siegler Corp. and the price exceeded $1 million. This brings to 18 the number of CATV systems acquired by H&B American in an investment of more than $10,500,000 since it entered the field in November, 1960.

Social Sponsor: Swed Distributing Company, which recently threw a party for WTVT, Tampa-St. Petersburg (29 January SPONSOR, p. 63), has once again turned the entertaining tables to invite the staffs of WFLA-TV and radio, also Tampa-St. Petersburg, to a dinner and party in appreciation of a fine advertising job.

Kudos: M. Dale Larsen, general manager of KTVH, Wichita, was elected a vice-president of the station's parent company, The Wichita-Hutchinson Company. Special recognition was given to WSOC-TV, Charlotte, N.C. by the state Traffic Safety Council for its highway safety program during 1961.


Radio Stations

Jane Pinkerton, managing editor of "U. S. RADIO," opens her own public relations firm on 1 March to service advertisers and broadcasters. Located at 527 Madison Avenue, New York, she will specialize in sales promotion and development, public relations, and business writing. Before joining "SPONSOR" and "U. S. RADIO," she was senior presentation writer for Radio Advertising Bureau.

Sports Note: For the 10th consecutive year, WEMP, Milwaukee will be the originating station for the Mil-

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RESERVE NOW FOR THE NATIONAL ASSOC. OF BROADCASTERS CONVENTION IN CHICAGO APRIL 1-4, 1962 AT ASCOT MOTEL
waukegan Braves baseball network, 31 scattered stations throughout the state. Miller Brewing, Clark Oil & Refining, and the American Tobacco Company will sponsor the schedule.

Happy Birthday: To WATE, Knoxville, which celebrates its 35th anniversary today, 12 February.

PEOPLE ON THE MOVE: Bentley A. Stecher to general manager of KATZ, St. Louis, from regional sales manager at WEBB, Baltimore . . . Deane Banta to general manager at KSAY, San Francisco . . . James Eshleman to sales staff at WGBS, Miami . . . David W. Gifford to sales manager at WHIM, Providence . . . Gene Rubin to account executive at WABC, New York . . . Wayne Muller to the sales staff at KPOL, Los Angeles . . . Nat Bailed to general executive at WTMF, Louisville, with duties in sales, promotion, and public relations . . . David Linden to director of research at WABC, New York . . . John Borders to station manager of KBGO, Waco . . . Ken Soderberg to manager of KAUS, Austin, Minn. . . . R. K. Hamm to the sales staff of KOMA, Oklahoma City . . . Michael Ludgate to sales staff of WKIP, Poughkeepsie . . . Frederick S. Houwink to vice president of the Evening Star Broadcasting Company. He was general manager of WMAL (TV & AM & FM) in Washington, D. C. . . . Bernard L. Mullins to member of the board at Travelers’ Broadcasting Service Corp. . . . Howard Rothenberg of Everett-McKinney, to national sales manager at Communications Industries Corp.

Representatives

The first program in the new Katz-Ziv-UA “Trailblazer” plan will be David Wolper’s “The Story of . . .” , a dramatic actual series in which actual individuals re-create the dramatic episodes of their careers.

“Trailblazer,” designed for sale of programs to a national or regional sponsor as an outright program sale in time guaranteed by the participating Katz stations, premieres in the fall.


Divorcement: Clarke Brown Company and the Weed radio and tv stations.

Kudos: T. Eugene Malone of H-R Television has been elected president and Kenneth Campbell of H-R Radio has been elected treasurer of the Fordham University Advertising Club. Both were also named members of the board.

New offices: For Robert E. Eastman at 1601 Walnut Street, Philadelphia. Derrick Dyatt will head the sales staff in the Pennsylvania and Maryland territories.

Thisa ‘n’ data: AM Radio Sales predicts a significant increase in the use of spot radio as the result of a survey of national and regional advertisers: of the 79 polled, 81% have already made plans to use radio and only 4.9% intend to use network radio either as sole effort or in addition to spot . . . A new edition of the “Spot Radio Budget Estimator,” the fifth, has just been issued by Katz.


Public Service

KLZ, Denver, is circulating a report on its public service achievements during 1961, its 40th year of broadcasting.
As part of its off-the-air public service effort, KLZ, in cooperation with the Junior League, staged a day-long seminar to aid various organizations on how secure and properly use donated public service time on the air.

PUBLIC SERVICE IN ACTION: A $1,500 scholarship has been established by the WMJ stations of Cedar Rapids, to be awarded annually to a student majoring in radio or TV journalism at the University of Iowa . . . WEJL, Scranton, turned over all the proceeds from a 2 February dance to the Radio Free Europe Fund . . . WOOD-TV, Grand Rapids, presented a special 30-minute program dealing with safety measures to eliminate ski tow accidents . . . WEBB, Baltimore, is scheduling a series called "Civil Defense" . . . WVNC, Norfolk-Hampton, raised $75,000 during a March of Dimes Telethon . . . WCAC, Charleston, W. Va., in order to inform, has built a sample fall-out shelter . . . WSAV-TV is presenting a weekly series called "Strength of Savannah," informing the public on the area's industrial development resources . . . WBKQ, Pittsfield, Mass., during the entire month, has a series of 10-minute programs, twice daily, to assist the Radio Free Europe campaign and alert its audience to the danger of Communist propaganda.

Station Transactions

Denver independent, KTVR, was sold to Bill Daniels for $2 million.

The station was purchased from Gotham Broadcasting of New York, which also owns KTVW, Seattle-Tacoma and WINS, New York.

Daniels is president of Televents, which operates seven CATV systems in Colorado. He also heads Daniels & Associates, a management and brokerage firm with interests in another 33 CATV systems in 12 states.

WINN, Louisville, Ky., was sold to Garvis Kincaid of Lexington for $500,000.

Previous owners were Glen Harmon, Glenn Snyder, Oldham Clarke, Charles Wheeler and Jesse L. Chambers.

Kincaid also owns WFKY, Fort Worth, WVLK, Lexington, WCMU (AM & FM), Ashland and WHOO (AM & FM) Orlando, Fla.

Broker for the sale was Hamilton-Landis & Associates.

Resort Broadcasting, Inc. has sold KBHS, Hot Springs, Ark. for $145,000.

The new owner is B. P. Timothy and the sale was brokered by Blackburn & Company, Washington, D. C.

New call letters: KUAL-TV, San Antonio, formerly KCOR-TV, has changed its designation to KWEX-TV, effective immediately.

Equipment

TelePrompTer Corp. enters the audio-visual market with a complete line of portable, large-screen television projection equipment designed for school, club, industrial and home use.

Initially the line will feature the Amphecon "200," a black-and-white projector supplying a picture up to 18 feet wide for either closed-circuit or off-the-air use.

A smaller projector is expected later this year, and a color projection system is in development.

The industrial products division of Jerrold Electronics Corp., Philadelphia, is introducing a new RF Precision Log Amplifier which covers a frequency range of 500 kc to 100 mc.

It was designed to exhibit dynamic operating ranges down to 90 db. It develops the required gain in a precise logarithmic ratio, permitting the total RF response of an electronic device under test to be linearly displayed in db on a standard oscilloscope.

Other new products: RCA has developed an image intensifier orthicon tube that permits the operation of TV cameras in the dark. The image tube section is similar to the image tube used in the infrared sniperoscope, but is made sensitive to visible light instead of infrared. The image orthicon section is similar to the standard camera tube used in commercial television systems.

General Electric has introduced an "all-transistor built-in sound system-intercom." The package includes one ten-station master unit with a-m radio, three indoor remote stations with individual volume control, one all-weather remote station for use out of doors, 250 feet of 3-conductor cable, a 20-foot antenna wire, and roughing-in material.

avoid the hazards of selling on your own

Why take the risks involved in negotiating without our knowledge of markets, of actual sales, of responsible contacts? In speaking to any buyer, Blackburn's experience and reputation for reliability naturally lend greater weight to our opinion than any seller can reasonably expect to be given to his own.

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WASHINGTON, D. C.
C. H. I. C. A. G.

WASHINGTON, D. C.
C. H. I. C. A. G.
Robert King is the new general manager of WKBW-TV, Buffalo, N. Y. He's also been appointed a vice president of Capital Cities Broadcasting Corp., effective the first of this month. Since 1960, King has been with Metromedia, Inc., as vice president in charge of Illinois broadcast operations. He had responsibility for WTIV, Peoria, and WTVP, Decatur. He has been in broadcasting since 1946 in various managerial capacities. He served in the Marines during World War II and the Korean conflict.

Powell Ensign, for many years an executive vice president of the rep firm of Everett-McKinney, joined the Paul H. Raymer Company as a vice president. Previously, both before and after Navy service in World War II, he was in the public relations department of the National Broadcasting Company. Ensign is a member of Broadcast Pioneers, the Radio & Television Executive Society, and, until joining the Raymer company, on the Radio-Tv Board of the Gannett newspapers.

Robert W. Brokaw has been appointed San Francisco manager of Robert E. Eastman, radio station reps. He'll be responsible for sales activities in the Pacific Northwest as well as in the San Francisco Bay Area. Brokaw has been with Eastman on the New York sales staff since February 1960. Earlier he had been eastern sales manager of sponsor, and before joining sponsor in 1953, was the advertising department of House and Garden Magazine. He'll headquarter at 105 Montgomery Street.

Robert A. Conn, formerly director of sales at Dunnan & Jeffrey, Inc., has been appointed vice president of the New York-based advertising agency. Prior to Conn's association with Dunnan & Jeffrey, he had for many years been in the film production-syndication business, serving as eastern sales manager of Flamingo Films, and before that as eastern sales manager of Official Films. A native of Philadelphia, Conn was graduated from the University of Pennsylvania in 1948.
The seller’s viewpoint

“I believe that there should be no double, or indeed triple standard where triple-spotting is concerned,” insists Tom Belcher, commercial manager of KVOO-TV. With the Tulsa station since 1956, he has held his current position since December 1960. Before that he held such positions as commercial manager for WSAV-TV, Savannah, Ga., and for KGEO-TV (now KOCO) Enid-Oklahoma City, and program dir. of radio station KGWA, Enid. Mr. Belcher recommends a strong care for triple-spot offenders—“agencies . . . cancel schedules with stations that ignore good broadcasting standards.”

Do agencies really oppose triple-spotting?

Let’s be consistent, gentlemen! I’m referring to an incident that happened a few months ago regarding the problem of triple-spotting and over-commercialization. I received a letter from our national representative firm stating that the vice president in charge of media at one of the largest advertising agencies in New York had instituted an executive order to all timebuyers requiring them to pursue each and every case where BAR indicates there has been an instance of triple-spotting, product conflict, or over-commercialization as it is applied to the NAB Code. The directive further stated that when a timebuyer received a BAR sheet indicating one of the above had occurred on a station, either the BAR report must be proved wrong or credit must be issued by the station to clients handled by the agency.

This came as good news to me because our station has a policy prohibiting these practices. Our policy has been in effect for many years. However, I wonder how sincere the media directors who issue such statements really are. A few weeks later I made a trip to New York, carrying with me documented proof of triple-spotting. The proof, on videotape, was incontrovertible. And yet, neither on that particular trip, nor on succeeding visits to media people and timebuyers, have I ever been able to get an admission from anyone that these practices are, in fact, contrary to their client’s best interests. Various excuses are offered in place of direct action which would seem to be indicated if protestations about triple-spotting and over-commercialization hold any true reflection of the desires of the clients and their agencies.

I feel that every spot should be treated with equal respect. A spot at 7 a.m. or at midnight should be held in the same high regard as a spot adjacent to Wagon Train or Bonanza. I believe all spot buyers have the right to expect the same treatment, whether they be in Class “AA” or in Class “D” time. I believe too, that the agency people who demand protection should value each and every spot equally. It is generally accepted among agencies to consider it not triple-spotting when a station schedules two one-minute spots and a 10-second spot on the same break within a movie. I wish someone would explain to me why this practice is not considered triple-spotting. No excuses should be made for the time of day the triple-spotting occurs. If there are three spots on one break at any time of the day, no matter what trick deals there may be, it is triple-spotting to me, and my station won’t do it! I know of instances where stations have scheduled two regular spot announcements and a video-only five-second commercial in prime time and gotten away with it since the five-second video-only did not show up on the BAR report. Of course, it did not appear on the BAR report because BAR uses an audio-only means of monitoring.

To my way of thinking, it’s high time that television stations that are guilty of such tactics take steps to clean up their operation so that the many who are ready and willing to point an accusing finger at television generally will have one less thing to criticize. I am not trying to belittle our industry or any particular member of it. I believe simply that there should be no double, or indeed triple, standard where triple-spotting and over-commercialization is concerned. The only thing I ask is that agencies be consistent and follow through on edicts which they issue.

If agencies would cancel schedules with stations that continue to ignore good broadcasting standards, it wouldn’t take long to straighten out the offenders. From a sales manager’s viewpoint, it’s very difficult to see a large schedule slip out of your hands because you won’t triple-spot, but I’ve found from experience that it pays off in the long run. A quality station has an uphill fight for a good long while; but when it gets to the top, it does not tumble overnight because the advertisers, agencies, and the public have confidence in it.
Understanding air media advertisers

Unquestionably the two most significant advertising books published last year were Rosser Reeves' *Reality in Advertising* (Knopf) and *Defining Advertising Goals for Measured Advertising Results* (ANA).

We believe that they should be required reading not only for agency and advertising men, but, even more important, for every radio and tv station, network, and association executive who is concerned with selling air media time.

Between them they will give you a clearer understanding of how modern advertisers think (particularly national advertisers) than you can get anywhere else.

Of the two, the ANA book, which was a joint effort by representatives of nearly every one of the country's top 100 accounts, is probably the more significant.

We particularly recommend that you read carefully how these modern blue chip advertisers distinguish between "marketing goals" and "advertising goals" (which in turn are different than "media goals").

Thoughtful attention to the principles enumerated in the ANA work will enable the air media to plan more significant and effective research and selling.

It's just good business to understand your customers.

Prizes for radio commercials

We applaud the recent action of the RAB in setting up a system of cash prizes for radio commercials.

RAB will award $1,000, $500 and $250 to the "person or persons most responsible for creating the three best radio commercials heard on the air for the first time this year."

This is a very healthy and meaningful step. It provides a solid incentive for radio copywriters who are all too often neglected in many agencies. It focuses attention on the most important element of radio advertising, the message itself. And the publicity attendant on the RAB awards will dramatize the high quality of much current radio copy.

Incidentally, we also believe that the RAB deserves congratulations for its "Radio Test Plan"—an all-out drive directed to the country's top 100 advertisers. This is another example of shrewd, realistic radio planning.

10-SECOND SPOTS

Snappy reparte: At the FCC hearings on tv network programing practices, chairman Minow pointed up the monumental problem of allowing the networks the authority they need to clear time well in advance on their affiliated stations and at the same time giving the stations a chance to determine the programs' suitability so as to exercise their responsibilities as licensees.

Registering his agreement as to these complexities, CBS president Dr. Frank Stanton quipped, "It's not the easiest way to make a living."

"You seem to be doing all right at it," Minow replied with a chuckle.

Temporary set-back for the kids: The American people got a half-hour look at the previous week's FCC hearings on tv programing via NBC TV on Sunday 28 January (6:30-7 p.m. EST). The only trouble was that the hearings pre-empted NBC's "One, Two, Three, Go!" one of those wholesome children's programs the FCC would like to see more of on tv.

Sinatra pie-eyed: Who should drop in unannounced for the premiere of ABC TV's The Soupy Sales Show but the chairman of the board himself, Frank Sinatra!

While m.c. Soupy was falling all over himself with amazed joy there came a knock at the door. When he answered it, he got a pie in the face, more or less a trademark of the show.

"Who was that?" asked Sinatra.

"Dean Martin," was Soupy's cream-filtered reply.

"Why my pal wouldn't do a thing like that," said Sinatra firmly. He walked to the door, opened it, and—SPLAT.

And Frankie, probably the hottest property in show biz, did it all for minimum scale. Why? His son Frank, Jr., currently studying cinematography at Southern Cal., is an avid Soupy Sales fan.

Nostalgia: One keen observer of the tv programing spectrum had this to say about the proliferation of medical shows: "Oh, for the good; old days when the only guy wearing a mask on tv was the Lone Ranger!"
To a Madison Avenue Time Buyer

With Other Things To Think About

Nine hundred and eighty-seven miles west of Madison Avenue lies Iowa. Have you ever seen Iowa corn fields in late spring? A New Englander, enjoying the experience for the first time, said they looked like green corduroy. We, with a television station to grind, prefer to think of them at harvest time, when the green has turned into golden buying power. Iowa’s 1961 corn yield, 747 million bushels, (20.6% of the nation’s total) was worth about $900,000,000.

Have you ever heard the cry “sue-ee-e” bring ham on the hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in growing bank accounts. Iowa provides about 23% of the nation’s annual supply of 80,000,000 hogs.

Another sound that breaks the good clean air of Iowa is “here chick, chick, here chick.” It means spending money to some Iowa farm wives and big poultry sums to growers.

However, most everyone knows the Iowa farm symphony—first in corn and hog production, first in the value of livestock and poultry, first in top quality soil acreage. What about manufacturing?

Industry drew ahead of agriculture in Iowa at mid-century. Industrial output today is near the five-and-a-half billion dollar level, with agriculture around two-and-a-half billion dollars annually. In the last decade, the smokestack has grown far taller than the silo.

WMT-TV’s tower is even taller than the symbolic smokestack. We speak softly, musically, dramatically, newsily, and etceteraly from our big stick* to three of Iowa’s six largest population centers, and to the calm lands of Eastern Iowa, peopled with 60% of Iowa’s population and purchasing power.

WMT-TV, CBS Television for Eastern Iowa
Represented by the Katz Agency.
Affiliated with WMT,
Cedar Rapids—Waterloo;
K-KWM, Fort Dodge;
WEBC, Duluth.

*Tallest hereabouts—and peer of the Empire State building.
If you are seeking a midwestern plant site contact any one of the above business-minded Mayors. Plenty of power . . . plenty of water . . . plenty of help . . . plenty of space for expansion . . . in Eastern Michigan.

Mayor Charles A. Mobley

WNEM-TV
FALL NETWORK
TV: WHEELS
BEGIN TO TURN
Early-bird preview of next season indicates possible trends in war dramas, nurses' series
Page 27

McCann-Erickson:
how it looks
at spot radio/tv
Page 31

73 bright
young men—
today: Part II
Page 36

The astonishing
growth in fm stereo stations
Page 40

SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

LOUISVILLE  WAKY  "B"  "C"  "D"
7-12 A.M.    33.5  21.5  17.2  7.3
12-6 P.M.    43.6  21.2  8.1  11.7

The Weekly Magazine Radio/TV Advertisers Use
19 FEBRUARY 1962
40¢ a copy • $8 a year

SPONSOR
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

NATIONS FASTEST GROWING ADVERTISING GROUP

COMPARABLE COMPANION—WMak, Nashville

McCann-Erickson: how it looks at spot radio/tv
Page 31

73 bright young men—today: Part II
Page 36

The astonishing growth in fm stereo stations
Page 40
"next to KONO-tv... this is the best way to cover the area"

San Antonio's KONO \ Channel 12

"Covering the area" means REACHING THE PEOPLE. KONO-TV, ABC, leads with 43\% share of audience, while others trail with 30\% and 27\%... 6:00 PM to Midnight (Mon. thru Sun. average) ARB November '61. Get the "Inside Story" on San Antonio Television

THE KATZ AGENCY, INC.
National Representatives
...to cover Michigan!
Just as important as that other hand is
Michigan's 2nd TV market...that rich
industrial outstate area made up of
LANSING - FLINT - JACKSON and 20
populous cities...3,000,000 potential
customers...821,000 TV homes (ARB
November 6)...served exclusively by
WJIM-TV for over 10 years.

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

His Excellency Augusto Arango, Ambassador of Panama to the United States, on the patio of the Embassy ... another in the WTOP-TV series of the Washington diplomatic scene.
ARTICLES

Fall tv: wheels begin to turn
27 An early third preview of network tv's 1962-63 schedule, examining program types, lengths, possible trends in war dramas, contemporary westerns.

What Mc-E says about spot
31 McCann-Erickson's media department hails broadcast spot for flexibility and other prime advantages in third of series on the top 10 spot agencies.

How NBC employs radio 'talk pieces'
34 Fact-packed memos from NBC Spot Sales' Bill Fromm provide controversial openings for radio salesmen on appointed rounds with agencies.

73 bright young men—today (Part Two)
36 How far have those voted most likely to succeed advanced? Sporson reviews careers of station, rep and network men highlighted two years ago.

'People who live in glass houses . . .'
39 Text of editorial aired by WLOF-TV, Orlando, Florida, defending television against newspaper attacks charging medium with bad taste in commercials.

Fm stereo's zooming growth
40 Zenith tally shows 65 stereo fm stations on air in U.S., Canada as of 5 February. Total of 261 stations is projected for the end of the year.

NEWS:
Sponsor-Week 9, Sponsor-Scop 19, Spot Buys 46, Washington Week 55, Film-Scop 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 62, Tv and Radio Newsmakers 68

DEPARTMENTS:
Sponsor Backstage 16, 555/Sth 24, Time-buyer's Corner 42, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Cooper Glenn, secretary-treasurer.

Editorial: executive editor, John E. McMillin; news editor, Ben Bader; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; Chicago manager, Glenn Smart; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ruth S. Frank, Jane Pollack; contributing editor, Jack Ansell; columnist, Joe Coda; art editor, Maury Kurtz; production editor, Mary Lou Ponsell; editorial research, Carole Kerster; reader service, David Wightman.

Advertising: assistant sales manager, Willard L. Dougherty; southern manager, Herbert M. Martin, Jr.; midwest manager, Larry G. Spangler; western manager, George G. Dietrich, Jr.; production manager, Leonice K. Merz.


Administrative: business manager, Cecil Barrie; George Becker, Michael Crocco, Geraldine Daych, Jo Ganci, Syd Gutman, Manuela Santalla, Jean Schaedle, Irene Salzback.

Sponsor • 19 FEBRUARY 1962

Reception Room of WDBJ-TV. New building is one of the largest and most modern in the South. Finest technical equipment . . . 316,000 watts e. r. p. — CBS affiliate.

WDBJ-TV Brings You the News About Pithsome Western Virginia!

The robust, fast-growing Western Virginia market keeps making news with its stepped-up industrial expansion. Blanket this market with WDBJ-TV, Roanoke, now reaching over 400,000 TV homes of Virginia, N. Carolina, W. Virginia — in counties with nearly 2,000,000 population. For thorough coverage, you're right to use Roanoke's WDBJ-TV.

2 New In-Town Motels and 3 big shopping centers are being built in Roanoke this year. Many new Industrial plants boost prosperity of WDBJ-TV coverage area. Above: New Holiday Inn.

Ask Your PGW Colonel For Current Availability
WSAV covers more homes than any other Savannah station!

COMPARATIVE ANALYSIS
Based upon Official Published Reports—Nielsen Coverage Stud. (NCS '61) for Savannah, Georgia, Radio Stations

<table>
<thead>
<tr>
<th>Savannah Station</th>
<th>Radio Homes</th>
<th>Weekly Audience</th>
<th>Number Counties</th>
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<tr>
<td>WSAV</td>
<td>113,340</td>
<td>51,480</td>
<td>23</td>
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<tr>
<td>Station &quot;A&quot;</td>
<td>48,640</td>
<td>14,320</td>
<td>3</td>
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<td>Station &quot;B&quot;</td>
<td>75,610</td>
<td>22,040</td>
<td>12</td>
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<td>Station &quot;C&quot;</td>
<td>49,570</td>
<td>22,750</td>
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<td>Station &quot;D&quot;</td>
<td>53,540</td>
<td>13,460</td>
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<tr>
<td>Station &quot;E&quot;</td>
<td>87,990</td>
<td>43,960</td>
<td>16</td>
</tr>
</tbody>
</table>

It's 630 in Savannah
WSAV Radio

ASK YOUR EAST/MAN TO SHOW YOU THE COMPLETE NCS REPORT

630 kc. 5,000 watts NBC Network

represented by eastman
For Action,

Romance,

Adventure,

Thrills,

Spectacle,

Realism,

‘Leave It To Beaver’
Going into its sixth boffo season this Fall

Whatever it is that little boys are made of, Beaver Cleaver sure has it—and in big amounts. For five straight seasons now, he’s been winning kids, charming adults, enriching sponsors.

Of course, ABC doesn’t just leave it to Beaver in the family fun department.

Other long-run, big-fun hits (likewise first in their time periods*) are Ozzie & Harriet, now going into its eleventh season, The Donna Reed Show (fourth season), The Flintstones (third season).

In other programming categories, but also top-rated in their time periods, are ABC’s Cheyenne, Rifleman, Ben Casey, Naked City, The Untouchables and Target: The Corruptors.

For success in network television, leave it to ABC-TV

Average Audience, all commercial programs, Mon. thru Sun., 7:30—11 P.M.
SPONSOR-WEEK

19 February 1962

METRO BECOMES A REP
Metro Broadcast latest of station groups to rep self; specialized sales approach could lift its list to 20

The flow of business and commissions away from conventional "reps" and toward special "house reps" was accelerated this past week by Metropolitan Broadcasting's announcement that it would create Metro Broadcast Sales to represent its own stations.

Four other groups which did the same in past months had been Westinghouse, Storer, ABC, and RKO General, costing the reps about $50 million in annual billings.

The Metro move involves around $60-$10 million annually in rep billings. The shift has less drama but more implications than some of the other changes. For one thing, WNEW Radio, New York, has been handling its own representation since last June, taking some sting out of the latest news from Metro.

But Metro Broadcast Sales makes it plain it will take on other stations and will be out to get them, stating it'll make available its "specialized services to a limited number of stations that are compatible and non-competitive" with the Metro ones.

H. D. "Bud" Neuwirth, v.p. and director of Metro Broadcast Sales, emphasized that special treatment of stations would be a unique feature of the new organization, which has been developed under the supervision of John W. Kluge, president and board chairman of Metromedia.

Neuwirth's contention is that the big list of 25 or so stations usually assigned to a rep salesman is too cumbersome to be sold effectively. Metro will have specialists handling one or two stations each. He felt that only such individual attention would make the added expense of self-representation worthwhile. Neuwirth noted that WNEW Radio, New York, billed twice in January 1962 under "house" representation what it had done in January 1961 under outside handling.

To keep the "big list" from forming at Metro no more than five additional stations will be taken on for representation on either the TV or radio side. There will be a contractual condition in representation agreements, Neuwirth stated. Metromedia at present has six TV stations and four radio stations of its own.

Chief loser among the reps in the new set-up is the Blair organization, which will relinquish WHK Radio, Cleveland; WTG (TV), Washington, D. C.; KOVR (TV), Stockton-Sacramento; WTVP (TV) Peoria; and WTVP (TV) Decatur, between 1 May and 1 July, at the expiration of respective current contracts.

WIP, Philadelphia, ends its con-

CBS outbids ABC—$8 mil. for McCos

CBS TV will take over from ABC TV The Real McCos in the fall for two more years. The series will appear on Mondays at 8:30-9 p.m.

As part of an $8 million package negotiated through the William Morris Agency, CBS TV will get five years' backlog of production for use as an afternoon strip, Mondays through Fridays, plus the two new years not yet exposed.

Informants reveal ABC TV refused to match the offer because of star Walter Brennan's option to do only 12 episodes next season and then no more afterwards. Production unit is Brennan-Westgate/Martorte.

NET TV BILLINGS

UP 9% TO $679 MIL.

Network tv gross time billings were up 9.2% in the first 11 months of 1961, reaching $679.1 million, according to LNA/BAR figures released by TbB.

The networks ranked as follows: CBS TV, $252.8; NBC TV, $252.2, and ABC TV, $174.0 (all millions). Since the year before rises for the 11-month period were ABC TV, 21.0%; NBC TV, 11.1%, and CBS TV, 0.8%.

November for November, CBS TV was up 12%, ABC TV 11.9%, and NBC TV 4.7%.

TvB reports that the 1962 figures will be revised when ready, providing for horizontal contiguity rate structures.
NL&B's HARPER URGES MEDIA SELECTIVITY

(Chicago): Paul C. Harper, president of Needham, Louis, and Brorby, urged more selective use of broadcast media in an address before the Broadcast Advertising Club of Chicago last week.

"What may be a solid market for one man's product can be a wasteland for another man's product," Harper said. "A broadcast buy that works for one product can fall on deaf ears when it tries to carry another product. I believe buckshot media buying is over and the day of the rifle is here."

Harper stated that increased broadcast advertising costs have made greater buying precision a necessity. He also pointed to other factors that are squeezing the broadcast dollar harder than ever before: lessened coverage due to inter-media competition, competition within individual media for attention, and competition by a larger number of brands than ever before.

Harper criticized the idea of one mass market and uniform mass media.

Harper said "We differ 100%" with the idea that "network television buying should be done on a completely non-selective basis with little or no reference to program content or to the probable appeal generated by such programming."

(Continued on page 62, col. 1)

CBS skyscraper '64

CBS has released the plans for its 38-story headquarters building in New York, to occupy the east side blockfront of Avenue of the Americas between 52nd and 53rd Streets.

Occupancy is for 1964. Designer was the late Eero Saarinen.

CBS steals NCAA from NBC and ABC

CBS's surprise $10.25 million offer for NCAA football TV rights for two years last week took the games away from ABC and NBC, which had them during the last four years and were thought to be the principal contenders for 1962-63.

It's estimated CBS will ask $40,000 a minute for the package, which is worth $10 million a year including time.

ABC previously paid $6 million for bi-annual rights and charged about $30,000 a minute.

CBS was the dark horse in the NCAA bidding; it wasn't openly known they were even interested.

NBC: slow motion & 'freeze' for electronic tv news

NBC has developed special slow-motion and "freeze-frame" techniques for its tv systems in news coverage of orbital shot attempts.

The technique is an adaptation of motion picture techniques to electronic tv systems.

CBS: RECORD SALES, PROFITS IN 4th QTR.

CBS reports that its sales and profits for the fourth quarter of 1961 were the highest of any quarter in its history.

Net sales were $134.8 million and consolidated net profits were 9.4 million compared to $128.0 and $7.7 in 1960.

Consolidated net sales for the year were $473.8 million, $9.2 million more than 1960 and the highest in CBS history. But net income was 5% lower than 1960. The respective income figures were $22.0 and $23.2 million.

Net earnings per share for the fourth quarter were $1.08, compared to $0.89 last year, but per share earnings for the year were $2.55, under $2.69 in 1960.

Metro becomes a rep

(Continued from page 9, col. 2)
because Atlanta is different...

WAGA-TV has "New Force" programming to fit that difference...

Now PANORAMA NEWS rates No. 1* with adults 6-6:30 pm...the EARLY SHOW is now first in total homes reached 5-6:00 pm, Mondays thru Fridays. Check closely...NOW WAGA-TV is Atlanta's efficient buy!

*Nielson, November 1961
SWEZEY OF NAB CODE ON RESPONSIBILITY

(Buffalo): Robert D. Swezey, director of the code authority of the NAB, urged advertisers to share with broadcasters the responsibility for honesty and good taste.

Swezey said that he shared author John Kouwenhoven's statement that much criticism directed at advertising should properly be levelled against society as a whole.

Swezey noted that "the percentage of commercial material in broadcasting is a great deal less than in newspapers and magazines. And yet its impact on the public is such that it is the subject of much more discussion and complaint."

Al Jaffe going to RAB as promotion director

Alfred J. Jaffe, managing editor of SPONSOR, will become director of promotion for RAB on 12 March.

Jaffe came to SPONSOR almost 10 years ago, in June 1952. He has edited Air Media Basics, Negro Radio issues, and farm tv/radio sections. He was named special projects editor in July 1958 and during the winter of 1959-60 he supervised the editing of CANADIAN SPONSOR. He became managing editor in April 1960.

Before 1952 Jaffe was a partner in Design Master Studios and from 1947-49 was a free lance writer. A member of the Brooklyn Eagle staff from 1943 to 1947, Jaffe did reporting and rewrite and was assistant night city editor.

He is a graduate of Temple University and of Columbia University's Graduate School of Journalism.

Schick marketing to add co-op ads

Schick Incorporated, which has sold directly to retailers for the past three years, is adopting the policy of appointing a limited number of distributors throughout the country.

Such a policy has been utilized by one of Schick's competitors in the electric razor field, Norelco.

William N. Brown, newly appointed v.p. of marketing for Schick, stated that much more dealer and distributor assistance would be possible under the new arrangement.

For one thing, Brown, noted, Schick would embark on an expanded national advertising program. "In addition, there will be heavy promotional support as well as an extensive cooperative advertising plan," he stated.

CFTO-TV, TORONTO, TO ABC INTERNATIONAL

ABC International has been appointed sales representative for CFTO-TV, Toronto, said to reach more Canadian tv homes than any other station in the country.

The station is the first signed by ABC International in North America. It already has five stations in Central America and five more in South America, plus two in Japan, and one each in Australia, the Philippines, and Lebanon.

New buyers in smaller cities are half of spot radio

About half the national spot radio advertisers buying in certain markets smaller than the top fifty are buying those markets for the first time, according to a study by PRO for RKO General NSD.

The study, not necessarily typical of national tendencies, is based on a study of recent orders placed through PRO ( Prestige Representation Organization).

FCC HITS BILLS ON CLEAR CHANNELS

Congressional bills which would interfere with the FCC's intention of putting new radio stations on any of the 25 clear channels have been opposed by six of seven FCC commissioners, testifying before the House Commerce Communications Subcommittee.

Chairman Newton Minow, reflecting the majority view, said such bills would put Congress "into the frequency allotment business."

Commissioner Robert E. Lee, who opposed the ruling said it would only foster "peanut whistles" that may never be constructed.

Young-Tv 'guesstimate': tv spot up 7% in '61

If a researcher were to examine the upward or downward tendencies of about 75 markets for the past three years he might be able to estimate in advance of the official figures just what 1961 gross national spot tv billings would come to.

That's exactly what Young-Tv's director of research, Marvin Roslin, has done. He predicts a 7% rise in 1961 to $491 million over the final FCC figure of $459 million for 1960.

Large gains in some Western and Southern cities were anticipated. Ranging from 23% to 10%, Roslin's estimate is that these will be up, in percentage order: Spokane, Decatur, Kansas City, Hartford, Greeneville, Norfolk, South Bend, Chattanooga, Richmond, Roanoke, Buffalo, Dallas, Los Angeles, Oklahoma City, Atlanta, Chicago, Cleveland, Seattle, Salt Lake City, Pittsburgh, San Francisco, Houston, Memphis, and Miami.

Losses were anticipated by only five of 76 markets covered. These ranked up to 25% for Las Vegas, 5% for El Paso, and 2% or less for Youngstown, Amarillo, and Wichita.

The Young-Tv figure projects $32 million more in national tv spot in 1961 than 1960.
VOL. 3—"FILMS OF THE 50's"—NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

VINCENT PRICE • FRANK LOVEJOY • PHYLLIS KIRK • CAROLYN JONES

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

HOUSE OF WAX!
A GIRL NAMED DINAH/A MAN NAMED JACK/THE FUN OF SINGING ALONG AND SATURDAY NIGHT

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.
HES/A CIRCUS IN DENMARK AND KHRUSHCHEV AND BERLIN

LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD
Once upon a time.....

there was a little mouse who had no home. One cold winter night, he found his way into a church. And he liked it there very much, because it was nice and warm and safe. So he decided to stay. When the children came to Sunday School, they were delighted to see him. And he soon became their pet. They even gave him a name — “Timothy Churchmouse”!

Before very long he grew to be so popular, that his fame spread and spread... until one day he became the star of a Sunday School program on WLW-I. And there he lived happily ever after!

“Timothy Churchmouse” is just one of the many WLW-I public service programs. WLW-I devotes over 25% of its air time to more than 150 public service accounts, for which it has received 70 awards and citations in only 4 years on the air. This is a public service broadcasting record and another example of the Crosley Stations' fine tradition of service... of their warm and friendly spirit that has made them good neighbors in their communities.

Our pride and our privilege.

WLW-I Indianapolis

TELEVISION

reaches over 3 million people in 63 Indiana and 13 Illinois counties

The other dynamic WLW Stations

WLW-T WLW-C WLW-D WLW-A

Television Television Television Television
Cincinnati Columbus Radio Dayton Atlanta

Crosley Broadcasting Corporation

Paulucci and Freberg: tv's unique combo

If everybody in America is not eating chow mein or egg foo yong at least once a day, it certainly will not be the fault of Jeno Paulucci and Stan Freberg. Jeno is the president of the Chun King Corp., and Freberg hardly needs to be identified, except for the benefit of the stray reader who may have just returned from 10 years in the interior of Tibet. Freberg is one of our sharpest satirists and humorists—both as writer and performer—and as the creator of some of the most chucklesome and effective commercials ever done in radio and television.

Paulucci and Freberg will have to rank as the most potent sponsor-talent combination of the decade, at least until such time as evidence indicating any other pair rates the title.

Stan told me the date that he first started to create commercials for Jeno and his Chinese food line, but I don't recall exactly when it was. I do recall that Stan told me that he promised Jeno a substantial increase in sales of the Chun King products and Jeno told him that if he achieved the promised increase he (Jeno) would personally harness himself to a rickshaw and ride down Sunset Boulevard.

Stan delivered the promised increase and one evening was called to his door to find Jeno and rickshaw at the curb ready to take him for the ride.

Freberg and Paulucci have been riding together for several years since.

Paulucci and Chun King, substantially due to the effectiveness of the zany Freberg commercials, have climbed from a $700,000 television spot user in 1961 to a television budget of over $3 million this year.

A sponsor's wire to Minow

Just last week the Italian Chinese-food king cooked up an exciting little newspaper-trade paper dish when on 31 January he sent FCC chairman Newton Minow a lengthy wire protesting what he considered to be network practices which discriminated against smaller television advertisers and favored the companies Paulucci referred to as giants.

He claimed that a small advertiser like himself has to pay almost twice as much for network television time as the big corporation because the big fellow got discounts up to 60%.

He also claimed that the only half-hour shows an advertiser like himself is ever offered by the networks are shows which the big advertisers have rejected.

(Please turn to page 50)
IN THE RICH ROCHESTER N. Y. MARKET
THERE ARE ONLY 2 TELEVISION STATIONS...

WROC-TV is No. 1
CLEARLY THE DOMINANT STATION

Here's why!

WROC-TV DELIVERS...

- THE MOST HOMES
- AVERAGE ¼-HOUR
- 9 A.M. TO MIDNIGHT
- 7 DAYS A WEEK

WROC-TV.. AVERAGES 53.3% OF TV HOMES
STATION B.. AVERAGES 46.7% OF TV HOMES

Plus WROC-TV carries the FIRST 9 Top Shows:

<table>
<thead>
<tr>
<th>SHOW</th>
<th>RATING</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1 Sing Along with Mitch</td>
<td>45.25</td>
<td>5</td>
</tr>
<tr>
<td>No. 2 The Price Is Right</td>
<td>43.0</td>
<td>5</td>
</tr>
<tr>
<td>No. 3 Dr. Kildare</td>
<td>40.5</td>
<td>5</td>
</tr>
<tr>
<td>No. 4 Walt Disney's World</td>
<td>40.25</td>
<td>5</td>
</tr>
<tr>
<td>No. 5 Perry Como</td>
<td>39.75</td>
<td>5</td>
</tr>
<tr>
<td>No. 6 Dick Powell</td>
<td>38.25</td>
<td>5</td>
</tr>
<tr>
<td>No. 7 Bonanza</td>
<td>36.75</td>
<td>5</td>
</tr>
<tr>
<td>No. 8 Saturday Night at the Movies</td>
<td>36.0</td>
<td>5</td>
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<tr>
<td>No. 9 Hazel</td>
<td>35.0</td>
<td>5</td>
</tr>
<tr>
<td>No. 10 Checkmate</td>
<td>34.0</td>
<td>5</td>
</tr>
</tbody>
</table>

November, 1961 ARB

FLASH! NEW STUDIOS...
NEW FACILITIES
TV-RADIO-FM
OPENS MARCH, 1962

WROC / TV CHANNEL 5
Formerly WVET-Rochester, N. Y.
Basic NBC
ABC Affiliate

Represented by EDWARD PETRY & CO., Inc.

SPONSOR • 19 FEBRUARY 1962
In meaning and significance the coveted Seal of Good Practice is an unexcelled honor in broadcasting. WPIX-11 is singularly proud in being the only independent TV station in New York whose high commercial standards and practices has merited this emblem of the conscientious broadcaster. It is also your guarantee that this television station measures up.

*where are your 60-second commercials tonight?*
What may turn out to be the No. One problem for agencies highly active in
spot tv when the fall rolls around is the mounting resistance of stations in key
markets to acceptance of piggyback commercials.

From the way agencies have been cottoning to these piggybacks (two products in the
same clip), this type of commercial could by the end of the year equal in number the
minute commercials with a single product.

Particularly strong in opposition to the piggyback are some of the station groups.
The realization that the proliferation of the piggyback stems from the advertiser's urge to squeeze
in two brands for the price of one but the group's basic objection is of another stripe: a surfeit
of piggybacks can easily lead to overcommercialization.

Cited among the accounts that have of late made quite a thing of piggybacks are Alberto-
Culver, International Latex, Scott Paper, and Lestoil. In fact, Alberto-Culver is basing
its tv drive for the coming year on the wide use of piggybacks.

Where the spot objection is not especially acute: two products of the same family that
are integrated without a curtain, like Chase & Sanborn's regular and instant coffees, or,
when a single voice-over speaks for two products, also without blackout.

Historical note: credit Bates with the origin of the piggyback. It did it with M&M candy
and Uncle Ben's rice about five years ago.

(For background see, "Piggyback: is it legitimate or chiseling?" 12 June 1961 SPONSOR.)

ABC TV has introduced a nighttime participation sales wrinkle for the 1962-63
season that seems to have disturbed the national sales managers (who have to sell
spot) of some of the network's affiliates.

The cause of the frowns on these sales executives' brows: the sale of a 30-second spot
to Lestoil in the Sunday Night Movies.

The national sales managers are nurturing this hope: that the 30-second sale was just
an isolated case and that it was made to round out into an even segment a 90-second par-
ticipation sale in the Movies to Brown & Williamson (Bates).

For nighttime network tv it's a novelty all the way around. Price for the 90 seconds was
150% of the minute and, for the 30-second spot, 50% of the minute rate.

The Lestoil sale has evoked this bit of soliloquizing among reps: if it's got down to 30's,
can 20's, or even 10's, be far behind?

The independent rep field has had another substantial nick taken out of its
billings domain by Metropolitan Broadcasting's establishment of its own rep organ-
ization a la Westinghouse, Storer, RKO General, and ABC.

Trade estimates of the over-all billings loss to the independents from these five groups:
$70-75 million a year.

Metropolitan's national time sales setup will be known as Metro Broadcast Sales, with
H. D. "Bud" Neuwirth as v.p. and sales director.

(For details on this development see SPONSOR-WEEK, page 9.)

Berkshire Mills (OBM), a steady user of tv since 1959, is depending largely on
the medium to tell about its new stocking weave called Ultrason that's treated with
ultrasonic sound waves.

It's using fringe minutes and prime 20's.

(For other spot buys see page 48.)
Madison Avenue media people have been on the receiving end in mounting measure of a type of interrogation that should be of interest to sellers of spot radio.

Seller organizations have taken the initiative by having expert interviewers ask key mediamen about their thinking and attitude toward radio—or, what they’re doing about radio.

The apparent objective is not to treat such inquiry as a research project but rather as an effort to obtain material for a reevaluation of sales approaches and the gathering of facts as the buyer would want them.

There may be food for meditation for sellers in what the chief media analyst in a top-rung agency told one of these interviewers.

Among other things, the analyst observed that one of the basic problems that the national user of the medium has to contend with is a lack of worthwhile and up-to-the-minute data processed through a central source in the TvB. He added that most agencies care about radio and some agencies carry on their own studies of the medium at intervals but they’re most loath to pass on this material to the competition.

His inference: spot radio can best pursue its battle for the national advertising dollar by finding out what the buyer needs in information nowadays and setting up a modernized facility for collecting and dispersing this information.

Two accounts—R. J. Reynolds (Esty) and du Pont (BBDO)—provided national spot radio with somewhat of a hypo last week.

The more significant of the two was Reynolds, and that because of the added millions it will eventually mean to the industry. The Reynolds buy was for the introduction of its new king-size nonfilter—Brandon—in New England. It involves sturdy schedules and multi-stations, starting this month. (Spot tv’s also in the picture.)

Du Pont’s plunge in behalf of Dacron men’s wear affects 60 markets. It will run for four weeks, with a March start.

(For details on both campaigns see SPOT RADIO BUYS, page 48.)

Chicago ad-dom has become the battleground of the new shampoos.

It will be an interesting bit of competition to watch, not so much because of the similarity of products but the introduction timing. The contestants:

Helene Curtis’ Suave shampoo (Campbell-Mithun). Capitalizes on Curtis’ oldest retail brand name. Launching will be accompanied by what Curtis terms a “tv avalanche,” which includes all its commercials on three NBC TV nighttime shows and sizeable spot schedules in 50 markets.

Alberto Culver’s VO-5 shampoo (BBDO). In addition to its network tv participations, there’ll be spot schedules in 30 markets.

According to Curtis estimates, the retail sale of shampoos comes to about $175 million annually.

It’s General Mills’ (D-F-S) plan to continue the Rocky & His Friends spot strip for next season in 50-odd markets.

The deal in reprise: the station buys the cartoon from the producer on the basis of five a week and General Mills contracts for 10 of the 15 weekly commercial minutes.

Considering the impact of the compact on their over-all sales, the tire and auto accessories people did fairly well by tv in 1961.

According to the TvB, the 1961 billings figure for the category (when they become available next month) should show a 10% increase over 1960. TvB estimate for that year for the groups was $15.4 million, which covered both network and spot.

The intense competition among the anti-freezes had much to do with the hike.
Dancer-Fitzgerald-Sample still has hopes of inducing one of the tv networks to plot out three mid-evening five-minute news strips a week for General Mills.

The sequestering of the five-minutes, obviously, would have to be done at the tail end of 60-minute shows.

A possible stumbling block: To make the show pay for itself the network would have to continue the pattern of six commercial minutes on the long show. With a minute of commercial added for the news program, commercial content for the hour will be upped to seven minutes.

Comedy seems to have taken the stiffest rejection from network tv during this season: of the 16 newcomer situation comedies only three are being held over for next season. Other comedy casualties: Steve Allen and Bob Newhart.

The breakdown of survivors vs. casualties for the 1961-62 season by type:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>CONTINUING IN THE FALL</th>
<th>CASUALTIES</th>
<th>% CASUALTIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation comedy</td>
<td>3</td>
<td>13</td>
<td>81%</td>
</tr>
<tr>
<td>Adventure</td>
<td>0</td>
<td>5</td>
<td>100%</td>
</tr>
<tr>
<td>Suspense-crime</td>
<td>3</td>
<td>3</td>
<td>50%</td>
</tr>
<tr>
<td>Western</td>
<td>0</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>Anthology drama</td>
<td>3</td>
<td>3</td>
<td>50%</td>
</tr>
<tr>
<td>Audience participation</td>
<td>0</td>
<td>2</td>
<td>100%</td>
</tr>
<tr>
<td>Others (includes news)</td>
<td>4</td>
<td>3</td>
<td>43%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>13</td>
<td>30</td>
<td>70%</td>
</tr>
</tbody>
</table>

That buy of CBS Radio-Arthur Godfrey by Standard Knitting Mills (E. H. Weiss) is strictly predicated on the belief that Godfrey can sell men’s and boys’ knit underwear with a facility akin to his selling fruit juice, magazines, ukuleles, etc.

The schedule’s for 26 weeks. Standard’s going all out to merchandise the campaign, using the personality, in-store merchandising, and newspaper ads.

Marketing sidelight that dictated daytime and Godfrey: most underwear for men as well as the boys are bought by women.

There’ll be quite a score for ABC TV out of American Tobacco come the new season.

American will be on that network four nights a week via Our Man Higgins, Cheyenne, Going My Way and a show yet to be scheduled for 9:30 Thursday nights.

BBDO is credited with spearheading the buy.

The tobacco company has yet to act on its two NBC TV options.

Even though the tv networks have found the introduction of new daytime serials quite risky, there’s no getting away from the fact that the soap opera is by far still the best daytime staple.

Here’s a breakdown of performance of daytime tv by program type based on the NTI for the four weeks ending 3 December:

<table>
<thead>
<tr>
<th>TYPE</th>
<th>NUMBER</th>
<th>AVERAGE %</th>
<th>AVERAGE AUDIENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soap opera</td>
<td>9</td>
<td>8.6</td>
<td>4,033,000</td>
</tr>
<tr>
<td>Audience participation</td>
<td>16</td>
<td>5.4</td>
<td>2,533,000</td>
</tr>
<tr>
<td>Tv film reruns</td>
<td>6</td>
<td>5.3</td>
<td>2,486,000</td>
</tr>
</tbody>
</table>

ABC TV’s Ollie Treyz is telling Wagon Train prospects that the network has been assured all the clearance it wants for the show this fall.

Facing NBC TV is the task of clearing 90 minutes for the Virginian, which plays opposite Wagon Train.
Tv rep salesmen with medium-sized markets are citing this more and more as a reason for reduced billings: the stiff residuals that the advertiser has to pay under the new SAG code.

Buyers, they say, are telling them that the client would like to use more markets but his bills for commercial residuals keep eating more deeply into his spot budget.

Aside from the designation of the new Lucille Ball show for 9 o'clock Sunday, Lever doesn't appear to be in any hurry to lock up its nighttime needs for next fall. It doesn't have to pick its Saturday show until some time in March. One show it'll definitely renew is Candid Camera.

ABC TV is still trying to get into the Lever picture, but there still exists that feeling of slight against the network over limiting the bowout from the Calvin and the Colonel contract to Whitehall.

Bates has to come up with another nighttime network tv proposal covering the 1962-63 cycle for Colgate. The one it originally pitched wasn't acceptable.

Incidentally, under the new allocation NBC TV will have to share Colgate's daytime billings with CBS TV. It had been all NBC's.

Looks like the cleaning wax business spent last year for tv about twice what it poured into the medium for 1959.

The TvB's total figure from the category is expected to be in the neighborhood of $21 million. In 1960 the estimate was $16.9 million and for 1959, $10.8 million.

All the important wax brands are in tv, except one, Beacon, whose strategy continues to be two-to-three-inch newspaper ads scattered around food sections.

Stereo sales have been really hopping so far this year around Chicago.

A check by SPONSOR-SCOPE's bushbeater in that market showed that stereo sales in January alone exceeded those of October, November, and December combined.

Evidently they'll buy the equipment if they're fed enough stereo fare.

NBC TV's making promotional hay over the circumstance that its daytime schedule delivers over 4 million homes per average commercial minute.

The source it cites is the I and II January NTI. Also claimed is this: the average is the highest in network history and is 10% higher than a year ago.

Network's top daytime average is Concentration, with 5,586,000 homes.

According to reports out of the West Virginia Broadcasters Assn., radio has a new source of competition to worry about.

It's something that's called Turnpike Radio, operated through an electronic device that makes it possible for motorists to tune in a Muzak-type service as they travel along future "wired" thruways and interstate highways.

The WVBA has asked the NAB to find out whether this poses a threat to radio stations a la tv cable systems.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; sponsor Hears, page 58; Tv and Radio Newsmakers, page 68, and Film-Scope, page 56.
CORNERS THE BIG MARKET

WINSTON-SALEM
GREENSBORO
HIGH POINT

exclusively providing City Grade coverage strength to the state's top metropolitan area, heart of WSJS' rich 33-county Piedmont market.

Call Peters, Griffin, Woodward, Reps.
NL&B media story

In the 8 January issue of SPONSOR you carried a very complete story on Blair Vedder and our media department titled, "NL&B's illustrious trainee." We would like to have your permission to reprint it for distribution among our employees, clients, etc. Of course, full credit will be given to your good publication...

I have always been somewhat bothered by publications that devote much time to thorough research for a feature story, followed by fine writing and then come out with a substantial spread without a by-line.

The addition of a name, even though it may be an alias, at the top or the bottom of a story adds so much to it, at least in my opinion. However, I presume you must have good reason for treating these SPONSOR stories in-depth otherwise.

Harold A. Smith
vice president
Needham, Louis and Brorby, Inc.
Chicago

No tv wasteland in Australia

I read Richard P. Doherty's article in the SPONSOR issue of 5 February with considerable interest ["By what standard should U. S. tv be judged? —Doherty"].

Unfortunately, it is obvious that Mr. Doherty has never been to "Down Under Land," Australia where there is no tv wasteland!

The most highly developed public use of tv outside of the U. S. A. certainly doesn't exist in England nor does it exist in Japan.

I would only have wished that Mr. Doherty had visited Australia and viewed Australian television before writing his article. In fact, acting on behalf of Television Corporation Limited, Network in Sydney for whom we are the U. S. representatives we sent a cordial invitation to Mr. Doherty as well as any other American executive to visit our facilities.

Just write, phone or cable our station, TCN Channel 9 in Sydney, that you are coming and they will have a welcoming committee to greet you at the airport!

Charles Michelson
president
Charles Michelson, Inc.
New York

Advertising and computers

"Advertising enters the age of computers" in the 29 January issue is the most outstanding exposition I have seen of the complex art of using computers for media selection. It is so good in fact that I would like all of our communications sales representatives to have a copy of it.

Thomas D. Robertson
communication coordinator
IBM
Chicago

Madison Ave. navigation

In reading my copy of your 5 February issue, I am in accord with the radio commercial manager from a midwestern radio station on his article, "The art of station navigation on Madison Avenue." His problems must be multiplied every time he makes a call, because I noticed from the picture on page 40, his presentation is on North and South Carolina.

Bernie Whitaker
national sales manager
WRAL-TV
Raleigh, N. C.

SPONSOR • 19 FEBRUARY 1962
Boredom is the costliest sin in advertising. Only advertising in the consumer’s interest... delivered in an interesting way...can change a yawn to a yen for the product you sell.
ANIMATED 5-MINUTE CARTOONS IN FULL COLOR AND BLACK AND WHITE, CREATED BY MAX FLEISCHER, PRODUCED BY HAL SEEGER AND DIRECTED BY MYRON WALDMAN, WITH THE VOICES OF LARRY STORCH

and featuring some of the most refreshingly new and highly entertaining characters...

KOKO KOKETTE KOKONUT and MEAN MOE

...all delightful creations, animated in real photographic backgrounds to the fantastic delight of every kind of audience. That's why we honestly believe that "Out of the Inkwell" is definitely out of the ordinary.

MEET MAX FLEISCHER, a pioneer of the cartoon industry. Creator of Betty Boop and Bouncing Ball, and producer of Popeye. His inventions, mechanical improvements and production refinements have made animation history.

MEET HAL SEEGER, who started with Max Fleischer 25 years ago and has a long and successful career in cartoon animation, eventually founding his own studios which turn out the commercials for the Campbell Kids, Lucky Strikes' "Remember How Great" and many others. In addition, he was the technical animator and consultant for RCA, G.E. and the U.S. Army.

MEET MYRON WALDMAN, 20 years head animator at Paramount. Myron assisted Max Fleischer with Popeye and Betty Boop. He includes among his credits Casper the Ghost, comic strip "Happy the Humbug" and over 200 other animation credits.

MEET LARRY STORCH, popular personality of television, motion pictures and nightclubs, who lends his great talent for mimicry and voice creation to the "Out of the Inkwell" characters.

MEET WILLIAM ANDREWS, PRESIDENT OF VIDEO HOUSE, INC., formerly Vice President of Syndication, ITC, and Sales Executive with ZIV Television Programs, who now brings you his wide experience in syndication with this quality product.

VIDEO HOUSE, INC. PRESENTS

OUT OF THE INKWELL

VIDEO HOUSE, INC.
48 W. 48 ST., NEW YORK 36, N. Y. CI 6-2425

SPONSOR • 19 FEBRUARY 1962
Fall tv: wheels begin to turn

Early-bird view of network schedules—look for war epics, nurses, houseboats, more comedy, experimental variety, a 90-minute western

Who said westerns were on their way out? There'll be a weekly 90-minute one this fall.

Who thought situation comedy had been stretched the limit? The red carpet is elastic this fall.

Who contended doctors were a single season's fancy? They're not only back, they've got competition from nurses this fall.

And just who predicted that the relative demise of the private eye would diminish the glow of prime time crime? Richard Diamond & Co. may be less in evidence than in any recent season, but there are more lawyers, more criminal psychologists, and more red-blooded American youths on the make for adventure this fall.

As the networks came up for air from the FCC hearings last week, the seasonal scramble for agency/advertiser interest in pilots was on in earnest. And although February fog still obscured the total picture, sponson uncovered some vital keys to the 1962-63 schedules:

- Block programing will be stronger than ever. With 7:30 programs setting the pace, most evening schedules are developing along lines of sustained-mood philosophy, or, as one observer puts it, "Once you have found 'em, never let 'em go."

Sunday, Monday, Tuesday and

Some faces nets are pinning 1962-63 hopes on

FAMILIAR, BUT playing new roles in competitive network picture this fall: Red Skelton, in expanded CBS show; Gene Kelly, star of ABC's 'Going My Way'; Jack Webb, producing 'True' for CBS; Dennis Weaver, hosting CBS's 'Tv Tonight'; Lucille Ball, with new CBS comedy series; Jack Paar, in hour NBC show
Wednesday on CBS TV, for example, should, for the most part, be relatively “happy nights,” with variety and comedy shows occupying some 90% of available time periods, Friday night, too, is a case in point.

Although the Friday ABC TV lineup is still far from final, CBS and NBC TV are pretty well set. And CBS’s Rawhide triggers an evening of action (Route 66 and a new hour-long Alfred Hitchcock Presents follow), while NBC’s International Showtime reflects that network’s evening-long mood, with Sing Along With Mitch, a new situation comedy called Viva Judson McKay, and the new hour-long Jack Paar Show, direct opposites to the CBS fare.

- Hour-long shows, rather than waning as was often predicted this season, will increase both in number and type. Two video perennials—the above-mentioned Alfred Hitchcock

### Here's the tentative television network schedule for 1962-63,

<table>
<thead>
<tr>
<th></th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30</td>
<td>COMBAT</td>
<td>TO TELL THE TRUTH</td>
<td>RODEO, U.S.A.</td>
</tr>
<tr>
<td></td>
<td>(Adventure)</td>
<td>(Quiz-panel)</td>
<td>No network service</td>
</tr>
<tr>
<td>8:00</td>
<td>EO SULLIVAN SHOW</td>
<td>I’VE GOT A SECRET</td>
<td>LARAMIE</td>
</tr>
<tr>
<td></td>
<td>(Variety)</td>
<td>(Quiz-panel)</td>
<td>(Western)</td>
</tr>
<tr>
<td>8:30</td>
<td>CAR 54 WHERE ARE YOU?</td>
<td>THE RIFLEMAN</td>
<td>THE WORKERS</td>
</tr>
<tr>
<td></td>
<td>(Situation comedy)</td>
<td>(Western)</td>
<td>(Comedy)</td>
</tr>
<tr>
<td>9:00</td>
<td>LUCILLE BALL SHOW</td>
<td>FATHER KNOWS BEST</td>
<td>REO SKELTON SHOW</td>
</tr>
<tr>
<td></td>
<td>(Situation comedy)</td>
<td>(Situation comedy)</td>
<td>(Comedy)</td>
</tr>
<tr>
<td>9:30</td>
<td>BONANZA</td>
<td>THE PRICE IS RIGHT</td>
<td>JACK BENNY</td>
</tr>
<tr>
<td></td>
<td>(Western)</td>
<td>(Audience participation)</td>
<td>(Comedy)</td>
</tr>
<tr>
<td>10:00</td>
<td>ROOSEVELT</td>
<td>ALCOA PRESENTS</td>
<td>BATTLE ZONE</td>
</tr>
<tr>
<td></td>
<td>(Documentary)</td>
<td>(Anthology alternates with</td>
<td>(Adventure)</td>
</tr>
<tr>
<td>10:30</td>
<td>WHAT’S MY LINE?</td>
<td>TV TONIGHT</td>
<td>GARRY MOORE SHOW</td>
</tr>
<tr>
<td></td>
<td>(Quiz-panel)</td>
<td>(Variety)</td>
<td>(Variety)</td>
</tr>
</tbody>
</table>

**THOUGH PROGRAM** selection and slotting are far from complete, this SPONSOR Comparagraph is based on discussions with network programers.
and the long-running Red Skelton—are being given expanded formats, while all three networks have either scheduled, or are in the process of scheduling, both established and new hour-length westerns, mysteries, adventures, anthologies, comedies and variety shows.

- The trend away from primitive violence (i.e., series in the vein of ABC's 'Untouchables') is more than compensated for by the trend toward psychological violence, with much more action being centered in court-rooms and hospitals, less in tommy-gun duels with Elliot Ness.

- While the present season's casualties aren't fully determined, most estimates indicate they'll be higher than in '60-'61. ABC, in particular, will be wearing a newer face. That network started the 1961 fall schedule with 11 new programs against CBS's 10, NBC's 13. Announcement statements are being given expanded formats, while all three networks have either scheduled, or are in the process of scheduling, both established and new hour-length westerns, mysteries, adventures, anthologies, comedies and variety shows.

and industry observers. Trend addicts take note: CBS is emerging with a "happy" image, NBC with a "dramatic" image, ABC with a measure of each.
recently of an intended cancellation of both Bus Stop and Adventures in Paradise has prompted industry observers to estimate a more wholesale slaughter than ABC officials are letting on.

- There is every prospect for a wider variety in entertainment. Although no revolutionary program concepts dot the horizon, several chancy innovations are in store. In the area of live drama, no appreciable change is seen, with random specials more or less its channel. The informational programs, on the other hand, should not only equal this season's giant stride, but in both number and frequency pass it.

- Program costs will be 3 to 5% higher, but none of the networks anticipate client problems. The 1961-62 bonanza of minute participations in prime time, with full-time sponsorship in sharp decline, is expected to grease the new season's wheels.

As of this writing, the most settled schedule belongs to CBS, the most problematic to ABC. Perhaps the best way to apportion each of the webs' potential is to take an overall look at what they're currently showing, or about to show agencies, with pilots in various stages of progression.

ABC TV. Thus far, ABC's biggest gun of the new season is the hour-long Going My Way starring Gene Kelly, and slated for 8:30-9:30 Wednesday following Wagon Train which moves from NBC. A comedy-drama, Going My Way takes both its name and mood from the successful Paramount film of some years back.

Particularly interesting in ABC's projected lineup is the tentative scheduling of two World War II dramas, with none (thus far) scheduled on either of the competing networks. The two, both hour in length, are Combat and Battle Zone. ABC programmers see a definite revitalization of public interest in war drama, as demonstrated by the success of books such as Cornelius Ryan's The Longest Day. Some feel they're on the ground floor of a new direction in tv programming.

Another hour-long ABC entry is Rodeo, U.S.A., a contemporary adventure series starring Jack Lord. Apparently the "contemporary western" motif will be under close scrutiny for trend possibilities, too, with NBC also scheduling one, Empire, in its Tuesday night lineup.

In the half-hour area, ABC currently is pushing five: The Workers, a situation comedy (film) starring John Astor; The Human Thing to Do, a live comedy show starring Woody Woodbury and produced by Ralph Edwards; Hooray for Love, a comedy-drama series portraying the married life of a college group in a houseboat colony, with Daryl Hickman; Our Man Higgins, a situation comedy in which Stanley Holloway is cast as an English butler to an American suburban family; and a combination live action/animation series called Philbert, which Warner Brothers is readying.

Also on tap: the half-hour Roosevelt documentary, announced late last year, with Charlton Heston providing the voice of F.D.R.

Please turn to page 49
Inside the top 10 spot agencies: 3. McCANN-ERICKSON

**WHAT Mc-E SAYS ABOUT SPOT**

- McCann-Erickson's media department hails broadcast spot for its flexibility and other prime advantages
- More new products, greater competition, less shelf space, among marketing problems affecting media plans

McCann-Erickson, which is far from a formula house, stood in fifth position in broadcast media expenditures last year. It spent approximately $39.2 million in spot in 1961. It allocated $26 million to spot tv, $13.2 million to spot radio.

McCann-Erickson is an operating company in the vast and resplendent complex that is Interpublic, Inc. Marion Harper, Jr., who is at the helm of Interpublic, describes McCann-Erickson as a "pure" advertising agency—a formidable institution dedicated to the creation of advertising matter. Total agency billings last year came to about $205 million of which $83 million went into radio/tv.

"In the next 10 years ad volume will increase two-and-a-half times," Harper recently declared. "We'll be billing more than $1 billion if we just go along with the increase. But that would mean we'd be standing still. The management of larger agencies can't afford to stand still. Growth is their commitment."

H. Nevin Gehman, vice president of the media services division of McE, told SPONSOR that the agency's spot buying philosophy is to buy at the best cost-per-1,000 possible within the marketing conditions that are pre-established—type of audience, time, environment, reach, and other factors.

Robert Coen, manager of media research at McCann-Erickson, agrees with Gehman, and adds: "Broadcast spot, in particular, is one of the facilities or forces that we have at our disposal for deploying and planning of media strategy."

Speaking in measured tones during the preparation for the third in a series of articles on the top 10 spot buying agencies in America, Coen told SPONSOR: "It is probably difficult or possibly even incorrect to have a single all-encompassing philosophy about the methods by which it [broadcast spot] should always be employed. For example, in certain circumstances, it may be the primary or even exclusive force to use under the circumstances that then prevail. In other situations, it may fulfill an entirely different function. Flexibility is its greatest characteristic."

The selection of media to use is the responsibility of media planners.
Mc-E’s Gehman expresses himself on—

RADIO STATIONS: ‘There are too few that are making any real contribution as communications forces in the communities and areas they serve in terms of offering the type and variety of programing that can be classed as stimulating or challenging to a listener.

SUMMER RATES FOR SPOT TV: ‘The rates should be approximately reduced by the reduction in sets-in-use as compared by Nielsen for each summer period. Tv could attract more short-term summer users.

CRITERIA FOR REPS: ‘A station rep should provide service and possess integrity. He should understand the situation and furnish data in keeping with the objectives of the campaign.’

at McCann-Erickson. Gehman explained that supervisors advise and coordinate analytical work in developing recommendations with the aid of buyers. In planning spot campaigns, buyers work on individual budget allocations for markets to reach desired rating point pressure levels. The timebuyer is responsible for execution of the approved spot broadcast media plan which involves rep contact and station selection, Gehman said.

Computers have no place in buying today, the media experts said. In radio the agency buys packages rather than fixed position. In television, the decision on availabilities frequently has to be made on the phone with no time to make a run and compare a series of alternatives. Use at the moment for machines is to evaluate a schedule after the fact, to analyze weight delivered in different markets, to allocate costs and to prepare estimates, the agency said.

Asked how the agency apportioned a budget in various media, the reply was: “The effort is to do a balanced and effective job in one medium, before adding another.”

Mc-E buyers are specialized—buying either broadcast or print, Gehman said. He revealed that the organization has been changed recently from a group system to a functional organization which makes for greater depth of expertness in each medium, greater uniformity in operational procedure, greater control over manpower, less duplication of work and better training and evaluation of personnel.

Does Mc-E’s media department coordinate with the marketing department? The media head said, “we have no marketing department as such.” He said the agency’s media planners were responsible for collecting and evaluating all marketing information that has media implications.

“Review by the media planning unit of each account’s plan insures that this is done,” Gehman said. “The media planner is a member of the product group on his account. Media is represented on the marketing plans board.”

Since television is purchased primarily for its reach characteristics, radio is not considered for the additional reach offered, but for the added and better distribution of frequency of commercial impressions against the market segments already reached by television, Gehman declared.

Nor is fm being overlooked at Mc-E, “especially in regard to those products that can take advantage of the higher income households reached by fm stations.” Among Mc-E clients who have used fm are Buick and Magnavox. Mc-E researchers are now pulling together a great deal of information about the commercial possibilities of fm.

There are mixed feelings among Mc-E media staffers as to which media is “easiest to buy.” Prevailing opinion is that broadcast is “easiest.” Since so much money is going into tv spot carriers, sponsor identification—as traditionally measured—has dropped, according to Gehman.

Gehman was asked his thinking about going “beyond the numbers in buying.” His ready reply was that in radio he attempted to relate the program format of a station to the commercial environment and audience characteristics it offered for a particular product. “The same holds true of spot tv, in this case in terms of selecting the most appropriate program adjacencies,” Gehman said.

Asked what was the agency’s basis for discriminating in choice of rating services, media staffers put it thusly: “1) Reliability, 2) usefulness; speed of reporting, completeness of data, number of markets, ease of format, etc.”

In the media department’s opinion some of the big marketing changes of recent times which have increased media plans problems were: more and more new products; greater competition; less shelf space; steady decrease in personal selling, and fewer real points of difference between brands in a product class.

“All this adds up to greater need for pre-selling the consumer and jumping over distribution,” Gehman
explained. “Also, there are the suburbs and the sharp increase in teenage and older age population. And the increase in discretionary income.”

Replying to the question as to why the agency buys so many spot carriers on network when spot tv is so much more flexible, the Mc-E media chiefeltain said: “A program still provides an environment for an advertiser; then there’s the need for minute commercial length; there’s the merchandising prestige of the show, and a broad national base at economical cost. We will sometimes use a combination of several network shows and beef up reach and frequency in key markets with spot.”

What influence do clients and their local sales reps have in selecting media or local stations? Occasionally they give opinions and specific considerations the agency should explore, the agency indicated. “Our job is to recommend according to facts and situations as we know them in relation to objectives. Also, it depends on distribution setups, etc.,” Gehman said.

What criteria does Mc-E use in judging a station representative? Service and integrity, Gehman insisted. There’s also the ability for the station rep to understand the situation and furnish data in keeping with the objectives of the campaign, according to Gehman. But, above all, integrity is the most important factor, he reiterated.

Mc-E media staffers said they know the four-week cumes for spot tv for average market situations in terms of different rating point levels. They also know the four-week cumes for network tv, but not market by market.

Is sponsor identification measurable and worth measuring? The agency indicated it has never been really able to evaluate the true meaning and thus the value of a Trendex sponsor identification figure.

Asked to comment on the fact that network places as many commercial impressions in smaller markets as larger markets and that network ratings are inverse to the size of the market potential, Gehman responded:

“The nature of the beast makes it almost always true that you’ll get a

How the McCann-Erickson media services division operates

BASIC STRUCTURE: McCann-Erickson formerly used the group system. It now uses a functional structure.

TOP ECHELON: At the top of the media services division is H. Neviv Gehman, vice president. Under him is Kelso Taeger, vice president and manager, media departments. Robert Coen is manager of media research.

PLANNING SECTION: One of the two basic groups is the planning section with four media planning directors: Al Sanno, Bill Fricke, Thaddens Kelly and John Crandall. Reporting to them are four media planners: John Morena, John Horvath, Bill Frame and Bill Pellenz. Responsibility for media plans and account service rests with them.

SERVICES SECTION: Other basic group is the services section which takes in broadcast, consumer print, business publications, outdoor and international media. Morena is also manager of broadcast services. Reporting to him are three broadcast supervisors: John Curran, Jay Schoenfeld and Larry Bershon. Sy Goldis alternates from broadcast to print. There are also eight broadcast buyers: Mike Shor, Judy Bender, Virginia Conway, Helen Burgert, Joe Granda, Joe Kilian, Phil Stumbo and Ethel Melcher. Supervisors and buyers continue their responsibility to planners on their account assignments.

PLANNING UNIT: The media planning unit within the Media Services Division works two ways, (1) as a review board and (2) as a strategy board. Planning unit chairman is Gehman. Taeger is vice-chairman. Other members of the group are Coen, Crandall, Frame, Fricke, Horvath, Kelly, Morena, Pellenz, Sanno and Richard Briggs, outdoor media manager.
higher rating in smaller markets. The solution is to beef up major markets, if the weight is sub-par, with other media.”

Is the relative ease of buying network hurting spot billing? The agency said figures show that the gap between network and spot dollars has been closing during the last 10 years, but current data show it is beginning to open up again.

When asked if there have been any changes in the factors influencing buying over the past three years, the agency said yes, citing (1) greater availability of spot carriers; (2) development of the TV County Rating Indicators by the Mc-E media research department; and (3) the growth of ABC to make a three-network race and additional daytime competition.

Coen emphasized the close working relationship between media research and the media department in the broadcast area at Mc-E. He was notably bullish on the extensive use being made of the Mc-E TV County Rating Indicator, an exclusive index which spells out the average rating level a station has in each non-rated county the station covers.

Explaned Coen: “Knowing the metro or home county rating for a particular station, we can apply the TVCRI data to each non-rated county in the market and establish a specific rating level for each county. Thus we are in a position to measure audience density of different stations in each county of a market and compare how the audiences of different stations are distributed throughout the market. We can now also better define a station’s market in terms of ‘effective’ coverage.”

Coen revealed that the TVCRI was first developed at Mc-E for the agency’s TV planning needs and has proved to be a reliable tool “which has greatly increased our ability to clearly identify the variations in advertising weight delivered by individual stations or combinations of stations.”

The tool was developed by means of data processing equipment. Information for every TV station for every county is on file in tabular form. With this tool, Mc-E can do a more accurate job in the following general areas: (1) planning network station lineups; (2) evaluating TV spot purchases; (3) relating TV advertising weight to sales territories; (4) integrating TV and print advertising; (5) defining markets for new product introduction and market testing; and (6) allocating advertising costs.

Coen said experimental work is now underway “which favorably indicates that some form of Radio County Indicator can also be developed” which will give complete definition of popularity variations for area stations; a realistic individual station base for the projection of metro ratings, and reliable “share of audience” estimates for stations outside the major markets regularly surveyed.

Mc-E does not have any plan to use 30- or 40-second commercials at the moment. Those using prime spots consider 20's sufficient, Gehman declared.

How should 30- and 40-second spots be priced in relation to 20's? Gehman replied: “30's—133%; 40's—150%.”

Media staffers were favorably disposed toward preemptible rates for certain spot announcements. “Since there can be such a great difference in prime time ratings there is no reason an advertiser should be asked to pay the same rate for a 23.0 rated (Please turn to page 51)
EMPLOYS RADIO 'TALK PIECES'

INTERDEPARTMENT CORRESPONDENCE

TO All NBC Spot Salesmen (Radio) DATE June 23, 1961

MUSICAL BOOKENDS?

Between the time stores opened their doors this morning and the time they close up shop tonight, about 50,000 new radios will have been purchased by families across the country.

INTERDEPARTMENT CORRESPONDENCE

TO All NBC Spot Radio Salesmen DATE December 1, 1961

NEXT SHOPPING SPREADS

Sears, Roebuck recently ran a full page ad in newspapers promoting the fact that customers could phone at 2 AM if they wished to order anything from a refrigerator to stockings. In some cities has stores operating 24 hours a day. May Company and other department stores feature 7-night-a-week shopping.

INTERDEPARTMENT CORRESPONDENCE

TO All NBC Spot Salesmen DATE October 6, 1961

Advertisers are talking about -

1. the decline of newspaper readers. Poor editorial and ad placement advertising will hurt the medium's reputation which reflects detrimentally on the legitimate advertiser.

2. the deterioration of newspaper audiences. Newspapers are losing younger readers who are not developing the habit of reading a metropolitan newspaper. Sales are being lost in the suburbs.

3. the disadvantages of newspaper retail rates. The lower rates and discounts offered by daily newspapers losses these disadvantages. Sales are being lost by losing local station ad by due to lower size and frequency.

Source: Ernest Jones, Maxxman, John & Adams

John Bowser, Yard Spinner Co.

NBC CONVERSATION PIECE MEMOS are issued bi-weekly by Spot Sales' new business and promotion office. Covering both radio and TV, they give newsworthy items for talks with agencies, advertisers.
Part Two of Two Parts

73 BRIGHT YOUNG MEN—TODAY

Here now is a report of what has happened in the careers of those reps, station and network men tagged as “bright young men” by industry pros two years ago.

Last week, SPONSOR presented the first part of a two-part story recapping the developments in the careers of those client and agency people spotlighted two years ago in “73 Bright Young Men.”

This week, SPONSOR tells what has happened over the past two years to those station, rep and network men examined in the 1960 story.

Among the young and progressive sellers of the broadcast media singled out by discerning industry people as “well worth watching” two years ago, a number have since moved up in their own spheres at a healthy pace.

Take, for example, the station rep groups.

At Daren F. McGavren, youthful Ralph Guild is not only an executive vice president, but now serves as sales manager in the New York office. His duties have broadened out to embrace, as well, the supervision of radio sales for all the company’s offices.

Frank Boehm was vice president and director of research, promotion and advertising for the Adam Young companies when he was spotlighted as a “rising young star” in the industry two years ago. He resigned his post there in July 1961 to join the new National Sales Division of RKO General as director of research and promotion. (RKO’s own rep shop set-up — National Sales Division — officially began to function last October).

After five-and-a-half years with the Young outfit, according to Boehm, this move was based largely on his firm belief that “broadcasters will more and more wish to control their own destinies in both programing and sales.” This development, says Boehm, was hastened by the pressure of public, advertiser, and government opinion.

At Peters, Griffin, Woodward, George Kupper has enjoyed some important status changes during the past two years. In mid-1960, he became colonel-in-charge of PGW’s New York client, WPIX (TV). Similar in function to agency account supervisory work, says Kupper, this position endows him with complete responsibility for liaison work between this client and PGW’s nine other offices.

Last August, Kupper was assigned similar responsibilities with the com-
pany's newest client—WAST (TV), Albany, N. Y. These assignments were added to his previous client responsibilities with the Wometco-owned WLOS-TV, Greenville—Asheville—Spartansburg.

Dramatic increases in salary kept steady pace with Kupper’s added work load. According to Kupper, his billings have increased 30-40% since fall 1960, and in September 1961 he was paid the “highest incentive commission ever paid to a New York PGW office colonel.”

Since he was singled out as one of the “bright young men” in the industry, Kupper has experienced advancement of a more personal nature. Active in civic work in his home community, Kupper was elected mayor of the Incorporated Village of Port Washington, North, on Long Island.

Kupper’s ultimate business goal is one which he set for himself seven years ago: he is anxious to attain management in broadcasting, preferably in the station representation field.

For Joe Hogan, nominated by shrewd observers to the “young men well worth watching” list for his work as tv salesman out of The Katz Agency’s Chicago office, the current SPONSOR story broke at a most opportune moment. Less than two months ago—on 26 December as a matter of fact—Hogan was elevated to assistant sales manager for eastern television stations for Katz, Chicago.

At the networks, the well-worth-watching young men have been making progress also during the past two years. At ABC, Don Coyle has become president of ABC International Television, Inc. Coyle joined ABC in 1950 as a research writer and has been credited by a network spokesman as the man responsible for mak-

Here are some of the network men and what they are doing now

**JULIUS BARNATHAN**
Just last month, Barnathan, ABC v.p. for affiliated tv stations, made news when he was elected president of ABC o&o tv stations

**BERT BRILLER**
Briller, now ABC TV v.p. in charge of sales development, was promoted to this post from director sales development in January 1960

**ALAN COURTNEY**
A night programing v.p. at NBC TV two years ago, Courtney left NBC for MCA, where he is now v.p., MCA-TV national sales

**DON COYLE**
Coyle, who joined ABC in 1950 as a research writer, was moved up from v.p. to president of ABC International Television, Inc.

**FRED PIERCE**
Last July, Pierce former ABC manager of network tv research was promoted director of television research at that network

**CARL LINDEMANN, JR.**
At NBC, Lindemann made three moves during past two years. In June 1961, he was appointed to v.p. of special projects news
ing ABC International (now a separate subsidiary) "truly a pioneer in international tv."

Coyle now spends most of his time in foreign countries looking over possible investments and making sure the ABC affiliates are performing well.

Manager of research for ABC TV since July 1959, Fred Pierce moved up to director of tv research at that network in July 1961. Another ABC man—Julius Barnathan—made news just last month when he was elected president of the ABC o&o tv stations. He was formerly network v.p. for affiliated stations and net tv research.

Bert Briller, still another young pro at ABC, was promoted to vice president in charge of sales development at ABC TV shortly after the sponsor story appeared in January 1960. Extensive travel, giving presentations in major cities where advertisers and agencies are active, is now very much in the picture for the youthful network man. Briller's jaunts often take him to the Coast where he calls upon such Hollywood producers as Warner Bros., 20th Century-Fox, Four Star, and Revue.

Additional responsibilities now under Briller's province include a direct mail campaign to VIP's on ABC's increased news, special events and public affairs programming. Another expanded job is to gather and distribute information on program scheduling and advertising purchases for sales guidance.

At NBC, Carl Lindemann, Jr., has made three important moves during the past two years. In April 1960 he was made vice president, program sales; in October 1960 he was made vice president, programing California National Productions (an NBC subsidiary); and in June 1961 he was named vice president, special projects news.

Another NBC'er, Robert D. Kasmire, who was in the corporate planning unit of NBC's department of planning and research two years ago, was coordinator of corporate information in January 1960. This promotion moved Kasmire into the corporate affairs department where he reports directly to Lester Bernstein, vice president in charge.

Kasmire's work there is basically involved in corporate public relations, assisting in the preparation of public statements and documents relating to NBC's activities and public image. He also carries out or assists in periodic special public relations assignments for NBC management.

Still another NBC man—Alan Courtney—moved up from night program v.p. to administrative v.p. of tv programing after the first sponsor story appeared. Late in November 1960, however, he left NBC for MCA where he is v.p., MCA-TV national sales. The first sponsor story, says Courtney, was largely responsible for channeling a bit of helpful industry attention his way.

Among the station men cited as being heavily endowed with business potential two years ago, there is also a record of progress. In Providence, R.I., Joseph Dougherty, general manager of WPRO-TV, was named a vice president of the parent company, Capital Cities Broadcasting Corp., on 31 January 1960.

Aside from making the 35-year-old station man an officer of the company, this position added the responsibility of community relations and contact to that of operating WPRO-TV.

Dougherty, who joined WPRO-TV on 1 May 1959, also carries a heavy load of civic responsibilities. During his two-and-a-half years there he has served as chairman of the radio-television committee for the United Fund; vice chairman of the United Fund publicity committee; a member of the citizens executive committee for urban renewal (by mayoral appointment). He is currently weighing a request by the mayor to be chairman of the committee on minority housing. Recently, Dougherty became secretary-treasurer of the Rhode Island Broadcasters Assn.

Dan Hidbrick, who was general manager of WGH, Norfolk, Va., at the time the sponsor story broke, left his position there in December 1960—after six years—to join Metro

These three station men have also moved up in past two years

RAALPH BEAUDIN
In March 1960, Beaudin left KQV, Pittsburgh where he was v.p. and station manager to take on managerial duties at WLS, Chicago.

JOSPEH DOUGHERTY
General manager of Providence, R.I., station WPRO-TV since 1959, Dougherty was named a v.p. of Capital Cities Broadcasting in 1960.

DAN HYDRICK
Hydrick left his general manager post at WGH, Norfolk, to be assistant to Metro Media's Kluge and is now mgr. of KBOX, Dallas.
Media in New York as assistant to John Kluge, president.

After a successful tenure in New York, Hydrid joined John Box and the Balaban Stations to head the group’s Dallas station, KBOX. As general manager, the youthful broadcaster is responsible for continuing and expanding the station’s community service, audience and sales.

In March 1960, less than two months after he was declared one of the “bright young men” in the business, Ralph Beaudin left KQV, Pittsburgh, where he was a vice president and station manager, for Chicago to take on similar responsibilities at WLS. The station, whose history dates back to 1924, has turned out to be quite a challenge to Beaudin, its new president.

As a metropolitan station, WLS was practically written off the media books by most agencies which considered it only a farm station, says Beaudin. By 2 May 1960, however, after much research, study and talent hunting, the new WLS—tailored to suit modern-day listening demands—hit the air. The station has since made a spectacular comeback.

Reports of other station men pointed out as “comers” show that James E. Allen (a former sponsor editor) is still general manager of WBZ-TV, Boston; Clark George, v.p., CBS television stations division, is still general manager of WBBM-TV, Chicago; and Jack Schneider still manages the CBS 60 WCAU-TV, Philadelphia.

Since taking over the Chicago station, Clark George has been active in community activities. He has chaired a number of charity fund drives, among them the Radio, Television and Newspaper Committee for the 1960 Crusade of Mercy.

George currently holds membership in the Chicago Assn. of Commerce and Industry, the Chicago Better Business Bureau, the Chicago Federated Advertising Club, as well as a number of other civic organizations. He was honored by the Advertising Executives Club of Chicago as Advertising Executive of the Month in February 1960.

In Philadelphia, WCAU-TV manager Schneider is making a substan-

(Please turn to page 60)

NEWSPAPER ADS shown above were clipped from one Orlando, Fla., newspaper the day before WLOF-TV aired an editorial defending TV against attacks charging bad taste in commercials

**PEOPLE WHO LIVE IN GLASS HOUSES...**

When we TV people get tired or confused, we sometimes seek inspiration by turning to our favorite newspaper to read letters to the editor. One man complains in a letter about loud television in hospitals. He wonders whether “we as a nation have really reached the point where we cannot exist without our gadgets even for a few days of rest.” Fair question. Then he adds incongruously, “and what about the minority who think that 90% of the TV fare is drivel of the worst tripe?” To which the editor adds: “We agree with your last statement.”

We yell “foul.” But we keep reading anyway, suckers for more. And we get it good and hard: “If you are enjoying good health the drug companies’ TV commercials will make you sick by continually telling you of the best pills and laxatives...” And our editor pal adds: “If the commercials don’t get you, the programs will.” We turn away from that page. Enough is enough.

As we skim through the paper we see what readers don’t mind at all. A headline in one ad tells about “water weight that causes pre-menstrual miseries.” It seems according to this ad that many women suffer from soreness of breasts, headache, nervous tension, irritability and fits of depression. Gee, we’re not supposed to talk like this on teevee! We read on. We are now entranced by the great scientific discovery announced in another ad: “New way found to stop hair loss, grow more hair. The 32-day treatment is good particularly if your scalp erupts in pimples or other irritations.” Enough.

The advertisement showing visually how to prod a corn off one’s toe is

(Please turn to page 60)
FM STEREO'S ZOOMING GROWTH

Zenith tally shows 62 stereo fm stations on the air in the U. S. and three more in Canada as of 5 February. Manufacturer projects total of 261 outlets by the end of the year. EIA study revives interest in stereo am

The growth of fm stereo stations in recent months has astonished observers of the radio industry and even pleasantly surprised fm stereo's fervent boosters.

As of 5 February, there were a total of 62 fm stereo stations on the

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Fm stereo stations on the air in U.S., Canada on 5 February

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40 SPONSOR • 19 FEBRUARY 1962
air in the U.S.—plus three in Canada (see box, left hand page). Indications are—and the indications are good— that another 70 odd outlets (at least) will hit the airwaves by the end of the first quarter of 1962 (see box, right hand page).

Furthermore, it is expected that, by the end of 1962, there’ll be no fewer than 261 stereo stations on the air in this country.

Source for this tally is the public relations department of Zenith Radio Corp., a leading manufacturer of fm stereo sets for the home. The staff of public relations director Ted Leitzzel has been watching the growth of fm stereo outlets carefully. It keeps a day-to-day tally of on-air dates and surveys non-stereo stations to keep abreast of their intentions.

Despite the up-to-date information on transmitting stations, there is a paucity of facts about fm stereo receivers in the home.

One reason for this lack of information is that production and sale of receivers only got under way in any volume during the latter part of 1961. Component tuners for the hi-fi bug were not available until the middle of last summer (Scott was one of the first to market stereo tuners) and complete sets were made available to the consumer during September and October. Zenith introduced its line about that time with console models and the so-called “drop-in” multiplexer, which turns a standard fm set into a stereo set without any wires other than a plug-in-cord.

The Electronic Industries Assn., a central source of information about the sales and production of radio and tv sets, has, thus far, not released any figures on stereo sets. Its latest tally on fm production shows that during the first 11 months of 1961 804,475 fm sets were produced. This compares with 852,329 during the corresponding period in 1960.

This is the picture from Zenith’s point of view: Leitzzel said that “our own experience in stereo merchandise is that it has gone beyond our anticipations and we expect it, like color tv, to continue to be a star performer in 1962.”

So far, there are stereo stations in 26 states. California is leading with 10 stations now on the air and another 11 expected by the end of March. By that time, Detroit, Milwaukee, Seattle, and San Diego will have four fm stereo stations each.

Meanwhile, interest is reviving in stereo am. Late last month, James D. Secrest, EIA executive vice president, announced that the association’s engineering department will study proposals in that area. Purpose of the study, said Secrest, is to “lay the basis for determining” whether a formal proposal to the FCC on stereo am is warranted.

Secrest noted that the FCC’s authorization of fm stereo last spring was based on technical studies, made at the FCC’s request, by the EIA-financed Stereophonic Radio Committee.

### Stereo outlets expected by 31 March

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"There’s a letter in there for you from Shirley Mills," my secretary said, tossing a pile of mail on my desk.

"Shirley Mills?" I responded rapturously. "Good old Shirley Mills from Sugar City, Colorado? The one I met twenty years ago at Raymond What’s-His-Name’s party?"

"No," my secretary said dryly. "Shirley Mills, Maine. It’s a town. But there’s one in there from Raymond, too. Raymond, New Hampshire. And one from Egypt (Egypt, Massachusetts), and another from Jamaica (Jamaica, Vermont), which reminds me I think a winter vacation in Jamaica is just what my nerves need, what with all this mail and all."

And I can’t say I blame her. Ever since we started our "Wonderful World of Music" programming, with uninterrupted selections from the world’s favorite music, we’ve been getting letters from every corner of New England, telling us how much listeners enjoy it and how faithfully they listen. Some of them, apparently, never turn their radios to any other station. Literally. Which means that if you’re looking for the New England radio audience, it’s right here, listening to WEZE. Not 24 hours a day, of course; a good part of the time it’s out buying the things we advertise, because WEZE listeners really listen, and when you have something to sell, they listen to your commercial and get the message.

Call me at Liberty 2-1717 in Boston, or contact your nearest Robert E. Eastman representative for all the facts.

Sincerely,

Arthur E. Haley
General Manager

TIMEBUYER’S CORNER

Bob O’Connell, former Hicks & Greist buyer on Westlock and LaRosa, joined Victor & Richards as its Jiffy Pop buyer ... Adlo Traina is the new buyer on Union Carbide at Wm. Esty. He was previously at Lester Harrison ... Steve Semons is now media account supervisor on Campbell Soup at BBDO. He left Y&R where he was a senior buyer on General Foods ... In Chicago, Werner Wolf’s been appointed manager of Post & Morr’s tv-radio business department.

LUNCHING at Mike Manuche’s Restaurant: (l-r) Bill Latham, nat’l. sales mgr., WLOF-TV, Orlando, Fla.; Bill Crosby, Wm. Esty buyer, and Frank DiGraci, Young-Tv staffer

Elizabeth Griffthts of FRC&H, lunching with reps at Vincent and Neal’s Due Mondi, told the story about the client at another agency who rushed over to the East Side Airline Terminal and said to a clerk at one of the counters, “Gimme a ticket.”

“To where?” asked the clerk.

“Any place,” the client said. “I’ve got supermarkets all over.”

Len Soglio of Hicks & Greist, at the Penguin Restaurant with station men, said he had heard about an advertiser who was planning to market southern fried chicken in a frozen package and called in Dr. Ernest Dichter of motivational research repute to find a sound psychological advertising appeal. “The agency,” Soglio said, “now secretly refers to the product as southern Freud chicken.”

Herman Raichle of BBDO, at the Grinning Restaurant with Sam Brownstein of Prestige Representation Organization, told the story about a psychiatrist whose patients were mostly agency people. Each week, he said,

(Please turn to page 44)
Cleaning? Who cleans? Household cleansers? Fine... but...!

Stoop and scour... Not with VANiSH.

Today's modern housewife lives a life of ease.

ADVERTISER: Dracket Company—VANiSH
ADVERTISING AGENCY: Young & Rubicam, Inc.
PRODUCER: Transfilm-Caravel, Inc.

FILM does the unusual...

THE PROBLEM: How to show—visually and verbally—smartly and tastefully—just what a new and different household cleanser can do... show how and why VANiSH obsoletes old ways and old ideas.

THE ANSWER: A unique combination of animation and live action together with precisely-synchronized mattes! On film, of course! For film gives you the range of effects to make commercials exciting... arresting... the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write Motion Picture Film Department EASTMAN KODAK COMPANY, Rochester 4, N. Y.
East Coast Division, 342 Madison Avenue, New York 17, N. Y.
Midwest Division, 130 East Randolph Drive, Chicago 1, Ill.
West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, Calif.
or W. J. German, Inc., Agents for the sale and distribution of Eastman Professional Films for motion pictures and television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.
WTIC - POLITZ STUDY* TAKES A NEW AND CLOSER LOOK AT RADIO Listeners in Rich, Rich Southern New England

They'd swarm to his office and pay $25 to tell him their occupational anxieties—about losing a client, or a budget cut, or a personality conflict with a v.p., or perhaps a campaign that kicked off late.

Someone asked the psychiatrist, "How can you sit there all day long listening to all that trade talk without going berserk?"

"Who listens?" he replied.

Jeanne Sullivan of SSC&B was with film men at the Pen & Pencil last week where they talked about several new series being readied for the fall. "One of the Westerns," she was told, "is so modern that the saloon has an advertising agency."

JOYCE PETERS (c) celebrates at the Envoy Restaurant her appointment last week as head timebuyer of Mogul, Williams & Saylor in New York. Entertaining her are (l) Cliff Ford, WNBC account executive, and Joe Frazer who is sales manager of WNBC.

This past week, Mogul, Williams & Saylor named Joyce Peters head timebuyer. Knowledgeable, astute, and considered one of the nicest women in the business, Miss Peters joined the agency in 1955, after a stint with ABC as radio/tv network sales coordinator. Previously, she'd been an assistant buyer at Harry B. Cohn and a media staffer at Katz rep's.

Miss Peters will supervise all agency account buying and continue to work on her own accounts: Transogram, Breakstone Foods, Bonomo's Turkish Candy, and Howard Clothes.

Al Parenty of Young-Tv, with timebuyers at Ruby Foo's last week, said he knows a Madison Avenue dentist who, instead of x-rays, uses storyboards.

In Milwaukee, Pat Smith has been made assistant advertising director at the Klau-Van Pietersom-Dunlap agency . . . At Hal Stebbins, Inc., in Los Angeles, Jane Darden joined the staff as media director on consumer products. Previously, she's been with M. B. Scott as media director.
BUT... You Can Build A Giant Audience In Greater Western Michigan!

WKZO Radio carries commercials to FAR the largest radio audience—morning, afternoon, night—in the Kalamazoo-Battle Creek and Greater Western Michigan market. And the WKZO Radio coverage area is one of America’s fastest-growing markets, too. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between now and 1965.

WKZO outpulls all competitors in all 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday (see Pulse at left).

Ask your Avery-Knodel man soon for the amazing facts about WKZO’s supremacy in Greater Western Michigan.

Sources: Sales Management Survey of Buying Power, May 19, 1961; Television Magazine.

*The 173-foot Buddha in Afghanistan is the world’s tallest statue.
A Growing Demand:

What New York station keeps on growing in two astonishing ways?

Who else but WINS, with those loyal listeners now grown to the big buying years of young marriage—and with those new young adult listeners (that great group switching to WINS today) who keep building the daily WINS total of over 3,000,000* listener impressions every Monday through Friday, 6:00 A.M. to midnight.

Remember: to grow—go where the audiences grow!

1010

WINS New York

Nationally Represented by Robert E. Eastman & Company, Inc. or call WINS, JU 2-7000

*Pulse, Aug. & Nov. 1961,
New York 18 County Area

SPOT BUYS

TV BUYS

Vick Chemical Co.: Buying schedules for a late February start for Lavoris, in a number of top markets. Light frequencies of day and night minutes are being set for eight weeks. Buyer: Mary Ellen Clark. Agency: Morose International, Inc., New York.

Minute Maid Corp.: Campaign kicks off this month in over 50 markets for its frozen orange juice. Schedules range from four to six weeks using prime 20's and fringe minutes. Buyers: Ginny Conway, Phil Stumbo, Helen Burgert. Agency: McCann-Erickson, New York.

Procter-Silex Corp.: New campaign kicks off this month for its toasters and irons in selected markets to supplement network schedules. Daytime minutes to reach women are being placed for nine weeks. Jack Geller is in charge of the buying. Agency: Weiss & Geller, Inc., New York.


United Vintners, Inc.: Going into a large number of top markets with new schedules for Italian Swiss Colony Wine. Early and late night minutes and 20's are being bought for six to 13 weeks. Buyer: Clarice McCreary. Agency: Honig-Cooper & Harrington, San Francisco.

General Foods is lining up schedules for Kool-Aid. Campaign, which starts 1 April, runs for 26 weeks, using minutes, breaks and 1.D.'s adjacent to kids' shows to reach a six-to-12-year-old audience. Some 30 markets are included. Agency: Foote, Cone & Belding, Chicago. Buyer: Dorothy Fromherz.

(Please turn to page 48)
1962 MONTE CARLO

International Television Festival

SILVER DOVE AWARD

presented to

Harold Goldman's

"MAHALIA JACKSON SINGS"

produced at

Paramount Television Productions

using

DIRECT MARCONI CAMERA TO FILM TECHNIQUE*

ONE OPERATION TO QUALITY VIDEOTAPE AND FILM

* a proven technique...

DANCER-FITZGERALD-SAMPLE vice president Betty O'Hara, writes (Re: Cheerios commercials)...Your Marconi direct to film process..."look every bit as good as any 16mm film prints I have come across."

Vice president Bud Stefan, BBD&O, writes (Re: Chun King commercials using Marconi direct to film)..."The frontal projection 16mm prints are truly remarkable and the telecast prints as seen on the tube are great."

Paramount Television Productions • 5800 SUNSET BOULEVARD • HOLLYWOOD 28, CALIFORNIA

Phone: PRODUCTION SALES, HOLLYWOOD • Hollywood 9-3181 • NEW YORK / BRyant 9-8700
Spot buys (Continued from page 40)

Alberto-Culver kicks off a campaign for its shampoos in 13 markets at the end of this month. Schedules are for 52 weeks. Time segments: minutes. Agency: BBDO, Chicago. Buyer: Marv Shapiro.

Berkshire Knitting Mills will promote its ladies’ stockings during a seven-week campaign which begins 17 March in 10 or more markets. Fringe minutes will be used. Agency: Ogilvy, Benson & Mather, New York. Buyer: Hank Cleeff.

Campbell Soup Co. kicks off a five-week flight today, 19 February, for Pepperidge Farm frozen pastries. There are eight markets to start, with more to be added later. Time segments: prime breaks and fringe minutes. Agency: Ogilvy, Benson & Mather, New York. Buyers: Hank Cleeff and Madeline Kennedy.

Crown Zellerbach Corp. is buying for its Zee products (household towels, toilet tissues, paper napkins and waxed paper). It’s a 13-week campaign, scheduled for five markets, and it started yesterday, 18 February. Time segments: day minutes to reach a women’s audience and prime breaks in family time. Agency: Doyle Dane Bernbach, Los Angeles. Buyer: Joy Harper.

RADIO BUYS

R. J. Reynolds is introducing a new cigarette, Brandon, into several top New England markets. It’s a king-size, non-filter. Multi-station buys in each market start 20 February, with the take-off schedule set for eight weeks. Some 25 spots a week and up will be used in radio. TV is also in the picture, also on a multi-station basis with heavy frequency. Agency: William Esty. Buyer: John Fennell.

DuPont is making a splash in 60 top markets for its textile fibers division to promote men’s wear. Campaign runs for four weeks, starting various dates in March depending on the market. There’s a department store tie-in and the slogan is “Dacron is man’s best friend.” Time segment: 12-24 spots a week in traffic-sports times. Agency: BBDO. Buyer: Bob Syers.

Plymouth-Valiant Div., Chrysler Corp.: Schedules for Plymouth are set for 19 February through 7 May and 22 April through 27 May. Placements are for minutes in drivetimes, weekends, and minutes. Buyer: Don Heller. Agency: N. W. Ayer & Son, Philadelphia.


Burlington Industries starts schedules today, 19 February, for its Bur-Mil Cameo support stockings. The campaign will run for four weeks in at least 35 markets. Agency: Donahue & Coe, New York.
FALL TV PROGRAMS
(Continued from page 30)

CBS TV. “More than at any time since 1953,” Michael Dann, v.p. in charge of programs, New York, contends, “the 1962-63 season on CBS will reflect both experimentation and more development of program forms.”
His contention is based primarily on five new entries:

TV Tonight, starring Gunsmoke’s Dennis Weaver, a live variety show, but with a small town locale. With a simulated Town Hall and fixed characters, plans call for one guest star per week, who “happens to be passing through.” Producer is Bob Banner.

Mad, Mad World, a blend of “Hellzapoppin” and “La Plume de Ma Tante.” Also an hour format, the show purports to make use of the lesser known comics of the day, with emphasis on the zany. It is being produced by Max Liebman.

The Nurses, bringing CBS into the lucrative men-in-white arena, where ABC’s Ben Casey and NBC’s Dr. Kildare are presently enjoying life. Instead of heroes, however, the show will boast heroines, and CBS officials are waiting to see if leading ladies, for the first time in network TV, can carry a weekly dramatic series. Stars are Shirl Conway and Zeana Bethune.

True, also an hour-long series, in which motion picture techniques will be employed with actual events as subject matter. In the “adventure” category, True is being produced by Jack Webb.

Acres and Pains, a half-hour situation comedy based on the S. J. Perelman book. CBS describes it as an innovation, since its comedy will be “literate”—and faithful to Perelman.
Also in the CBS stable—that is, back in the CBS stable—is Lucille Ball, whose new situation comedy series is slated for 9:9:30 Sundays, following the seemingly inexhaustible Ed Sullivan.

NBC TV. By far the most ambitious project at NBC this fall is The Virginian, an hour-and-a-half western series based on the Owen Wister classic. Scheduled 7:30-9 Wednesdays, The Virginian will be competing with NBC’s own long-time success, Wagon Train, on ABC, and CBS’s new comedy hopeful, Mad, Mad World. It will be the only program of this extended length (aside from the prime time feature films on both NBC and ABC) on the fall slate.

In addition to the above mentioned Empire, contemporary adventure series laid in New Mexico (with overtones of King Ranch, the movie “Giant,” and big business), NBC has at least six new hour-long films in the works.

A definite entry is The Young Men, a Peter Tewksbury adventure comedy about four boys who live on a houseboat in a small midwestern college town. (Note similarity in setting with ABC’s Hooray for Love).

Others on deck: 333 Montgomery Street, a fictionalized adventure series based on the career of San Francisco criminal lawyer Jake Ehrlich, starring Edmond O’Brien; Saints and Sinners, a big city newspaper adventure series starring Nick Adams; The Eleventh Hour, concentrating on applied psychiatry, with Wendell Corey; McKeever and the Colonel, a military school drama; and Outpost,
All in all, it was among the more interesting wires Minow has received.

It was possibly coincidental that the wire was released to the press on 2 February, just two days before the first Chun King television spectacular on the ABC TV network, Sunday, 4 February, 6:30 to 7:30 p.m.

The special was “Stan Freberg Presents Chinese New Year’s Eve.” The show fell on the date which ushered in the Chinese year 4660, otherwise known as “The Year of the Tiger.”

I will say here without qualification that I enjoyed the show more than any special I have seen since the latest one presented by Fred Astaire.

Not only did Stan achieve an extremely high level of hilarity but, without being obnoxious about it in any way, he managed to get in more disguised and undisguised commercials for the Chun King line than I have ever seen in a network spectacular.

Stan is the arch enemy of what he calls “the gastrointestinal school of advertising.” And he had an exquisitely funny rib of David Susskind’s “Open End” panel discussion on the cultural contributions of commercials which feature liver bile and living underwear.

Working with appealing little Ginny Tiu, he ran down Newton Minow’s list of television’s shortcomings and came up with quick solutions for many of them. For example, in a one-minute new movie he covered all the old movies shown on television nightly. There was the Indian who said “White man lie”; there was the veteran flier picking himself up off the ground looking skyward and saying, “The young fool. He took the plane up himself.”

The 10-minute spot as entertainment

Using the freshest cartoon skills since Hanna-Barbera, he presented the story of the purchase of Manhattan Isle for $24 worth of junk jewelry. He wound up doing a bit with his “Orville, the Moon Man” puppet.

Integrated with all this enchanting nonsense were some of the slickest, funniest plugs for Chun King chow mein and its companion Chinese food products that have ever appeared on television. As Jack Gould of The New York Times said in an enthusiastic review the morning after the show, Stan introduced the ten-minute spot to television. Yet the commercial innovation was entertainment of a high order.

All Stan did was work as the star of the show, write the script, compose the music and lyrics, and direct and produce the whole thing. Not that he wasn’t ably abetted by the little Chinese girl, Miss Ginny Tiu, and Patti Regan, Gloria Wood, Mike Mazurki and Frances Osborne. The Billy May arrangements and the Jud Conlon group were a big help, too.

All in all, however, it was Freberg, with the obvious all-out confidence and support of his sponsor, Jeno Paulucci. As I said, they get my vote as the most unique sponsor-talent combination in broadcasting.

a spin-off from Outlaws, centering on three sergeants at a cavalry post.

Half-hour pilots under current consideration are: Andy Hardy, Amy, The Big Brain, Ensign O’Toole, The Kings of Broadway and Kentucky’s Kid, all situation comedies. Definitely scheduled Fridays 9:30-10 is Viva Judson McKay. Another possible: Laurel and Hardy, a prime time half-hour cartoon.

Of speculative interest in these projected schedules is the decided predominance of hour-long shows, particularly on NBC. With current shows such as 87th Precinct, Outlaws and Cain’s Hundred still in the area of judgment—they may go, may stay, depending on how they fare in the next few weeks—the NBC schedule could finalize at 15 hour programs to only seven half-hours, with Saturday Night at the Movies and The Virginian occupying the other three-and-a-half.

According to the A. C. Nielsen Co., the average audience rating for half hours in January 1962 was 18.9 against an average audience rating of 18.6 in January 1961, not a substantial difference. But while the January 1961 average rating for hour programs was 18.8, it fell to 17.2 in January 1962. It should be noted that the 1961 ratings were based on 30 half-hour programs, 36 hour ones, with the half-hour programs declining to 69 this year, the hour programs increasing to 53. Breaking down the hour figures, the 60-minute general dramas and adventure series were up over 1961, while mystery/crime, western and variety were down.

Also of speculative interest, though the forest still obscures the trees, is the effect, if any, that the recent FCC hearings will have on actual schedules, come September. Although such shows as The Virginian and Acres and Pains are being presented to agencies (and, subsequently, to the public) as “quality” vehicles, the upfront approach is far from epidemic. It’s only in the area of news and documentaries, as well as specials like Hallmark Hall of Fame and the Leonard Bernstein concert series, that the dimension of “culture” gets concession.

One final note: While network officials are not particularly articulate about mortality rates over the past couple of years (62% of new series dropped from 1960-61, a record-
breaking near-70% from this season's schedule; see SPONSORSCOPE, 5 February), it's never very far from their minds. Most feel that their 1962-63 newcomers have better chance of survival because of concentration on variety within the framework of so-called block programming. One, however, in a disarming burst of candor, told svronson that in the bitterly competitive arena of today's network scheduling, a high mortality rate is only to be expected.

"You can compare a season's end to the scene in Macbeth," he said, "where Macduff, hearing that his wife and children have been murdered, asks 'All my pretty ones? All? And just hope that when your time comes you've programed wisely enough to be answered, 'Well not all.'"

McCANN-ERICKSON (Continued from page 34)

spot as a 15.0 spot," Gehman said.

The media department was asked: for what type of accounts do you prefer reach or frequency in buying spot tv, and vice versa? It answered that it was hard to generalize on this because so many variables were involved. Such variables, the staffers said, as size and type of national plan; extent of product appeal; competitive activity, etc.

"By the nature of tv, you're buying reach before frequency whether you want to or not," Gehman said. "Up to a certain point reach will build faster than frequency, and then the latter takes over. Reach is the first thing you want for most products and frequency becomes a function of budget. Achieving a desired level of frequency can dictate how many markets can be covered via spot tv. On high turnover package goods items, such as a cigarette or beverage, frequency is more important than in the case of a durable."

The media department staffers said a summer rate for spot tv would encourage some Mc-E accounts to increase their use. "The rate should be approximately reduced by the reduction in sets-in-use as computed by Nielsen for each summer period," Gehman said. "Tv could attract more 52-week business as well as more short term summer users.

The media department was asked (Please turn to page 60)
These days, to cut distribution costs you need a sharp creative strategy. Although a client's sales may be higher than ever before, rising advertising and distribution costs can eat away profits with a steadily mounting appetite. Here is where Outdoor comes in. Outdoor reaches more people, more often, frequently at one-tenth to one-fifth the cost of most primary media. Twenty-one times per month, your client's story in bigger-than-life, king-size color confronts 94% of car-owning families, at a cost
CAN YOU CUT IT WITH THE CLIENT?

of just 36 cents per thousand. Yet Outdoor is far from a bargain-basement medium. Free from back-to-back dilution and icebox deviation, your client's message has room to breathe. Located just three minutes from the cash register, Outdoor gives your client the last word. Outdoor is the marketing medium, firmly guiding the hand to the shelf, the car to the pump. Call your Outdoor advertising representative or local plant operator. He'll show you dozens of ways to cut it with the client — with Outdoor!
“Charlotte market a dynamic one ... new jet service offers exciting opportunities”
— McConnell, Eastern Air Lines

“OUR long use of WSOc radio has been a very good investment, and we are grateful for your splendid support of our promotions. Charlotte is a dynamic market and the advent of Eastern jet service there February 1 offers us exciting new opportunities.”

HENRY S. McCONNELL
Eastern Air Lines

Speed your sales growth in the Carolinas by concentrating your broadcast schedules on Charlotte's WSOc stations. WSOc radio, 5000 watts at 930 kc, reaches over a million people. WSOc-Tv, channel 9, serves America's 19th largest television market with the best of NBC and ABC. It is one of the great area stations of the nation.

WSOC and WSOc-Tv are associated with WSB and WSB-TV, Atlanta, WHio and WHio-Tv, Dayton.

WSOC radio represented by Peters, Griffin, Woodward, Inc., Television by H-R.
Six of the seven FCC commissioners lined up against bills which would forbid the FCC to put new radio stations on any of the 25 clear channels, and some of which would also permit any of the clear stations to secure higher powers on a showing that service would be improved.

Testimony was before the House Commerce Communications Subcommittee. Reading the majority statement, Chairman Newton Minow said that the bills would amount "to protection of a service which does not in fact exist," that the single new stations would be far outside the range of stations now on the channels.

The statement held that passage of the legislation would put Congress in the frequency allocation business, although this "is precisely the type of question which Congress created an expert body such as the Federal Communications Commission to decide."

Commissioner John S. Cross was a dissenter to the FCC action aimed at "duplicating" half of the clears. He dissented only because he wanted additional stations on all clear. Commissioner Frederick Ford also dissented, but again not because of the decision to put new stations on the channels selected for duplications. He wanted authorization of "super power" up to 750 kw on the remaining unaffected channels.

It remained for Commissioner Robert E. Lee to repeat his dissent for the congressmen. He said, "It has now been decided to cut the baby in half . . . to foster 11 peanut whistles that may never be constructed." He came out strongly for retention of all clears with super power, and said no other nation limits its stations to 50 kw.

He added that at one time economic domination might be feared, but not now when national advertising and network revenue are no longer important to radio stations.

Questioning by the congressmen brought out the fact that engineers agree that covering all of the nation's white area is impossible, but that the best way to reach unserved areas is by increasing power.

Commissioner T. A. M. Craven, who said he has been in the engineering field since 1912, described his position in favor of duplication as arising from "economic and social consequences" of higher power, rather than from strictly engineering considerations.

Ford said that if the 11 remaining stations on "reserved" channels get 750 kw, all of the United States would receive at least a grade E service.

The FCC's lengthy programing study came to an end, but speculation continues as to what comes next.

Already in motion is an exhaustive FCC staff study of the many thousands of pages of transcript. This will be briefed down into the major points made by the various interests which testified at hearings beginning in 1959. And this, in turn, will be added to results of previous inquiries which began all the way back in 1955.

Testimony by, and cross-examination of, the three networks must be placed against the background of those prior events. There is considerable misunderstanding about the three weeks of hearings just concluded. In many quarters, they are being viewed as a probe all by themselves.

The networks, in their testimony, made it clear they felt the hearings were all about network regulation, or that at least they provided opportunity to try to get the FCC to change its collective mind on this subject. FCC Commissioner Frederick Ford, at one stage, said that to him the major thrust of the hearings had to do with network option time. FCC Chairman Newton Minow at another stage explained that the hearings would

(Please turn to page 57)
Regional money is starting to turn back into syndication—but time clearances are still a real bottleneck.

One syndicator privately admits this: he was able to clear acceptably just under half the number of markets wanted on a regional order, putting the whole deal in jeopardy for a time before it became final.

The success of medical shows on the networks like "Ben Casey" and "Dr. Kildare" has served as a shot in the arm, too, for syndication stuff like "Medic."

The NBC Films series, which has been dormant from a sales viewpoint for some time, suddenly came up with eight station deals: WBZ-TV, Boston; WTCN-TV, Minneapolis; WDSM-TV, Duluth; WGAN-TV, Portland; WBTV, Charlotte; KHVH-TV, Honolulu; WVEC-TV, Norfolk, and KATV, Little Rock.

Sales activity has been picking up lately across the board, with new shows, re-runs, and feature films all moving along.

Here's a review of recent sales:

- ABC Films’ Wyatt Earp re-runs made 10 more sales and is in 67 markets.
- MGM-TV reports 30 stations signed for its 30/62 group of features, including 14 recent sales.
- Ziv-UA's Everglades added five more stations to pass the 100 mark.
- TEC's Mahalia Jackson Sings is now in 35 markets.
- WPIX, New York, bought Storer Programs' Divorce Court for stripping.

Video House, a new company, starts off with syndication of 100 five-minute Out of the Inkwell cartoons, created by Max Fleischer.

President is William P. Andrews, formerly of ITC and Ziv.

It's Larry Harmon Pictures Corp. which is working up cartoons based on the Laurel & Hardy characters—not Screen Gems, as reported here 8 January.

Actually Harmon himself will be doing the voice of Stan Laurel in a new cartoon series in color to appear on NBC-TV in prime time this year.

The second year of NTA's Third Man in syndication continues to be productive of good ratings including many time period victories over network competition.

Here are 10 such latest through December 1961 ARB ratings for Third Man:

<table>
<thead>
<tr>
<th>MARKET</th>
<th>TIME</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>8:30 p.m., Sat.</td>
<td>20.0</td>
</tr>
<tr>
<td>Cleveland</td>
<td>10:30 p.m., Fri.</td>
<td>18.0</td>
</tr>
<tr>
<td>Columbus</td>
<td>8:00 p.m., Mon.</td>
<td>18.0</td>
</tr>
<tr>
<td>Kansas City</td>
<td>9:00 p.m., Fri.</td>
<td>15.0</td>
</tr>
<tr>
<td>San Diego</td>
<td>7:00 p.m., Sat.</td>
<td>19.0</td>
</tr>
<tr>
<td>Providence</td>
<td>9:30 p.m., Fri.</td>
<td>24.0</td>
</tr>
<tr>
<td>Rochester</td>
<td>9:30 p.m., Fri.</td>
<td>31.0</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>9:00 p.m., Sun.</td>
<td>23.0</td>
</tr>
<tr>
<td>Roanoke</td>
<td>10:30 p.m., Fri.</td>
<td>12.0</td>
</tr>
<tr>
<td>Anchorage</td>
<td>10:00 p.m., Tues.</td>
<td>29.0</td>
</tr>
</tbody>
</table>
FILM-SCOPE continued

Storer Programs' first nighttime show, "The Littlest Hobo," will be co-produced with McGowan Productions; series uses a very intelligent German Shepherd dog.

In other new distribution development, Ziv-UA has taken on 93 episodes of Ann Sothern for re-run for its Economee division—first time it has gone outside to get product for distribution.

WBC will syndicate "Legacy of Light." shows correlating great literature with the "Ten Commandments" as interpreted by Judaism.

Ten shows will be on WBC stations and also syndicated this spring.

WASHINGTON WEEK (Continued from page 55)

enable the Commission to decide details of the regulation to be imposed upon the webs.

Part of the reason that the network hearings stood apart in the public mind from earlier programing probe hearings lay in the fact that the webs were heard before the FCC, en banc, and in Washington. Since 1960, chief hearing examiner James D. Cunningham conducted hearings on the two coasts.

One commissioner explained that the reason for en banc proceedings with respect to the webs was that Commissioner T. A. M. Craven asked that this be done. If so, this would mean that Craven wanted greater public notice of the network answers to allegations made against them in previous sessions.

Regardless of this, the recent three weeks were, in fact, the network turn at bat. Not, as some felt, an "inquisition." Rather, a chance for the networks to detail their accomplishments and to answer criticisms.

The consensus of opinion is that the networks did an excellent job. Whether they gained ground or modified opinions already held by the various commissioners is doubtful. However, there is no doubt that they gained ground in a Congress which is watching and waiting.

The next step may be FCC action on network option time.

Or, if that is delayed as it might be by the wide-open split among commissioners, the first concrete result will be testimony at Congressional hearings on the question of network regulation by the Commissioners.

The Pastore (D., R. I.) subcommittee of the Senate Commerce Committee has set 21 February for hearing testimony from all-channel receivers.

This will have the effect of postponing consideration by the same subcommittee of legislation calling for regulation of the networks. It is now believed that the Moulder (D., Mo.) subcommittee of the House Commerce Committee will be tied up on clear channel and tv deintermixture questions for quite a while.

In both cases, it appears that the commissioners will have considerable time to get staff summaries of program testimony for ammunition to use when they are finally called before a Congressional committee. The previous vote on the FCC in favor of asking for power to regulate networks was 6-1, with Rosel Hyde the lone dissenter. There appears to be no chance whatever that the networks could have picked up more than a useless single extra vote.

While the switch of one or even two votes would mean nothing in the FCC, it would have greater significance in Congress, which must pass the legislation if the Commission is ever to regulate networks directly.

As to the question of network option time, rumors persist that Commissioner Frederick Ford is about to change his vote. If he does, option time would probably be saved. The tenor of his questioning of the networks failed to indicate any softening in his position, however.
SPONSOR HEARS

Now that the dust resulting from the February executive upheaval at Colgate is beginning to settle, President G. H. Lesch, in his dedication to making a profit, has what some think is a tough nut to crack.

It's this: making significant economies without having the hep manpower to effect those economies.

A major agency is wracked with a problem that top management is having a tough time solving: the accountmen operating like little, separate empires.

One effect of this state of affairs is that communication with department heads is at a minimum, and there are even factions within the account group.

In one recent instance the account head recommended network tv, while the media department put in a pitch to the same client for spot.

Exposes may come and exposes may go but apparently there are some sectors of the commercial filming field that treat payola as a way of business life.

With the change has been primarily this: raising the payola ante. Among the offers: (1) a long weekend in Rio; (2) if the order is over $50,000, a week's trip to Europe, with, of course, expenses paid.

Similar hanky-panky exists in the radio jingle mart. One producer insists that performers kick back a percentage of their take, including residuals, to him.

Researchers have been doing a double take at an observation contained in a 4A's document captioned "How advertising agencies evaluate various types of newspaper research."

The observation: "Newspaper studies are not necessarily biased; they are merely partisan."

As it now turns out, BBDO's loss of Betty Crocker was a sort of a boomerang.

The agency had been trying to induce General Mills to let it have the flour budget in addition to the mixes. D-F-S has had the flour from away back.

It's no secret in the agency field that if there's anything that's a backbreaker its the task of selling flour, what with the mushrooming of the convenience packages and the spread of the bakery chains.

As one adman phrased it: stimulating today's younger housewives into doing their own baking "is like trying to put the chicken back into the egg."

Rep salesmen rate as the easiest agencies to do business with those that have the least turnover in timebuyers.

Tops on their list in this regard are Compton, Y&R, JWT, and SSC&B.

If you’ve ever wondered why P&G, basically a maker of soap, has refrained from getting into the aerosol shave cream ring, the reason may be in a bit of background.

P&G back in 1936-37 tubed an Ivory shave cream. It just didn't go any place.
KTVH delivers local programming impact where it is important. This exclusive CBS-TV affiliate for Central Kansas reaches the audience that counts, delivering more than 51 news programs a week. Kansans rely on KTVH for local, regional, and national news. TO SELL KANSAS, BUY KTVH covering WICHITA, plus 14 other important communities of Kansas.

*K Nielsen, February 1961
McCANN-ERICKSON
(Continued from page 51)

how it felt about sponsorship of local public service programs for some of its accounts. Said Gehman: "Whenever this type of programming meets marketing or public relations objectives of clients, they would be considered and evaluated."

Mc-E media workers also displayed symptoms of concern over the "image" of some radio stations. They agreed with a midwest radio station manager who had charged that many stations oscillate "between the fast rating and the fast buck."

"I fully agree with his indictment of many radio stations," Gehman said. "There are too few that are making any real contribution as communications forces in the communities and areas they serve in terms of offering the type and variety of programming that can be classed as stimulating or challenging to a listener. What are the implications of this for an advertiser though? Should he turn his back to a station that is delivering a sizable audience of the type he wants, simply because the program leaves so much to be desired? More than the advertiser, the FCC should take some steps in this area. Maybe this is where the wasteland really exists."

Gehman joined M-E in 1955 as an associate research director. Since then he has served in different research and marketing roles with Mc-E and Marplan, the company's research and marketing affiliate. He is also a member of the agency's marketing plans board, and a member of the research committee of the American Association of Advertising Agencies. He is a graduate of Princeton University and the Advanced Management Program at the Harvard Business School.

BRIGHT YOUNG MEN
(Continued from page 39)

the tv medium via some hard-hitting on the air editorials. Last April, for example, Schneider went on the air in support of House Bill 1200 which sought to increase the annual income of Pennsylvania State legislators. Schneider supported the bill while local newspapers opposed it. The bill was subsequently approved by both houses of the state legislature.

Word of other "bright young men" mentioned in the first SPONSOR story tells us that Don Kearney is now director of sales for the Corinthian Stations (he was recently re-elected to the board of directors of T&B); Giraud Chester continues as v.p. for daytime programming at ABC TV; Bruce Bryant is v.p. and general manager for CBS Television Spot Sales; and John Boden still works out of the Chicago John Blair & Co. offices as a radio salesman.

For some of the young professionals listed as noteworthy, the past two years have wrought a few changes. Bob Teter resigned from his position as v.p. and director of radio at Peters, Griffin, Woodward in New York, and is now a consultant on special assignments. Charles W. Kline, formerly of FM Unlimited, Chicago, is doing consulting work for fm stations; and Jack Deminger, former v.p. and eastern sales manager for Blair-TV, New York, has just announced the organization of his own company—Executive's Capital Planning, Inc.—a company which will provide high income earners with financial guidance.

In downtown Chicago—folks who go first class say:

"Just get me a room at the ASCOT Motel"

Downtown convenience, motel comfort. Free parking, heated swimming pool. Superb accommodations, cuisine, and complimentary services. Nearest to McCormick Place and other convention centers. Meeting facilities for up to 600. Courtesy Car to our door from airport limousine stop at our Essex Inn and from helicopter landing at Meigs Field. Sensible rates—Inquire today.

RESERVE NOW FOR THE NATIONAL ASSOC. OF BROADCASTERS CONVENTION IN CHICAGO APRIL 1-4, 1962 AT ASCOT MOTEL

GLASS HOUSES
(Continued from page 39)

fine advice on minor surgery. We're tial and courageoustly contribute to interested in the fine print in the ad about the cold tablet that relieves nasal congestion, fever, and even constipation. It's a long way to Tipperary. We're glad to see in the other ad that science can now shrink piles without surgery, and stop the itch.

By this time we're ready for the treatment recommended in another ad that promises to rid the body of poisons and that heat, Swedish massage, and colon therapy are good for arthritis, neuritis, sciatica, nervous conditions, plus overweight. The AMA should be interested.

So we're cured for another day. Now we can go back to tv where our Code of Good Practices prohibits us from accepting advertising material which offensively describes or dramatizes distress or morbid situations involving ailments.
CONTINUITY is a familiar word in radio and TV parlance; it's also an appropriately descriptive word as applied to our sales picture here in Rochester.

Year after year, our sales grow, and grow, and there's every indication that, like Tennyson's famous "brook," they'll continue to "go on forever."

Our national and local accounts not only stay with us, but they expand with us—a process that has been increasingly evident ever since WHEC-TV made its first bow in 1953!

Our sales success is caused by a number of things. Prominent among these are: the strength and variety of our basic CBS programming; our amazingly resourceful, complete and well-manned News Department; our highly informative public service programs; our imaginative and skillful local program productions; and our continuous station and program promotion.

Advertisers know that Rochester, New York, is one of the top-rated test markets in the country—and they rate WHEC-TV first in results, first in service, and first in all-around community preference.

Your schedule on WHEC-TV provides an open doorway to continuity of successful sales for your products.
Media selectivity
(Continued from page 10, col. 1)

"Certain program types are suitable for certain products and not for others," Harper said. Audience profiles also differ greatly from show to show.

He listed some causes of waste circulation: incorrect media selection, improper seller/promotion of media to encourage volume, special rate policies which satisfy only short/term station sales needs, and commercials rescheduled without notice to agency or advertiser.

**HEARTY WELCOME** is extended to L.D. "Nick" Bolton, who is the new asst. gen mgr. of WKRC, Cincinnati, by L. H. Rogers, II, executive v.p. of Taft Broadcasting and the general managers of the Taft group's Cincinnati stations. Gathered (1 to r) are Leon H. Lowenthal, WKRC-FM; Rogers; Bolton; Sam T. Johnston, WKRC-TV; Hubbard Hood, WKRC. The occasion: a reception for Bolton on his arrival from South Dakota where he was commercial manager.

**INCREASING DEVELOPMENT** of station facilities for producing commercials on the spot is typified by this outdoor pool set, with wiring and camera platform, at new KTRK-TV, Houston, studios. Fan-shaped interior gives more linear space with less camera movement.

**MAN OF THE YEAR in Communications** was given David C. Murray, WTAE, Pittsburgh, news dir. (I) by Gerald Wyatt, pres. of the Junior Chamber of Commerce.


**Advertisers**

Anheuser-Busch kicks off its annual Pick a Pair meetings with an informal meeting 13 March at the International Inn in Tampa, Fla.

There'll be a special dinner at Busch Gardens the next evening, with 14-16 March (during the day) reserved for business matters.

**Campaigns:** Roger Maris will re-enact his historic 61st home run in a commercial for Transogram to promote "Roger Maris Home Run Trainer." Saturation tv schedules in 50 markets, calling for 450 one-minute
announcements per week, comprise the 10-week campaign. Transogram first entered full-scale tv with a pre-Christmas drive last year. The agency is Mogul, Williams & Saylor . . . Remco Industries (Webb Associates) have also started a new toy campaign. Some 20 markets have been selected for 52 weeks, as well as NBC TV's "Shari Lewis" and CBS TV's "Video Village, Jr." . . . Harvell Kilgore Corp. (Frank B. Saw- don) initiates a 30-market spot tv push in Los Angeles, where KRCA will air 10 spots weekly . . . Mrs. Paul's Kitchens is running a saturation campaign on the full 32-station Yankee network. Agency is Aitkin-

Kynett . . . P. Lorillard's York Imperial Size cigarette has gone national after introduction in 11 markets. Participations in five network shows and heavy spot tv in all major markets are underway and spot radio with a frequency of 200-300 one-minute announcements weekly in major cities are also included. L&N is the agency . . . Pepsi-Cola (BBDO) has introduced the half-quart bottle into the New York metropolitan market. Saturation tv and radio campaigns are underway.

Financial report: Consolidated earnings for 1961 at Colgate-Palmolive were $22,259,000 or $2.66 per share of common stock vs. $21,183,000 or $2.53 per share in 1960. World Wide Sales reached a new record, going from $576,325,000 to $604,878,000 in 1961.

PEOPLE ON THE MOVE: Martin L. Gregory to general manager of the Post division of General Foods.

Agencies

To help clarify the hazy and sometimes hostile impression the public has of advertising, Lawrence C. Gumbinner agency has mailed a second printing of a booklet, "Advertis-

TRIAL TAPE of the Eichmann case is presented to Dr. Roy Basler (c), of the Library of Congress, by Harvey Glasscock (r), v.p. and gen. mgr. of WIP, Philadelphia, and John Klugo, pres. & chmn. of Metromedia


SHARING SPOTLIGHT with stars who were guests at a press party to announce 1962 plans is Richard Carlton, Trans-Lux TV v.p. Celebrities are featured in a new tv film series, "Guest Shot" which is being produced by Rick Spalla in Hollywood and distributed by Trans-Lux. Seen (l to r): Mickey Hargitay, Keenan Wynn, Jayne Mansfield, Dick Carlton, Rick Spalla

MASS MEDIA Award for WSOC-TV, Charlotte, "The Tv Station that Best Served Youth," from Walter L. Ciscer (r), Edison Foundation to v.p., gen. mgr. Larry Walker
ing, What’s In It for You?”

Business and trade organizations are being urged to circulate copies among their employees to help in the consumer education project.


Thisa ‘n’ data: Norman J. J. Berber, partner, vice president and general manager of Leber & Katz, has opened his own agency at 15 East 48 Street, New York . . . New offices of Knox Reeves-Fitzgerald, New Orleans, are in the John Hancock Bldg. . . . Jeffrey A. Abel, radio and tv director and an associate in Henry J. Kaufman & Associates, is celebrating 30 years with the Washington, D. C. outfit . . . Mogul Williams & Saylor tossed a cocktail party for marketing and merchandising v.p. Jules Lennard, with the agency 10 years . . . Olsen Dickey Advertising, Ft. Lauderdale, is now called Camp- bell/Dickey/Fry Agency.


Tv Stations

The purchase by KARD-TV, Wichita, of KCKT, Great Bend and its two satellites, KGLD-TV, Garden City and KOMC-TV, Oberlin-McCook has led to the establishment of a state network covering 70% of Kansas.

KARD-TV will feed the other three stations and William Moyer, general manager, will also be chief executive officer of the network.

Represented by Peters, Griffin, Woodward, the group has a four-state, 89-county viewing area. All stations are NBC affiliates.

The color tv industry has reached an annual going rate of $200 million, W. Walter Watts, RCA group executive vice president told the mid-winter conference of the AFA.

Other highlights of his speech to advertisers:

- Surveys show that color commercials have at least 3½ times the impact of black and white.
- Some 150 sponsors are using color commercials on NBC TV alone, more than four times the number in 1956.
- RCA factory shipments of color receivers in November surpassed black and white in dollar volume for the first time since the introduction of color more than seven years ago.

William L. Putnam, president of WWLP and WRLP, Springfield-Greenfield, Mass. and chairman of the UHF Committee for Competitive Television branded the FCC’s all-channel receiver bill as “another delaying tactic” to restrict the growth of uhf as a competitive medium.

He said: “Suddenly everyone, including the fat cat vhf operator is for all-channel legislation” because its “preferable to deintermixture and they feel if they can delay the legis-lation long enough perhaps the deintermixture proceedings will just go away.”

Thisa ’n’ data: WBAL-TV, Baltimore, has initiated a full 45-minute night-ly newscast, from 6:45 until 7:30 p.m. . . . KOMO-TV, Seattle has joined the list of stations broadcasting editorials. First effort was in support of a Seattle school levy, up for election on the 13 February primary ballot.

PEOPLE ON THE MOVE: Ken Hatch to national account executive at KSL-TV, Salt Lake City . . . Joseph E. Schmidt to business manager-auditor at KDKA-TV and radio, Pitts-burgh . . . Brian Patrick Hogan to national sales representative and Gerald P. Noonan to account executive at WCAU-TV, Philadelphia . . . Ralph H. Davison, Jr. to the sales staff of Skyline Television Network of Idaho Falls . . . Jack Gregory to assistant general sales manager and Jim Sherbert to account executive at KGO-TV, San Francisco . . . Jack C. Brussel to the sales staff of WWJ-TV, Detroit . . . Sy Levy to assistant to the president of the Golden Circle Radio-Tv Group . . . Ross Martin to general manager of KMMT, Austin, Minn. and Don Jones to regional sales manager of KMMT-TV and KWWL-TV, Cedar Rapids, la. . . . Julius Barnathan to the Tvb board of di-rectors.

Radio Stations

RAB has awarded its seventh annual golden-record plaques to the 10 most effective radio commercials of 1961.

Winners are: Budweiser (D’Arcy), Chevrolet (Campbell-Ewald), Chun King Sales (BBDO), Contadina Tomato Paste (C&W), Esso (Mc-E), Ford Motor (J. Walter Thompson), Guardian Maintenance (D.P, Brother),
Northwest Orient Airlines (C-Mithun), Pepsi-Cola (BBDO), Winston (William Esty).

DEAS AT WORK: Five hundred ad agency execs will receive invitations to write captions for a drawing of VIND, Chicago, sales manager Ben Scott exhorting his sales force to greater heights. It's one of several cartoons in "The Executive Coloring Book," a spoof of corporate and big business habits which the station's mailing out. Winners get transistor clock radios . . . WWSW, Pittsburgh, has a new series of capsule one-minute book reviews prepared by the Carnegie Library and being broadcast daily throughout the schedule . . . What it means is still a mystery but WINS, as part of a new promotion campaign "to be explained later," is announcing every two hours that "WINS may pay your 1961 Income Tax . . . stay tuned for details" . . . To celebrate St. Valentine's Day, WJBK, Detroit, ran a "Famous Sweethearts" Contest, inviting listeners to identify famous romantic figures from clues given by various d.j.'s.

Merger: Macfadden Publications and Bartell Broadcasting Corp. have joined to form the Macfadden-Bartell Corp. Bartell owns and operates WOKY, Milwaukee, WADO, New York, KYA, San Francisco, KCBQ, San Diego, WHBI, Newark.

New quarters: After almost 40 years at one location, WIP has moved to the Wellington Building, 19th and Walnut Streets, Philadelphia.

Kudos: The Radio Free Europe fund presented a certificate of appreciation to the ABC owned stations for their efforts in supporting the fund . . . The Salvation Army commended WSCR, Scranton for its contributions to the toy collecting campaign . . . WNEW, New York won the second annual Brotherhood Award of the Improved Benevolent Protective Order of Elks of the World, Monarch Lodge, for the promotion and improvement of better race relations within the field of radio.

PEOPLE ON THE MOVE: Wayne Thomas to manager of KRNY, Kearney . . . Jack J. Dash to general sales manager at WHAT, Philadelphia . . . Richard A. Keating to the radio sales staff at WNWAC, Boston . . . James W. Hunt, Jr., to the sales staff at WJBK, Detroit . . . Jack Remington to operations manager at WKRC, Cincinnati . . . Laurence E. Nyland to sales representative at WRGB, Schenectady . . . J. C. Dowell has resigned as vice president and general manager of KIDA, Des Moines . . . Victor B. Simon has resigned as general manager of KMGM, Albuquerque. He'll be replaced by George Cory.

Fm

The results of a project to determine the growth of fm during 1950-61 and the second in a series of listener profiles have been incorporated into a booklet released by KSFR, San Francisco.

Among the findings:
- The average fm listener has many of the same needs, motivations, and buying habits as the typical class magazine subscriber.
- The concert music listener is interested in low-priced discount items, but is also interested in the extremely expensive items of specific interest.

As part of a KLNS promotion, the "Seattle Post Intelligencer" yesterday issued a special tabloid size newspaper section devoted to fm stereo.

In addition to advertisements, the section contained articles and stories explaining fm in general and fm stereo particularly. Circulation was in excess of 250,000 homes.

On-the-air promotions include a special two-hour program called "FM Stereo Spectacular," to further explain, promote and demonstrate the medium.

Stereo starts: WKJF, Pittsburgh began a regular schedule of fm stereo multiplex broadcasts (44 hours a week) on 15 February . . . KGB, San Diego expands its stereo schedule to a full-time basis as of last week, broadcasting from 6 a.m. to midnight, seven days a week in fm stereo multiplex.

Sales: Roosevelt Field, the largest industrial, business, entertainment and shopping center on Long Island is using a lengthy saturation spot and participation campaign on WLIR, Garden City.

Happy Birthday: To KING (FM), Seattle, which went on the air 12 February 1947 and is now celebrating its 15th anniversary.

Networks

Pulse's latest Audience Profile, based on Fall viewing, was released to subscribers last week.

The study asked 56 qualitative questions for every network tv program, dealing with 12 broad consumer-owning and using categories and 16 socio-economic characteristics.

Tv Sales: California Packing Corp.,

ADVERTISING MANAGER available. National experience in all media and with ad agency procedures. Capable in sales promotion, merchandising and marketing of food store products. Challenging national or regional assignment desired. Chicago area preferred. To arrange interview, contact N. R. Glenn, Publisher, SPONSOR.
makers of Del Monte (McCann-Erickson) returns to network TV via quarter-hour sponsorships in eight CBS TV daytime shows. Buy takes effect the first week in April.

New affiliate: WNAD, Oklahoma City, an o&o of the University of Oklahoma, joins the CBS radio network today, 19 February.

Kudos: CBS TV shows which copped Edison Foundation Mass Media Awards were "New York Philharmonic Young People's Concerts" (best children's tv program) and "CBS Reports" (tv series best portraying America).

Representatives

The Knorr group, whose key station is WKMH, Detroit, has joined the Raymer list, effective immediately.

The Knorr stations, which also comprise WKFM, Flint, WKHM, Jackson, WSAM, Saginaw, and WELL, Battle Creek, were represented by Everett-McKinney before it went out of business.

The quartet's national spot billings run around a quarter-million.

Prestige Representation Organization, a firm founded seven months ago to serve radio stations in medium and small markets, has completed an analysis of the national accounts placing orders on its stations.

Salient finding: 52% of the national spot radio business going into selected markets below the top 50 represent accounts buying that market for the first time.

PRO blames stations and reps in smaller markets for not "presenting their stories to the right advertisers at the right times." Other highlights of the study:

• 34% of the business is simply renewals.
• Only 4% are renewals at increased rate of use.
• 10% represent switches from competitive stations.

H-R Representatives is the first station rep firm to lend its support to a Pulse project: the first thorough qualitative study of the basic composition of the national spot radio audience.

Dr. Sidney Roslow, Pulse president, is enlisting the financial support of other radio reps. The survey should help build the image of radio nationally and boost radio sales, he said.

International appointments: Grammian TV Scotland, Manila Times Television (DZMT-TV) Manila, Philippines, Malta Television, have all appointed Charles Michelson, New York, as their U. S. rep and purchasing agent.


Public Service

The Star Stations (KOIL, Omaha, and KISN, Portland) are pep-ping-up their public service announcements with the same techniques which make commercial campaigns successful.

Called "Sound Citizen Service," the new approach includes: (1) Spots recorded by the people directly involved in the campaign. (2) Dubbing announcements with suitable sound effects, musical introductions, and backgrounds. (3) Airing the spots on a saturation schedule, four times an hour, 24 hours a day during the entire campaign.

PUBLIC SERVICE IN ACTION: KPHO, Phoenix, broadcast the highlights of the annual meeting of the National Cotton Council in New Orleans in four 15-minute segments . . . WLWI, Indianapolis, produced and aired the first in-depth TV closeup study of life and conditions inside Indiana State Reformatory at Pendleton. It was called "No. 84430" . . . KIXZ, Amarillo, turned over to the March of Dimes more than $200, proceeds of a station-sponsored dance . . . WJAS, Pittsburgh, presented a two-part series examining the issues surrounding the milk controversy, including prices, packaging, dairymen's problems and controls . . . WSB, Atlanta, has mailed a booklet to some 250 advertisers, agencies and broadcasters sampling public reaction to "Operation Snowplow," the emergency service the station provided when Atlanta unexpectedly became snowbound in January. Complimentary letters came from average listeners, industrial leaders, businesses, school heads and others.

Kudos: Joseph Goodfellow, NBC vice president and general manager of WRC, Washington, got a special award for the station's contribution to the continued existence of the Wheaton Rescue Squad, the result of three-month campaign opposed to discontinuing the squad because of lack of funds . . . WSOC-TV, Charlotte, got an Edison Foundation Mass Media Award as "the station that best served youth in 1961." . . . The San Francisco Chamber of Commerce has commended KFRC, for its "meritorious public service in presentation of the series, "San Francisco Progress Report."

PEOPLE ON THE MOVE: Allen Burns to manager of public affairs at WNBQ and WMAQ, Chicago. He has held the same post at WBBM, Chicago for the past two years.

Equipment

Zenith Radio Corp. estimates total January sales volume to run more than 35% ahead of January, 1961.

In a general financial report, Zenith also reported that color TV sales are running ahead of initial expectations and the production schedules for FM stereo have been expanded.

The Board of Directors, in a recent meeting, declared a quarterly dividend of 20c per share, payable 30 March to stockholders of record 9 March.

A new 12-page booklet called "FLUTTER: Its nature, cause, and avoidance" has been issued by Amplifier Corp. of America.

It studies the phenomenon of
fluttet and its associated disturbances: wow and drift. Discussions of flutter measurement, causes, avoidance and anti-flutter maintenance are illustrated with graphs and photographs.

New products: Amplifier Corp. has a new, low-price ($18) demagnetizer which erases sound recording tape on the reel—without unwinding it operates on any alternating current... Television Zoomar has modified its Super Universal Zoomar Lenses with new computations and optics. All Super Universals covered by the company's warranty and service agreement are being called back for modification without charge, commencing around 1 April.

**Trade Dates**

The ANA holds its Workshop on TV Advertising on 28 February at New York's Hotel Plaza. Featured speaker will be Sylvester L. (Pat) Weaver, on the future of tv commercials.

Other highlights:
- Newt Mitzman, vice president and manager of commercial production at Ogilvy, Benson & Mather, on the question of tape or film commercials.
- Analysis by two research firms, Gallup & Robinson and Schwerin, of the creative elements in effective commercials.
- A panel discussion on public service and documentary programs.
- Joel Harnett, of “Look” magazine on new research findings on the relative communications effectiveness of tv and print.

An International Advertising Convention, sponsored jointly by the International Advertising Association and the Netherlands Advertising Association will be held this summer on board the S.S. “Nieuw Amsterdam” of the Holland America Line.

The ship, which carries 850 passengers, has been chartered entirely for this purpose, sailing from Rotterdam on 23 July for Bergen, Norway, where a stop-over will be made, and returning to Rotterdam on 30 July.

Theme of the convention: “Problems of Communications in a United Europe.” All leading advertising associations in Europe have been invited to participate.

Other dates: The annual spring meeting of the Indiana Broadcasters Assn. is scheduled for 16 March in Indianapolis. C. Wrede Petersmeyer, president of Corinthian Broadcasting Corp., will be the featured speaker... Spring meeting dates for the West Virginia Broadcasters Assn. are 15 and 16 March in Washington, D. C. ... American Women in Radio and Television will gather for their 11th Annual Convention on 3-6 May at Chicago's Sheraton-Chicago... The Ohio Assn. of Broadcasters has set 11 May as the date for the Spring Convention to be held at the Somerset Inn, Cleveland... RTES will hold a 14 March roundtable discussion on daytime network television... Fourth annual communications week of the University of Florida’s School of Journalism & Communications is 5-9 March.

**Station Transactions**

As a prelude to expansion into additional Texas cities, a corporation has been formed to take over the broadcast and broadcast licenses of the Houston partnership which owns and operates KNUZ and KQVE (FM).

David H. Morris, general manager of KNUZ, since the station went on the air in 1948, is president of Texas Coast Broadcasters, the new company. Other officers are all associated with the am outlet.

Blackburn & Company has negotiated the sale of WICE (AM-FM), Providence, R.I. for $500,000.

Buyer was Susquehanna Broadcasting, whose principals are Louis J. Appel, Jr. and Arthur W. Carlson. Susquehanna also owns WSBA-TV and radio, York, Lancaster-Harrisburg, WARM, Scranton-Wilkes-Barre, and WHLO, Akron-Canton.

Seller was Providence Radio, Inc., whose president is Tim Elliot.

KIRL, Wichita, Kan., has been sold by Mary Pickford and Buddy Rogers to the Lynch family of Oklahoma for over $400,000.

New owners also have KBYE, Oklahoma City, and KFMJ, Tulsa. Sale was handled by Blackburn & Company.

William T. Stubblefield, president of Top of The Bay, Inc., has purchased KTOB, Petaluma, from Lloyd Burlingham of Illinois.

Stubblefield presently owns WAGE, Leesburg, Va.

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**Outstanding values in broadcast properties**

| Kilowatt daytimer on an excellent frequency in a two-station market. Great opportunity for an aggressive owner-operator with $10,000 down. Easy payout. Substantial discount available for cash. | FLORIDA | $65,000 |
| Daytimer in a single-station market, now showing some profit on a low-gross, low-cost operation for owner-operator. $10,000 cash and balance on easy terms. | FLORIDA | $30,000 |

**BLACKBURN & Company, Inc.**

**RADIO • TV • NEWSPAPER BROKERS**

**NEGOTIATIONS • FINANCING • APPRAISALS**

**WASHINGTON, D.C.**

- James W. Blackburn
- Jack V. Harvey
- Joseph M. Steck
- RCA Building
- Federal 3-9270

**CHICAGO**

- H. W. Cassill
- William B. Ryan
- 333 N. Michigan Ave.
- Chicago, Illinois
- Financial 6-6460

**ATLANTA**

- Clifford B. Marshall
- Stanley Whitaker
- Robert M. Baird
- John C. Williams
- 1102 Healey Bldg.
- Jackson 5-1576

**BEVERLY HILLS**

- Colin M. Selph
- Calif. Bank Bldg.
- 9441 Wilshire Blvd.
- Beverly Hills, Calif.
- Crestview 4-2770

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**SPONSOR • 19 FEBRUARY 1962**
When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates (did you say only $22.50 for 3 pictures, $6 each after that?)—and such wonderful service (one-hour delivery, you say?)—why, had I but known about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

Frederick S. Houwink has been elected a vice president of the Evening Star Broadcasting Co., from general manager of WMAL (AM-FM & TV), the ESB stations in Washington, a post he's held since 1954. He was with Shell Oil for 27 years before joining the management consultant firm of Booz, Allen & Hamilton. Elected a director of ESB in 1958, he became a director in 1959 of Shenandoah Valley Broadcasting, the company's affiliate in Harrisonburg which operates the WSVA stations.

James W. Ingraham, KNX, Los Angeles, radio account executive for the past three years, has been promoted to general sales manager of KNX-CRPN, effective last week. Born in Nebraska, Ingraham received a Bachelor of Law degree from Creighton University in Omaha. He joined KNX radio in April of 1959. Prior to that, he served as continuity editor and account executive in the sales department of the Don Lee Network. Ingraham and his family reside in Canoga Park.

Jack Bolton last week took over as manager of the Katz Atlanta office, replacing Gregory Murphy, who has resigned. Bolton has been a member of the New York television sales staff since 1956, when he first joined the station rep firm. Prior to that, he held announcing and writing positions at WGUN, Decatur, Ga., and at WGFS, Covington, Ga. He also held administrative posts at WCBS-TV, New York, in the two years immediately before he joined Katz.

Dick Williams has joined N. C. Rorabaugh Company as director of sales and promotion for the television research outfit. He has most recently been an account executive with Everett-McKinney station representatives, which he joined in November 1960. Before that, he was a timebuyer on Ballantine beer and R. J. Reynolds Tobacco at William Esty Co. A native of Chicago, Williams is a graduate of Fordham University and is on the board of directors of the Fordham Alumni Advertising Club.
The seller's viewpoint

"In a presentation to key automobile executives," cites Guy Cunningham, *TvB*’s director of new business and sales development, "audiences were impressed with the fact that sellers of television are not relying solely on 'numbers,' but are demonstrating other dimensions of the tools of television." When Mr. Cunningham joined *TvB* in 1958, his background included 11 years with CBS as promotion dir. of CBS Radio Spot Sales and sales Mgr. of WEEI, Boston. Winner of 21 national awards for tv/r promotion, he holds two Direct Mail Adv. Assn. awards—one for broadcasting promotion.

Tv's RPM-revolution in promotion and merchandising

An annual potential of $100 million in television billings, from a growing new source, is rapidly becoming a reality. Television is revolutionizing traditional concepts of sales promotion, merchandising and sales communication. The medium is revitalizing and often replacing promotional methods such as direct mail, point-of-sale displays, printed material for salesmen—even "pep meetings" for salesmen.

Too often clients separate sales promotion and advertising personnel, budget and functions. And when agencies prepare sales promotion the question of fair payment for non-commissionable services persists. *Tv's* superior speed, impact and economy—and the reaction to tv among clients' salesmen and retailers—is unifying separate functions in a common purpose—increasing results from promotional as well as advertising investments.

For example, television themes like "Avon calling" and "the man from Prudential" pay off handsomely for 125,000 women and 22,000 men who sell for these companies. Television as a promotional tool bolsters the image of sales representatives, "preconditioning" viewers for constructive in-home sales calls. Other astute advertisers, like Texaco and Chevron, use tv's "RMP"—its revolution in promotion and merchandising—to increase dealer traffic by offering premiums that can be obtained only through in-person visits to points of sale. These marketers offer the strongest possible proof of the medium's value as a promotional tool by quickly following one successful campaign with another.

The substantial potential increase in television billings is foreshadowed by usage of the medium to:

1. Increase dealer and showroom traffic, as Chevrolet did so well recently when it attracted more than 500,000 people to dealer showrooms through its tv offer of a '61 Golden Anniversary record album.
2. Improve dealer relations. With its sponsorship of "Builders' Showcase" in 31 markets, U.S. Gypsum is doing this with great effectiveness.
3. Dramatize sales meetings, as Ideal Toy has done so effectively with programs like "Christmas in September with Shari Lewis."
4. Accelerate awareness of new developments. To heighten memorability for its new trademark and Dino gasoline, Sinclair offered a plastic dinosaur on tv. It sold 412,000 at $1.79 apiece.
5. Improve the effectiveness of visual tools and direct mail. Buick's "living" outdoor poster on tv is a prime example of this point, as is Reader's Digest's use of tv spot to pique interest in a special mailing.

A classic example is Mohawk Carpet's contest promotion and on-the-air demonstration of a showroom contest box. The contest created such excitement among the sales force and trade that it effected a startling reversal of sales doldrums during the rug industry's slack season.

These and other dramatic evidences of television's revolution in promotion and merchandising recently were the keynote for a presentation to key automobile executives in Detroit by *TvB* president Norman E. Cash and myself.

The response—from both clients and agencies—was rewarding. The audiences were particularly impressed with the fact that sellers of television are not relying solely on "numbers," but are demonstrating other, equally impressive dimensions of the tools of television. It is clear that these newly sharpened tools will be used, with increasing frequency, by giant and smaller advertisers alike, on both national and local levels.

Television's revolution in promotion and merchandising has opened wide the door to a new era in more effective marketing. For advertisers and agencies, a bountiful harvest is in the offing. What and how much they reap will greatly depend on their grasp and application of the electronic tools available to them.
Public attitudes toward tv

That was a fine, thoughtful speech which TIO director Louis Hausman delivered before the Television and Radio Advertising Club of Philadelphia the other day.

After cautioning his audience against using "do-it-yourself" research to measure public attitudes toward the mass media, Hausman presented the findings of a carefully structured, scientific research project on the public image of television, undertaken for the TIO by Elmo Roper and Associates.

The Roper firm conducted a similar public opinion survey in December 1959 (at the height of the quiz show furor) and a comparison of the findings of the two reports makes for enlightening reading.

According to Roper, the new survey reveals that "no sharp changes in attitude have taken place during the two-year interval."

Television continues to be a major rival to newspapers as a news source. (In November 1961, 52% named tv as their major news source as against 57% for newspapers. In December 1961, the figures were 51% and 57%.)

The public continues to be far less concerned about possibly negative aspects of tv than about other public issues. In both surveys atomic bomb tests, juvenile delinquency, dishonest labor leaders, and government officials taking bribes ranked far ahead of tv as "serious moral problems."

The majority believes that tv "does a good job" (57% in 1961; 59% in 1959) and in this tv ranks right up with newspapers (59% in 1961; 64% in 1959) and considerably above opinions of the job done by local governments (45% in 1961; 44% in 1959).

Finally, tv is considered the "most believable source of news" and has sharply increased its news reputation. In 1959 32% voted newspapers as most believable against 29% for tv. In 1961, however, tv showed a clear edge, with 39% voting it the most believable source with only 24% giving the nod to newspapers.

Such sober statistics are not, as Lou Hausman pointed out in Philadelphia, "especially earthshaking." But they do provide a solid base of factual reality about tv's image.

10-SECOND SPOTS

Occupational disease: Management at the Troy-Beaumont Co., a New York communications firm which produces tv film for such clients as Merck, Sharp & Dohme, Mead Johnson, and a host of medical societies including the AMA, had noticed a rash of strange ailments among their employees. During recent months, employees have developed symptoms of hypertension, heart murmurs, chronic headaches, senility, and malnutrition.

It wasn't until an epidemic of smallpox swept the office that they realized that the sickness had a direct relationship to specific films on which they were working. Alan Beaumont, TBC president, said that his employees' ailments are similar to "medical students' disease"—a common situation among budding doctors whereby they develop spurious symptoms of every disease they study.

Right now Beaumont is concerned about the effects of a new film they're about to begin. "It's about childbirth, and an outbreak of morning sickness among our male employees will be a terrible image for us," he said.

National defense: Dick Gregory, in his appearance on WBC's PM East show, spoke of the Negro's patriotism. "The Negro," Gregory said, "must come out in favor of national defense, because what's the use of sitting in front of a bus that's explod-ing."

UN dictionary: On his ABC TV program, Adlai Stevenson Reports, the U.S. Ambassador to the United Nations suggested a new word to be placed in the international vocabulary:

"I have come to the conclusion," Ambassador Stevenson said, "that the United Nation's is not much different from some of the parliamentary bodies I have seen in this country where everybody is both in favor of and against most everything that is proposed; and I concluded that in view of the fact that they want to vote both 'Yes' and 'No,' the best thing to do is to say they want to vote 'Yo.'"
Stuffed Eggplant...OLD NEW ORLEANS FAVORITE

As served at world-famous Galatoire's Restaurant.

WWL-TV...new New Orleans Favorite

"Ladies First"...a sparkling thirty minute show every morning at 9:30, specially designed for the housewives of our town. Ginny Hostetler charms the ladies of New Orleans with her contagious personality, interesting interviews and various women's features. Sonny Adams, the newest personality in town is Ginny’s "man Friday", and does a matchless job of morning entertaining with his piano and songs.

"Ladies First" is becoming a buy-word in almost every New Orleans home.

Represented nationally by Katz

Here's how to make it!

1 medium large eggplant
4 tbsp. butter
1/2 cup chopped green onions and tops
1/4 cup minced fresh parsley
to taste
1/4 cup cooked, peeled shrimp
1/3 cup cooked flaked crabmeat

Buttered bread crumbs
Grated Parmesan Cheese

Cut eggplant in half lengthwise. Wrap each half in aluminum foil and bake in a 400 degree oven about 45 minutes or until tender and moist. Scrape the pulp from the skin, leaving about 1/4 inch around the edges. Chop pulp into small pieces. Melt butter in a saucepan. Sauté chopped onions and parsley until browned. Season with salt and pepper. Then stir in the pulp, shrimp and crabmeat. Cook together for several minutes. Fill the eggplant shells with this mixture; sprinkle bread crumbs and cheese over the top of each. Bake in the oven about five minutes until brown. Makes matchless serving for two.
people are funny!
(and we've got seven hilarious years to prove it)

For seven long years on NBC Television, "People Are Funny" kept audiences in stitches and sponsors in sales. With Art Linkletter as host (one of the best-liked emcees in television), "People Are Funny" amassed a seven-year average share of 37.4 — against some of the toughest competition around. Lawrence Welk and Dick Clark fell victim to its popularity. Even such TV powerhouses as Lassie and Perry Mason couldn't dent the loyal following of "People Are Funny." Now, this time-tested audience hit is available to your station through NBC Films. Use it as a daytime strip. Put it in your nighttime schedule. "People Are Funny" is a solid attraction anytime... in any market. People in your area will go for "People Are Funny" on
VTIX GIVES THE COMPETITION NO QUARTER (HOUR) out of the 240 in the broadcast day!

WTIX New Orleans
Serving 2,500,000 people with 5,000 watts-680 kc.

General Manager: Fred Berthelson
Represented by: Robert Eastman

UHF LOCKS HORNS WITH VHF—AGAIN
New FCC proposals to ease UHF plight face a stiff battle from many industry quarters
Page 27

Are radio ‘talk’ formats a real trend?
Page 31

Fairfax Cone on network tv’s future
Page 34

How ‘media’ ticks at J. Walter
Page 36
In 6 of America’s Top 10 Markets

Deep is RKO General’s double exposure—extra penetration. Deep is the combined use of both RKO General radio and TV in the same area...to give your message a one-two punch at less cost.

For example, with RKO General radio you reach the "mobile market"...hit the breadwinner on his way to and from work. And at the same time, in most of these same areas, RKO General radio and TV team up to deliver a large, lucrative home audience.

RKO General serves areas with a total of 67 million big market consumers.

RKO General Stations sell in more top markets, with more power, than any other independent chain. That’s why they’re basic to any national advertising buy.

Call your local RKO General Station or nearest RKO General National Sales Office for details on selling deep in America’s Target Markets.

NATIONAL SALES DIVISION OFFICES

New York: 1440 Broadway, Longacre 4-8000
Chicago: Tribune Tower, Superior 7-5110
Hollywood: 5515 Melrose, Hollywood 2-2133
San Francisco: 415 Bush Street, Yukon 2-9200

NEW YORK  WOR-AM/TV  LOS ANGELES  KHJ-AM/TV
DETROIT  CKLW-AM/TV  BOSTON  WNBC-AM/TV
SAN FRANCISCO  KFRC-AM  THE YANKEE NETWORK  MEMPHIS  WHBQ-AM/TV
WASHINGTON, D. C.  WMG-AM
Just published

latest station coverage data

Nielsen Coverage Service '61 Reports

are now off the press, ready to supply you with the most up-to-the-minute figures on radio and television station coverage available anywhere. The examples illustrated below demonstrate the value of NCS '61 to all who buy or sell time. Here are reliable figures on which you can base intelligent decisions.

Behind these easy-to-use figures is one of the largest research projects ever undertaken — net samples of 175,000 radio and 185,000 tv ballots*. Set ownership is from data just released by the 1960 U.S. Census. Methodology includes refinements born of 3 previous NCS studies. These figures just cannot be matched for comprehensiveness or reliability.

*Radio fall 1960, tv spring 1961

Puts all these actionable coverage facts at your fingertips

BY AREA

A media guide showing to what extent each county is served by each station. This information is available for all 3077 counties.

BY STATION

All this information is available, county by county, for each of 3376 radio stations and 565 tv stations.

Nielsen Coverage Service

a service of A. C. Nielsen Company

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

SPONSOR • 26 FEBRUARY 1962
ARTICLES

UHF locks horns with vhf—again
27 Detailed rundown of new FCC proposals for uhf expansion and how vhf opposition is fighting them, plus roundup of current uhf profit-loss picture

Will ‘talk’ radio spread?
31 Whether revised program format constitutes a trend is controversial among broadcasters; stations say ‘talk’ is a hit with agencies, audiences

‘Fax’ Cone on tv’s future
34 FC&B’s executive committee chairman says industry should turn to the magazine concept, says rotation of commercials would allow show balance

How media ticks at JWT
36 Thompson’s media department says spot provides for concentration of ad power wherever the customer may be—Part 4 in 10 top spot agencies

Radio: ‘best dollar return’
40 Admiration Nelson cigar maker credits radio with 72% sales rise, new retail accounts in New York, as cigar smokers increase in number

Pix from a radio scrapbook
42 Preparing for Broadcast Pioneers award dinner, WGN. Chicago uncovers some rare photographs from the ’20s; how many can you identify today?

NEWS:
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RCA MICROPHONE/AMPLIFIER

...NEWEST IDEA FOR REMOTES

it's a Microphone!

it's an Amplifier!

connects directly to telephone line

includes jack and earphone for monitoring

Full range frequency response, low distortion
No waiting for tubes to warm up.
Just plug in and you're ready to broadcast.
No fussing with remote amplifiers.
+6 VU output feeds telephone line directly.
Includes transistorized amplifier, battery power supply, 30 ft. cable, earphone with cord, and smart carrying case.

For Immediate Delivery, Order Now! Use This Coupon.

RCA, Audio Sales, Broadcast and Television Equipment, Dept. ED-254
Building 15-5, Camden, N.J.

Please send me__________ Type BN-10A Microphone/Amplifier units, @ $231.25 each.

☐ Check enclosed. ☐ Money order enclosed.

Send to________________________________________

Address________________________________________

City________________________ Zone. State________

Enclose remittance with order and save shipping charges. 
(Price subject to change without notice)

RCA® The Most Trusted Name in Electronics
YEAR AFTER YEAR, AFTER YEAR, AFTER YEARS

WKRG-TV Mobile - Pensacola
Measures UP

WKRG-TV
Channel 5
Mobile
Alabama

Your MEASURE 'MINT' on the Gulf Coast

Call Avery-Knodel Representative
or C. P. Persons, Jr., General Manager
UHF-VHF SET DUEL
Battle royal of opponents is on; FCC, Senate group, conflicting station lobbyists in all-out legal fray

The Senate Commerce Communications Subcommittee hearings on vhf and uhf are, in plain language, political dynamite.
First the behavior of pressure groups acting on behalf of broadcast interests came into the limelight last week from several angles.
Sen. Mike Monroney (D., Okla.) stated that lobbyists had indulged in “gross misrepresentation of facts” regarding the speed of proposed changes.
Sen. Gale McGee (D., Wyo.) called attention to “the deluge of pressures we have already been subjected to stand pat.”
William Putnam, chairman of the UHF Committee for Competitive Television, blasted out in a statement (not part of the hearings) at the variety of “pressures” “political influences” being used by what he calls the “Status Quo Seekers.”
The lobbying and pressure groups described were not named. But the leading anti-uhf group is the AMST (Association of Maximum Service Telecasters).
Dr. Frank Stanton of CBS and Lee Roy Collins of the NAB have made plain they favor the proposed bill (S. 2109) if it protects vhf stations already on the air. AMST takes much the same position but asserts it in a stronger way.
The question of whether the FCC would be given a “blank check” to control telecast conditions was settled by Chairman Newton Minow’s statement that no additional authority is sought.
All of the FCC commissioners fa-
(Continued on page 8, col. 3)
(For background of the vhf-uhf battle, see story p. 27. For more coverage, see WASHINGTON WEEK, p. 35.)

COSTS & LOSSES TO NETS
$3 MIL. FOR GLENN SHOT
AND ONLY 20% RECOVERED

Astronaut Glenn’s successful orbit last week cost the major tv and radio networks upwards of $2 million for broadcast coverage. Only a fraction of this investment was recovered through sales to advertisers.
Despite a three-network pool that avoided some duplications, the three major tv-radio networks spent a total of about $2.1 million for news coverage—not counting lost revenue from pre-emptions, which might amount to another $1 million.
Here’s the breakdown: CBS TV announces it spent $800,000 in combined radio/TV production costs; NBC TV says it spent $750,000, and ABC TV gives a figure of under $600,000.
Pre-empted time caused the networks losses estimated as follows: NBC TV, $350,000 and CBS TV, $325,000; no separate figure was available from ABC.
(Continued on page 62, col. 1)

ABC has $105 mil.
1962-63 advance

ABC TV reports an advance of $105 million in 52-week sponsorships already booked for 1962-63.
This represents the equivalent of 45½% commercial minutes or more than two complete nights a week.
Heavy advance buying was made by American Tobacco and P&G. Also contributing to the advance were Pontiac, R. J. Reynolds, Brown & Williamson, and Alberto-Culver.
Ten of the shows in which much of the business has been placed are Wagon Train, Our Man Higgins, Cheyenne, Mr. Smith Goes to Washington, Rifleman, Ben Casey, Combat, Going My Way, Donna Reed, and The Workers.

60 MILLION WATCH
SPACE SHOT ON TV

It was clear that enormous tv/radio audience watched and listened to Astronaut Glenn’s successful orbiting last week, especially during the actual flight between 9:47 a.m. and 2:43 p.m. EST.
NBC estimated that the total tv audience was 60 million. The radio audience may have been even larger.
National Arbitron gave the 7 a.m. to 6 p.m. event a three-network rating of 44.1, or about 22 million homes per average minute. NBC’s share was 45%, compared to 38% for CBS and 13% for ABC. Their average ratings were 20.8, 17.5, and 5.8.
BRILLER TO ABC TV AFFILIATES POST

Bert Briller, ABC TV v.p. in charge of sales development, has been promoted to v.p. for tv affiliate communications, effective immediately.

Briller will be responsible for providing affiliates with information on network programs, plans, and activities, and for obtaining suggestions, comments, and criticisms from the affiliates.

He will report directly to Robert Coe, v.p. in charge of tv station relations. Donald Shaw will continue as director of tv station clearance and Ralph Hatcher continues as national manager of station relations. Both men also report to Coe.

Briller was at WOR and WNEW, New York, prior to 1949. He joined ABC in 1953 as copy chief of the sales development department, of which he later became manager, director, and v.p. From 1949 to 1953 he was a radio/tv reporter and critic for Variety.

Tv set makers oppose new uhf receiver bill

(Washington): Tv set manufacturers this week defended themselves against the charge that they had damaged uhf tv by limiting the number of all-channel receivers.

L. M. Sandwick, staff director of the EIA’s consumer products division, told the Senate Communication Subcommittee that manufacturers simply made the sets the public wanted. He said his association was opposed to bill S. 2109 on all-channel receivers.

Back in 1953 about 20% of sets made had uhf tuning, but this dropped to 6% last year. Sandwick insisted that there were ample receivers available when many uhf stations first went on the air.

NBC device speeds tape editing 20 x

NBC’s new tv tape editor-analyzer now speeds up twenty-fold the editing of duplicate tapes and the scanning of used materials.

A new locator using a photo cell can survey tape at the rate of 1.600 feet per minute, compared to previous audio methods that could move only 80 feet a minute.

7-UP & KODAK PUT $4 MIL. ON NBC TV

7 Up (JWT) has placed a whopping big order with NBC TV for International Showtime next season.

The bottler is purchasing two minutes a week for 52 weeks plus an additional third minute during 20 of the first 39 weeks. That’s a total of 124 participations in the one show, valued at well over $3 million.

The purchase in effect guarantees the renewal of International Showtime for 7.30 p.m. Fridays.

Eastman Kodak will spend about $1 million for 34 nighttime announcements on NBC TV of a seven-week period this spring and summer.

The campaign starts 18 May and lasts through 6 July. A large list of nighttime shows is involved. Agency is BBDO.

RKO General push for NSD

RKO General’s trade advertising campaign this month is for its recently formed National Sales Division.

Stations themselves are being asked to tie in with newspaper, trade ads, and direct mail.

Agency is D’Arcy. Theme is that RKO General is largest of nation’s independent broadcasting chains, in six of 10 top markets and that its stations are “basic to any national advertising buy.”

UHF-vhf set duel

(Continued from page 7, col. 2)

vor the all-channel requirements for tv sets in interstate commerce.

Minow and Subcommittee Chairman John O. Pastore (D., R.I.) had an exchange on the political implications of deintermixture. Should the FCC exercise its power to deintermix eight markets, “What would happen in Congress tomorrow?” asked Pastore.

The uproar over deintermixture will probably be enough to maintain a state of turmoil in which new legislation would be delayed. Observers feel that the committee is not likely to recommend a new law until the status of stations which might be affected is better known at present. Hence the deintermixture proceedings, as long as they are unsettled—and this could be for a long time with appeals, hearings, and so on—would probably hold up a Senate bill.

At press time new witnesses to appear before the committee included the UHF groups led by William L. Putnam, the American Civil Liberties Union, which is understood to favor more outlets for more access to tv, and the National Grange, which wants to maintain vhf for rural service which might be trimmed under uhf transmission.

Putnam, even before he went on the witness stand, issued a blast at lobbyists and at “Status Quo Seekers” in areas FCC has proposed for deintermixture. He’s president of stations WWLP-WRLP, Springfield-Greenfield, Mass.

Putnam gave several examples of lobbying. He mentioned a Congressman who “has suddenly been granted free time on a station he could never get near before,” “the station operator who retained a high-priced four-man publicity and pressure team to stir up a letter writing campaign against deintermixture,” and other examples.
But, as you can see from this partial guest list, a good many notables did make the "Insight" scene last year. Chances are you've never heard of "Insight" if you live outside WDAF-TV's coverage area. But Kansas Citians will tell you—with considerable pride—that it's another of those network-type programs WDAF-TV puts on locally. Veteran Newsmen Walt Bodine and Bill Leeds host this unrehearsed and spontaneous half-hour each Sunday. It's not unusual when Monday morning's news is featured by the results of their gentle probing. Kansas Citians do take pride in WDAF-TV. They appreciate the fact that it's far more than a local outlet for network shows...that local programming of the "Insight" calibre is the rule, not the exception...that it is the Heartland's prime source of entertainment and information. And, of course, this respect for WDAF-TV pays off in the cash registers of its advertisers.

**Kilroy Didn't Make It**

WDAF TV & SIGNAL HILL • KANSAS CITY
**GRiffin SEES NEW MEDIA STRATEGY**

PGW president Lloyd Griffin predicted that a new media strategy based on local market needs of products is on the way. He made the prognosis at a luncheon of the Pittsburgh Radio and Television Club last week in a talk entitled "The Case for Media Planning By Markets."

Griffin expected product information service to reveal drastic differences between markets within the same region.

He noted that P&G, Bristol-Myers, General Foods, and Colgate—the biggest users of spot tv—have discovered the need for these market adjustments and have already assigned their biggest spot budgets to well-established national brands.

"As market-by-market strategy becomes the primary consideration of media planning," concluded Griffin, "spot tv and network tv can compete with each other side-by-side and form the strongest part of the most effective media planning pattern ever devised."

Some of the high points of Griffin’s advisements were these:

- How much advertising and what kind of advertising goes into any market should be the result of a decision, and not a default through lack of proper advertising control.
- Many national advertisers and agencies are better equipped to analyze and research their tv advertising than they are to analyze and research the sales potential and sales position of their own products.
- Growing competition—the growing need for probing and finding greater depths of selling in every market—will bring about a media strategy to begin with products.

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**CATV to lose pay potential**

(Washington): A definite victory has been won by the NAB and other opponents of community antenna systems used as possible pay-tv systems.

The FCC has decided that it will be a policy not to approve microwave applications to serve CATV if a local station would be threatened.

---

**ABC: WE'RE AHEAD IN 24 MARKET NIELSENS**

ABC TV is kicking its heels over the 11 February Nielsen 24 Market report for Monday through Saturday, 7:30-11 p.m., which give it a clear 2.0 lead over the other two networks.

The score: ABC TV, 20.7, compared to 18.5 and 18.4 respectively, for NBC TV and CBS TV.

For weeks this report had indicated a see-saw race with the leader enjoying no more than a fraction’s advantage.

NBC had the lead in November, 19.0 to CBS’ 17.5 and ABC’s 17.0. In December NBC led by 19.3 to CBS’ 17.5 and ABC’s 17.4. Then in January ABC jumped from third to first; 19.2, a hair ahead of NBC’s 19.1 and CBS’ 18.4.

ABC reports that for the full three Nielsen rated weeks in February it led, 19.7, over NBC’s 19.5 and CBS’ 17.7.

---

**Bavarian’s regional network for baseball on NBC TV**

Busch Bavarian (Gardner) has purchased a regional network of 33 stations for Saturday and Sunday baseball on NBC TV.

The beer advertiser will have half-sponsorship on Saturdays and one-fourth on Sundays. Schedule runs from 14 April to 29 September.

---

**MCA SALES, EARNINGS AT RECORD IN 1961**

MCA Inc. set records for sales and earnings in 1961, according to an announcement last week by Jules C. Stein, board chairman.

The annual stockholders’ report revealed that pre-tax earnings for 1961 were $15.4 million, compared to $13.0 million in 1960, and that net income was $7.5 million, compared to $6.3 million the year before.

Last October MCA and SAG reached an agreement whereby MCA agreed to get out of either tv production or talent representation by the end of September 1962. Presumably it will be the latter, since MCA earned $72.6 million in 1961 through tv film and studio activity and only $8.4 million from agency commissions in all media, not just tv alone.

Incidentally, MCA’s income from agency commissions has been just about the same, between $8-9 million since 1957. But during the same time its tv income has jumped upwards about $10 million each year, starting at $30.4 that year and going up to $38.7, $48.1, $57.6, and then $72.6 (all millions), year by year.

**NBC Radio books $900,000 in 3-week period**

NBC Radio reports $912,492 in renewed and new business for the three week period ending 16 February.

Aetna Casualty & Surety Co. (Remington) made its network radio debut, Philip Morris’ Parliament bought a 52-week schedule in Monitor via Benton & Bowles, and Lorillard (L&N) bought into the same show for 24 weeks.

Other orders came from Saturday Evening Post (BBD), Quaker Oats (Compton), Menthaltum (JWT), Wilkard Batteries (Meldrum & Fewsmit), Gulf American Land (Paul Venze), and American Motors (GMM&B).
THE ECONOMICS OF
SEVEN ARTS FEATURE FILM
PROGRAMMING

...as told by executives of three jointly owned California stations

KJEO—Fresno

Says Mr. Fleharty:
President and General Manager, KJEO, Fresno

"I bought with a mind
to quality. I believed that
the Seven Arts films
had the quality that
makes money for a
station whether
its market is large or
small. They have done
exactly that,
for KJEO and for our
Redding and Eureka
stations as well."

George Fleharty

KVIP—Redding

Says Mr. Parker:
Manager, KVIP, Redding

"Seven Arts 'Films
of the 50's' have been
very successfully
used as our
'Big Feature' program.
With these films we
have more than doubled
our revenue
for this time slot."

F. Parker

KVIQ—Eureka

Says Mr. Dooley:
Station Manager, KVIQ, Eureka

"We had no difficulty at all in
selling out our Seven Arts
'Big Weekend Movie' program
before it started. We sold right
from the Seven Arts brochure,
telling advertisers about the
remarkable track record these
films have chalked up all over
the country. The Seven Arts
volumes have given us one of
the easiest vehicles we’ve ever
had to sell advertisers...to
keep them in and keep them
happy."

Ted Dooley

SEVEN ARTS’ “FILMS OF THE 50’s”: ...MONEY MAKERS OF THE 60’s

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive A dams 9-2855
L. A.: 232 So. Reeves Drive GRanite 6-1564—ST ate 8-8276

For list of TV stations programming Warner Bros. “Films of the 50’s” see Third Cover SRDS (Spot TV Rates and Data)
FACE VALUE. Their faces are their fortune... and your fortune, too! Because these stars (whose faces are known and loved by millions) now spell boffo box-office for advertisers on WCAU-TV's Early Show and Late Show. Big stars: Day, Brando, Garland, Tracy, Peck, Holden, Cagney. Giant hits of the '50s: "A Star is Born," "On the Waterfront," "Mr. Roberts," "East of Eden." Great motion pictures,
week-in and week-out, exclusive on Channel 10. In its recent television premiere in Philadelphia, "The Caine Mutiny" zoomed to a mighty 31.1 Trendex rating... just one example of blockbusting movie entertainment that, month after month, has made WCAU-TV's Early Show and Late Show the market's two most popular feature film programs. A new face on sales in Philadelphia? Just call WCAU-TV.
WTVT GOES TO "SEE"

Strapped securely on the deck of a carrier to catch an astronaut's return from space, or cruising down the highway, taping while underway, WTVT's up-to-the-minute-men, with the only self-powered mobile video tape unit in the Southeast, go where there's news, give life to commercials, bring home the bacon in the Southeast's 3rd market where total retail sales are a huge $2,008,457,000.†

Need truly mobile taping facilities in the Southeast? Contact THE STATION ON THE MOVE...WTVT.

†Copyright 1961, Sales Management Survey of Buying Power: Further reproduction not licensed.

Aboard the "Randolph," WTVT's mobile video tape unit covers the climax of Col. John Glenn's historic space flight...exclusive coverage for the nation, and for WTVT's own market, where a bonus of 1,183* new residents is added every week.

*Florida Development Comm.

THE WKY TELEVISION SYSTEM, INC.
WKY-TV and Radio, Oklahoma City
Represented by the Katz Agency

WTVT
channel 13
TAMPA/ST. PETERSBURG

TAMPA/ST. PETERSBURG/CLEARWATER/SARASOTA/LAKELAND

These cities, located in the populous Tampa Bay area, constitute the heart of the 21 county territory served by WTVT.
Commercial commentary

Heresy in Washington

In the approximately 11 months since Newton Minow staged his first Savanarola Act before a startled NAB convention, I'm afraid we've been watching the rapid rise of an ugly and dangerous heresy in Washington thinking.

Mr. Minow didn't begin it. Nor is it a heresy confined solely to the complex wasteland of the FCC Chairman's mind. It seems to be permeating other commissions including the FTC under Paul Rand Dixon and it has spread so virulently in the past year that many of us even accept it as gospel.

Essentially, it is the Heresy of the Anti-Business Commission, the false and untenable theory that the chief aim and role of the FCC or the FTC or any other agency is to protect a vague something called the "public" from the wickedness of commercial business.

This is a wholly monstrous idea. And it disturbs me greatly that so far few radio, tv, agency, or advertising men seem to have had the brains and guts to stand up and denounce it vigorously.

For the truth of the matter is this. The members of the FCC and the FTC are public servants. And, as such, they are just as much the servants of broadcasters, advertisers and businessmen as of any other American citizens.

To regard them in any other light, or to allow them to regard themselves in any other light, is to disenfranchise thousands of free men, and to create a new class of second rate citizenry.

Yet, undeniably this has been happening. And I think it is time to bring it out in the open.

I suggest, for instance, that broadcasters and advertisers have every right to demand of Mr. Minow, "What have you done for us lately?" and I suspect that the FCC Chairman might be terribly embarrassed if forced to render such an accounting.

Public hatred, contempt, and ridicule

We all know, for instance, that there are hundreds of sincere, honorable radio and tv men who feel deeply that the only effect of Mr. Minow's speeches, writings and actions since last April has been to place them in position of public hatred, contempt and ridicule.

I believe that a strong case could be made against the FCC Chairman for indiscriminately libeling and slandering a minority group. And I believe that the evil of his position can be clearly seen if you imagine it was some group other than radio/tv broadcasters.

Suppose, for instance, he had blasted farmers, or Jews, or Roman Catholics, or negroes for operating a "vast wasteland."

Any government official guilty of such intemperance would be properly impeached within a matter of hours.

But should the principle be stretched to allow Mr. Minow to

(Please turn to page 50)
They might have sold us the Brooklyn Bridge
...but broadcasting is our business!

Even in these days of “big numbers,” no-one ever has paid $11,000,000.00 for a radio station. But Storer Broadcasting Company did just that for its new voice in New York...WHN.* Backing our faith that radio’s future is bright with promise, Storer has invested this sum to be in the world’s number one

*Represented by Katz Agency
market with WHN, New York. Storer, publicly owned by over 6,000 stockholders, and in electronic media for some 35 years, believes radio has a function no other medium can fulfill. We invite you to listen to WHN, New York, and Storer style performance. **Important Stations in Important Markets.**
# One good thing... leads to another.

<table>
<thead>
<tr>
<th>Network</th>
<th>Rating*</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC-TV</td>
<td>20.7</td>
</tr>
<tr>
<td>Net Y</td>
<td>18.3</td>
</tr>
<tr>
<td>Net Z</td>
<td>18.5</td>
</tr>
</tbody>
</table>

The good thing, of course, is *Ben Casey*, top-rated show in the latest Nielsen.*

It leads to ABC's top rating for the same period because it is the happy inspiration of a programming philosophy responsible for a total of 5 of the top 10 shows. (Net Y had 3, Net Z, 2.)

In the top 20, ABC scored with 10 shows. (Net Y had 6, Net Z, 4.) Included in this select group was ABC's *Margie*...top-rated new situation comedy of the season.

Completing the sweep, ABC led in 3 nights of the week, with Nets Y & Z taking 2 each.

All of the action, as reported, took place where the viewers can view all 3 networks. Where, in other words, programming popularity gets its most meaningful measurement.

*Source: Nielsen 24 Market TV Report, week ending Feb. 11, 1962. Average audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.
As the tv networks scurry through the throes of blocking in nighttime buys for the 1962-63 season, an air of disquiet pervades certain Madison Avenue agencies.

The disquiet is simply this: the networks are bent on discouraging agencies as much as possible from bringing in their clients’ own choice of programing.

The agencymen concerned grant that the networks are hard put to dispose of their own program commitments and investments but they still feel that, regardless of the open license for control granted by Newton Minow to the networks at the recent hearings, the doors ought to be kept open for outside contributions to the schedule.

As related by them, the discouragement is being exercised in two ways: (1) tabling requests for available periods until a vague date; (2) offering a spot that the networks know neither the agency nor client will accept.

A member of top management of one of these agencies expressed qualms about another manifestation of the current selling season: the tendency among the networks to lock up their fall schedules without waiting to see the pilots.

Noted this agency official: it looks as though the networks are wrapped up more in beating out one another than in figuring out what’s best for tv.

It may be hard for the trade to imagine this actually happening, but one of the tv networks is toying with the idea of charging affiliates for news and public affairs programs that are not sponsored and that the stations feel obligated to carry.

The theory actuating the concept apparently is this: with the FCC hardening its attitude more and more toward public service programing, stations will have little recourse but to take such fare on the networks’ own terms.

It will be recalled that at the recent FCC program hearings the networks all pointed to the millions in public service investment write-offs they’ve had to take.

Dow Jones (Speckter), Wall Street publishing combine, is making its bow into spot radio.

Its objective is to drum up circulation for its latest output, the National Observer, a weekly review of the news and whatnot.

Opening schedule: in about 15 eastern and midwest markets.

Rep sales development people who’ve lately been making the presentation rounds of Detroit’s automotive precincts have a hunch that things will be stirring nicely for spot tv this year as well as next.

They base their expectations on reports that certain divisions and their agencies have been discussing possible spot schedules as a replacement for network show discontinuances after the model introductory season.

A traditional Detroit attitude that spot tv has had a hard time cracking: when it comes to advertising, the smallest dealer and smallest territory is as important as the biggest, even though 12-13 states account for 65% of new car sales.

You can expect a burst of heightened competition for the women’s trade in the electric shaver field this spring.

Trigger: the introduction of Norelco’s new unit.

Women’s shavers now account for a third of the business.
The doubling of the supply of nighttime 20's has apparently expedited in some tv markets the trend toward multiple rates for prime spots.

KABC-TV, Los Angeles, an ABC oS0, has taken a step beyond the sectional idea and introduced five different rates for its prime nighttime schedule. Basically, each rate is linked to ratings, but those concerned with the station's national sales deny that the plan is tantamount to a fixed cost-per-1,000.

The explanation: the station is merely realistic about the relative values of each slot and is pricing them accordingly. In a way, it's a move toward simplifying the rate card and calling a spade a spade. Also, it will permit greater frequency.

That huge spot tv splurge of Toni's (via North and Clinton E. Frank) has certain implications for the Toni product stable.

The money is being used entirely for the hair care brands, which indicates that the company is inclined toward forgetting about the home permanents for a while.

Not entirely new, but significant, is the factor that's given the home permanent market quite a squeeze the past few years, and in fact, knocked the bottom out.

That factor: women have returned to the beauty parlor. Today's hair styles, some of them very complicated bouffant types, and others very simple, short styles not requiring permanents of any sort, almost necessitate professional care.

So there goes a field—at least for the present—which not so far back meant a retail intake of well over $50 million.

(For details of Toni buy see SPOT-SCOPE, page 56.)

That two-page questionnaire asking for socio-economic data that BBDO sent out to stations in connection with its computer programing has wound up in a number of instances with the reps.

For those who just came in: what BBDO would like to get from all tv and radio stations, as well as all newspapers and magazines, is an in-depth profile of their audiences. Such characteristics as age, sex, income, and occupation of the audience by all hours of the day and night.

Observed one rep: BBDO is to be commended for its ambitious undertaking, but it'll be lucky if, at the most 1% of the stations can supply such information. It's beyond the pocketbook of the average outlet.

NBC TV is making promotional capital of an ARB breakdown of color set viewing (the first) which shows that the ratio of color homes tuned into a color program is higher than the percentage of all color homes (2%) to total tv homes.

For a documentation of that thesis witness the following percentages of viewing by color homes of the 10 programs in color that got the most attention from color homes according to ARB's report for the 1-14 December period:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COLOR HOMES REACHED</th>
<th>(% ALL HOMES REACHED)</th>
<th>ALL HOMES REACHED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bonanza</td>
<td>494,600</td>
<td>(3%)</td>
<td>16,486,000</td>
</tr>
<tr>
<td>2. Sing Along</td>
<td>478,400</td>
<td>(3%)</td>
<td>15,956,000</td>
</tr>
<tr>
<td>3. Disney</td>
<td>438,300</td>
<td>(4%)</td>
<td>10,958,000</td>
</tr>
<tr>
<td>4. Laramie</td>
<td>363,400</td>
<td>(4%)</td>
<td>9,084,000</td>
</tr>
<tr>
<td>5. Bell Telephone</td>
<td>332,680</td>
<td>(4%)</td>
<td>8,403,000</td>
</tr>
<tr>
<td>6. Wells Fargo</td>
<td>316,400</td>
<td>(4%)</td>
<td>7,909,000</td>
</tr>
<tr>
<td>7. Price Is Right</td>
<td>293,300</td>
<td>(3%)</td>
<td>9,770,000</td>
</tr>
<tr>
<td>8. Bullwinkle</td>
<td>201,700</td>
<td>(5%)</td>
<td>4,034,000</td>
</tr>
<tr>
<td>9. Bob Newhart</td>
<td>195,300</td>
<td>(3%)</td>
<td>6,511,000</td>
</tr>
<tr>
<td>10. Dinah Shore</td>
<td>175,500</td>
<td>(4%)</td>
<td>8,773,000</td>
</tr>
</tbody>
</table>

Note: ARB's latest estimate of color homes (December 1961) is 973,000.
ABC TV has corralled another huge chunk of nighttime billings for the 1962-63 season: around $15 million from P&G.

The proposition entails 13 of the 18 nighttime minutes a week planned by P&G, with the core of the commitment an alternate half-hour of Ben Casey and two minutes a week on Wagon Train. There'll also be two minutes each on Cheyenne and Going My Way, an alternate week of the Workers and three minutes of a Thursday 8:30-9 p.m. show to be mutually selected.

P&G financed for this season a couple of pilots and there's a possibility that neither of them will turn out acceptable. P&G's own delivery this season was Car 54.

Hints have gone out to agencies from CBS TV's sales department that the network is considering some revisions of its discount structure.

It's termed a new concept in rate cards and is said to involve eliminating the special summer discount and fattening the annual discount.

Scott Paper's $6 million network TV budget is up for grabs and ABC TV is making a particular effort to get it.

Before it makes a decision in that quarter the account would like to see the pilot of one of the shows that ABC TV has been touting, and the network appears not quite ready to comply.

Meantime Scott's also shopping at the other two networks.

Where the three weekly showings of Wagon Train will go hasn't been confirmed yet but there are indications that ABC TV, in addition to spotting the new product in the Wednesday 7:30-8:30 period, will air reruns Sunday (a la Maverick) and Saturday morning.

The network's affiliates apparently didn't cotton to the 11:15 p.m. feeler for the reruns. Hence, the other possible devices to conform with the MCA deal that calls for three spotings a week.

Reports have it that ABC TV is asking 26 weeks firm at $7,000 a minute (time and show) for the Saturday morning version.

Whitehall (Bates) has made its first buy of the new fall product.

It's an alternate half-hour, with Brown & Williamson, of the hour-long Nurses (pitted against Dr. Kildare) on NBC TV.

The price for Nurses: $117,500 net for 36 new episodes and $32,500 net for repeats.

The expansion of Fred Pierce's authority to include sales development, as well as research sort of points up ABC TV top management's special affinity for researchers.

Among the other stripe wearers with research background are Ollie Treyz, Don Coyle, president of ABC International, Jules Barnathan, president of ABC tv o&o's. Pierce is in his low 30's.

Pity the poor network tv salesman who's got a lot of stuff to sell on the current schedules, both nighttime and daytime.

His efforts to get attention for his wares have at the moment been overshadowed by client and agency interest in the shiny new line being offered for the fall.

Meantime it's a wide open game of swat tag that the networks are playing with their fall schedules, one trying to maneuver the other into freezing portions of the prospective lineups so that sober judgments can be arrived at in counter-programing.

(For an early-bird preview of the 1962-63 schedule see SPONSOR, 19 February, page 27.)
Starting to get the attention of radio stations around the country are the “live music spectacles” that WNEW, New York, has been putting on the air at the average of one a month, using outstanding jazz stars and promoting them with page ads in the newspapers.

How WNEW has been able to budget these “specs” makes an interesting sidelight. Through an arrangement with New York musicians Local 802 all the stars in this hour-long series, broadcast at 8 p.m., deliver their services at cost. The talent bills runs from $300 up to $1,000 per show.

Local 802 controls the tapes of these shows. They can only be made available to distant stations via possible contacts between the local unions and Local 802.

The question of what network faces a problem in clearing early Wednesday evening for the fall is shrouded by counterclaims.

ABC TV is assuring Wagon Train customers that it’s got virtually all the live clearances it needs in the two- and one-station markets.

NBC TV says that, with a couple of exceptions, it’ll have clearances for The Virginian live in all the two- and one-station markets that have been carrying Wagon Train. If there are any other defections, it adds, it’ll have to be from among CBS TV regulars.

Incidentally, there’ll be two station-breaks in The Virginian, each probably 40 seconds, as a sort of sweetener.

CBS TV, according to the reaction passed on to the reps by some affiliates, took a little of the joy out of the network’s acquisition of the NCAA football games by reducing the stations’ share of the proceeds by 50%.

The affiliates were advised that because of the size of the investment in rights ($10.2 million for two years) they would be paid on the basis of the one hour class “C” rate, instead of for the two hours that each game would take.

The network will compensate for this slash to some extent by letting the stations have a break in the middle of the game and some adjacency time.

The 14-game series is being priced at $2 million a quarter, with General Motors and Gillette already committed. (ABC TV, which paid $3.1 million yearly for the rights, had the whole package priced at $6.1 million.)

It may be wise for sellers of spot in the TV markets below the top 30 not to worry about the circumstance that business for March and April lacks the vitality that’s traditional for those two months.

Spot tv has become pretty much a short-term proposition, with much of the ordering now coming virtually a week or two before the effective date.

Hence it’s not easy to plot billings for the next month or two. During the current season many a station man has been pleasurably surprised as to how awry his predictions have turned out.

CBS TV appears to have made ABC TV the competitive target in a presentation, called a mid-season review, that it’s showing around the New York agencies.

The obvious intent: to give what CBS TV considers the right perspective to ABC TV’s frequent citations of its standing in the three-network-serviced top 24 markets.

The presentation breaks all programming down into three categories and contends that CBS TV this season has fared best in each of the categories.

The categories: (1) news and actuality, plus serious drama; (2) light family shows, with situation comedy as the core; (3) action shows.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; sponsor Hears, page 58; Tv and Radio Newsmakers, page 68, and Spot-Scope, page 56.
Beyond those lights, an estimated 95,000 ADULTS are watching this man. Not the least bit casually, either. His name is Jesse Helms and his provocative "WRAL-TV Viewpoint" commands attention in the Raleigh-Durham market. Such mature, responsible programming as this typifies the television day at WRAL-TV. No, this show is not for sale...but the adjacencies are. For details, avails and a sample "Viewpoint" script, contact your H-R man.
Agencies should reward quality

Regarding The seller’s viewpoint, 12 February, I would like to offer a word of cheer to Tom Belcher of KVOO-TV, Tulsa.

His article, “Do agencies really oppose triple spotting?” raises a very important question. Where is the justice in stations losing financially by running the sort of quality operation every agency would have them run?

From BAR’s vantage point, this much I can say for certain: There is a noticeable trend toward better station operations like KVOO-TV, and more and more agencies are rewarding them with a heavier share of the business.

Good things always take time. The clock is running out on the opportunist and the Tom Belchers will not regret doing it the hard way.

Robert W. Morris
president
Broadcast Advertisers
Reports, Inc.
New York

A truthful analysis of radio

I want to take this opportunity to tell you how much I enjoyed reading the January issue of U.S. Radio [Part Two, SPONSOR, 29 January].

The “Radio’s image” story is one of the best in-depth critiques I have yet come across. Your writers’ appraisal of the constructive versus the negatives existent was well laid down and I believe you got a good cross section of opinion.

My fervent wish is that the agencies as well as station men avail themselves of the opportunity of reading this issue.

Also, your comprehensive analysis of the oil business furnished much material and information wrapped up in one package.

Keep such good work and information alive and flowing. I am proud that SPONSOR devotes so much time and effort to a truthful analysis of the radio industry.

Geer Parkinson
v.p. and station manager
WRYT
Pittsburgh

I cannot tell you how very much I enjoyed the first new issue of U.S. Radio which combined with SPONSOR.

If your subsequent issues are along the same lines, SPONSOR will be more and more the broadcaster’s answer to a prayer.

Ira Herbert
president
WYDE
Birmingham

Station-agency-rep visits

I have just finished reading the article entitled “The art of station navigation on Madison Ave.” which appeared in the 5 February issue of SPONSOR.

I believe this is one of the best articles dealing with station manager-agency-rep visits that I have ever read. Not only was the article well written, but the ideas conveyed in it were extremely logical and should be of great help to station managers, representatives, and also agency buyers.

I wanted you to know that this article has caused much comment within our own organization and we feel you did the industry a fine service by publishing the article.

Frank M. Headley
president and treasurer
II-R Representatives
New York
KXYZ and KXYZ/FM create vibrant and exciting radio for America's seventh largest city

the bold musical pattern of prestige programming radiates from KXYZ and KXYZ/FM in Houston

As a stone dropped in calm water sends ripples dancing to the shore, so does KXYZ-KXYZ/FM's bold pattern of beautiful music cover the more than 2,000,000 people in and around America's seventh largest city. Coverage with depth, power and richness that is unmatched on the great Gulf Coast.

IN THE AIR...EVERYWHERE...OVER GREATER HOUSTON

Another Station of

KAKC • KBEA-KBEY/FM • KXYZ-KXYZ/FM
Tulsa • Kansas City • Houston

One of America's Fastest Growing Radio Groups
Florence merits another look

At first glance you see external beauty.
Another look reveals the market personified—an energetic industrial-agricultural complex comprising the fifth largest single-station market in the nation.

WBTW
Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Corp.
Current Senate hearings to probe these FCC uhf proposals

1. Deintermixture in eight markets where a single vhf still operates in competition with one or more uhf's now 'economically retarded' by it

2. Legislation giving commission authority to prescribe all-channel receivers shipped in interstate commerce, thus spurring uhf expansion

3. Short-spaced vhf assignments, reducing minimum mileage separation, to be limited to special cases where there's no adverse impact on uhf's

4. Operation of auxiliary uhf outlets by vhf stations, 'whereby uhf service may be introduced in communities now primarily or completely vhf'

5. Relaxation of technical requirements (on side bands, directional antennas, etc.) and elimination of the current uhf table of assignments

6. Use of upper 14 uhf channels as translators to supplement major uhf stations, with additional translator channels a good future possibility

UHF LOCKS HORNS WITH VHF—AGAIN

FCC proposals to expand use of uhf is meeting stiff opposition from vhf stations, allies, in first hearings before Senate subcommittee

The air—or in this case, spectrum—is decidedly rent by shellfire this week, as diametrically opposed forces in the vhf-uhf battle begin buildup for continued encounter.

Act I, Scene I got under way this past Wednesday when chairman Minow appeared as first witness in the Senate Commerce Communications subcommittee hearings on the FCC proposal to expand the use of uhf broadcasting (see Washington Week, p. 55). This is the latest in the seemingly endless congressional effort to come to grips with a sometimes inescrutable problem. It could also prove more decisive, in the long haul, than any of the previous hearings. Whereas the FCC has been given congressional go-ahead in easing uhf's plight in the past, the current investigation, to many indus-
try minds, contain far more universal implications. This latest drama's ensuing scenes promise to be long, electric, and loaded with dialogue.

Most of the latter is concentrated in the detailed arguments of the FCC and National Committee for Competitive Television, on the one hand, and the Association of Maximum Service Telecasters (AMST), representing vhf stations, on the other.

But intimately involved in the congressional outcome are the individual problems and questions of networks, agencies, advertisers, film distributors, engineers, set manufacturers, set owners—virtually the whole of electronics communication. And while the current hearings are public, and much exploited in the press, there is notable misunderstanding and misconception of the situation's complexities in a great many quarters of the trade. Not only in the ultimate effect of Congress's decisions, but in the proposals and counter-proposals now before it.

Specifically, what the FCC proposes is as follows:

1. Deintermixture in eight markets. (Deintermixture is the conversion of a vhf-uhf market to an all-v or all-u market, and the current FCC proposal calls for elimination of the single vhf in intermixed markets.) The markets are: Madison, Wis. (WISC-TV, channel 3); Rockford, Ill. (WREX-TV, channel 13); Hartford, Conn. (WTIC-TV, channel 3); Erie, Pa. (WICU-TV, channel 12); Binghamton, N. Y. (WNBF-TV, channel 12); Champaign, Ill. (WCIA, channel 3); Columbia, S. C. (WIS-TV, channel 13); and Montgomery, Ala. (WSFA-TV, channel 12).

2. Congressional legislation giving the commission authority to prescribe all-channel receivers to be shipped in interstate commerce.

3. Short-spaced vhf assignments—that is, reduction of minimal mile-age separation requirements, limited to a small number of special cases not exerting adverse impact upon existing uhf operations.

4. Relaxation of some of the technical requirements for uhf broadcasters, thereby making possible the construction and operation of uhf stations at lower cost.

5. Dual operation of auxiliary uhf stations by vhf licensees, thus permitting uhf stations to operate parallel uhf outlets in the same community under waivers of the duopoly rule.

6. Elimination of the table of uhf channel assignments and substitution in its place of an assignment system in which anyone desiring to build a station in a particular community may apply for the lowest locally available uhf channel without antecedent rule making.

7. Eliminating comparative hearings for uhf channels to the end that a qualified applicant will be granted

**AMST claims 25% loss of service if nation goes all-uhf**

BLACK CIRCLES represent areas which would not have good reception if nation's tv operated on present uhf channels, says AMST. Calculations based on Television Allocations Study Organization studies. AMST calls shifting of vhf stations to uhf channels "contrary to the public interest."

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any channel for which he has applied before anyone else.

8. Employing uhf translators as the preferred means of bringing television service to any remaining “white” (i.e. uncovered) areas.

In summation the commission says it wishes only to “promote the use of uhf to extend and augment competitive tv service not possible with the limited number of vhf channels.” Its proposal to Congress (Docket No. 14229) emphasizes the background to its reasoning:

“Despite the notable achievement of bringing some television service within the range of almost all American homes, the television system has disappointed expectations held in 1952 when the commission assigned 12 vhf and 70 uhf channels, providing for 1,875 commercial stations and 252 educational stations in over 1,200 communities throughout the nation. On 3 June 1961, 531 commercial and 56 noncommercial educational stations were operating in 282 communities. Although the vhf channels have been relatively heavily populated with stations, only 75 of the 1,543 uhf channel assignments are currently in use.

“Moreover, only 65 of the television markets in the United States are served by three or more competitive local television outlets, and there is pressing need for additional outlets in numbers of markets now deprived of a third locally originated service.

“The root cause for these serious shortcomings in the present system derives from the inability of uhf stations to thrive competitively side by side with vhf stations under present conditions.”

Vhf ownership and management (represented in the main by AMST), however, see the Commission’s proposals as simply one big step in an ultimate all-uhf system of television broadcasting throughout the United States. This view is based primarily on such portentous commission statements as: “It is contemplated that, as indicated by further studies and developing circumstances, and in response to further proposals, additional deintermixture proceedings will be initiated in further markets at a later time.”

**UHF SHOWED PROFIT IN 1960 BUT PICTURE FAR FROM ROSY**

All-uhf markets appear to be faring well; areas dominated by vhf stations still the big problem

In its August 1961 broadcast financial data report, the FCC showed total broadcast revenues in 1960 of 76 uhf stations at $30.8 million, up from $28.0 million reported by 77 uhf stations in 1959. For the first time, said the FCC, the uhf stations as a group reported profits of $3 million. In 1959, 1958, and 1957 the uhf stations reported losses of $5 million, $2.2 million and $5.5 million, respectively.

Why the pretty side of the ledger in 1960?

Trade observers suggest two probable reasons: increase of advertising revenues in already totally deintermixed markets and the retailer’s belated discovery, in certain markets, that uhf is not beyond his budget.

But if, on the surface, the uhf economic picture looks brighter, it has also to be considered that of the 72 uhf stations reporting full year operations in 1960, 36 reported profits, 36 losses, as against 435 vhf stations with 81.1% reporting a profit to an 18.9% reporting a loss. And the uhf “success story,” a sponsor study revealed, was still largely uncertain.

In certain all-uhf markets such as Wilkes Barre-Scranton and Youngstown, Ohio, the profit picture is not an unpleasant one. The three uhf’s in Wilkes Barre-Scranton reported a total broadcast revenue of $3,044,118 in 1960, and the four in Youngstown $1,837,840.

Even in a market like Bakersfield, Calif., where two uhf stations compete with a vhf, a substantial portion of the $1,782,311 broadcast revenue can be accounted for by the uhf’s.

And Fresno. Of the few all-uhf markets in the United States, this one invariably is cited by deintermixture proponents. When KFRE-TV went on the air in Fresno as a vhf in May 1956, there were two uhf stations already in the market. The market itself was a pre-developed uhf one, with sets, antennas, etc. in its favor. Thus, when the FCC directive for deintermixture was issued, KFRE accepted with no qualm. Since conversion to uhf in February 1961, the station reports no commercial difference whatsoever and, going to maximum uhf power at the time of conversion, no substantial audience loss.

But deintermixture opponents point to various engineering studies which show Fresno as the one ideal uhf territory in the

*(Please turn to page 49)*
2. If all existing vhf stations were shifted to uhf channels, considerably more than 25% of the total land area of the United States would lose its existing television service.

3. Shifting vhf to uhf operations would waste valuable vhf frequencies; the public would not receive the benefits of their particular capacity to provide reliable high technical quality wide area television service.

1. The FCC's proposals for shifting vhf to uhf channels are precipitous and premature and should, at the very least, be deferred until more technical data is available regarding uhf.

5. While all-channel receiver legislation should be enacted to facilitate uhf development side-by-side with existing vhf service, it should prohibit the FCC from shifting vhf stations to uhf channels.

In other words, says AMST, along-side of rather than instead of.

The most vociferous opposition to the FCC action at present, of course, is from the eight vhf stations selected for deintermixture. The most vigorous of these appears to be WREX-TV, Rockford, which has gone all-out in marshaling public support of its continuance as a vhf. The station has run extensive newspaper advertisements explaining "the probable effects of deintermixture on Illinois and Wisconsin residents." In addition to city and state governmental and civic leaders, some 100 mayors of cities in the northern Illinois southern Wisconsin area have pledged their support to help the WREX fight. Though using legal process similar to that of the other seven, the station plans heavy emphasis on this grass roots response.

"The proposal by the FCC for deintermixture limited to eight separate markets is discriminatory," Joseph M. Baisch, v.p. and general manager of WREX-TV, told sponsor, "and is not the answer to the problem of encouraging the expansion of television service to the American public."

The deintermixture in Rockford itself, says Baisch, not only would seriously degrade existing services to urban areas, it would reduce outlying rural groups to the level of second class citizens. It would also, he adds, create unprecedented financial burdens.

"The better portion of a quarter of a million dollars was lost from operations before we began to see daylight as a vhf," he says. "We still have many unsponsored programs, and national budget allocations are difficult to come by for stations in our market classification (top 85-90 range). Now, if deintermixture becomes a reality, our investment of more than $350,000 in vhf equipment would be wiped out, and more than $325,000 in new uhf gear would have to be purchased and installed. In addition, we have original film contracts currently running in excess of $250,000, and long-term commitments such as film library deals were negotiated on the basis of vhf economic abilities."

The eight stations, as indeed most vhf outlets in the country, favor the solutions proposed by CBS, NBC and the NAB, which call, more or less, for the maintenance retention of all vhf and uhf bands, with a nod in the affirmative toward all-channel receiver legislation. Production of tv sets with uhf tuners fell from 428,527 in 1960 to 370,977 in 1961, according to the latest compilation of Electronic Industries Assn., Washington.

And finally, but perhaps most significantly, almost all senators in those states and markets proposed for deintermixture, as well as congressmen from those stations' districts, have registered distinct opposition to the FCC plan, ranging from Sen. Alexander Wiley's (R-Wis.) contention that the deletion of channel 3 in Madison would be "an unconscionable violation of the public interest" to Rep. Horace Seely-Brown Jr.'s (R-Conn.) statement, "A technical survey report in which I have every confidence proves that 260,000 Connecticut residents would have no clear television service if channel 3 were deleted from Hartford."

Interesting to note, too, is the statement of commissioner John S. Cross, concurring in part and dissenting in part to the FCC proposal. It is certain to be given top priority in the vhf defense. Said Cross:

"In my view, this deintermixture (Please turn to page 19)"
Personalities, discussion, news shows help sell clients on ‘talk’

WILL ‘TALK’ RADIO SPREAD?

- Radio stations that are talking more now say that conversation format is a hit with advertisers, audiences
- Whether or not this constitutes a trend is fodder for some controversial talk today among broadcasters

Radio, intimidated into near human muteness when TV first began beaming its awesome pictures, is learning how to talk all over again. And from radio stations that have recently re-discovered their tongues, come happy reports that they are talking themselves into stepped-up ratings and increased sales.

Although there are some who are loathe to attach the “trend” label to the growing development of talk programs, the rate at which some stations are struggling to divorce themselves from the stigma of recorded mediocrity can hardly be ignored. And unless the pace slackens, the disk jockey, so go the predictions, is in danger of being replaced by a talk jockey.

What exactly is behind the renewed interest in this time-honored radio commodity—conversation? In broadcasting circles opinions vary. Some claim it is a natural turn in the ever-changing sphere of radio which, once the saturation point is reached will go the way of all formats.

Others say it’s due to world events with the greater need for news reporting, while still others maintain it was triggered by a definite need in adult programing. In brief; after a continuous procession of pop records, time, temperature, and call letters, the listener finds it most refreshing to hear a human being say something.

Although there are only a handful of radio stations now programing talk shows in the proportions of WOR, New York; KABC, Los Angeles; KMOX, St. Louis; and the Mexican-owned all-news station XTRA, Los Angeles, radio stations from small as well as major markets report they are devoting more air time to serious chatter than they have since television first barged on the entertainment scene.

Whether or not this represents a trend, however, is also cause for some controversy in the industry. Those who debunk the theory claim this type of programing has to be proven successful on a broad-scale, not merely by a few, before it can be termed a trend.

On the other side of the fence, however, is Robert Leder, president and general manager of WOR, who says “there is a definite trend to talk radio, not nearly to the extent of WOR’s 21 out of 24 hours of talk programing, perhaps, but we do find that alert broadcasters around the country are starting to mold various...
Radio talk shows covering a broad range of subjects from

1. Theatrical personalities
2. 'Talking' d.j.'s
3. News commentators

6. Farm data
7. Local issues

RADIO TALK programs currently winning audience approval all over the country today include: (top, l-r) Arlene Francis, WOR, New York, shown with movie star Rock Hudson; Robert Q. Lewis, talking d.j. of KHJ, Los Angeles; KFRC, San Francisco, newscaster, George Ruge; WONE, Dayton, O., "Home Show" star, Jeanne DeWitt; and KCMO, Kansas City, sportscaster, George Stephens. Bottom row, l-r: WMT, Cedar Rap-

aspects of their schedules in accordance with our format.”

According to Leder, the advantages to talk over music formats are many. For one thing, talk programming is personal radio, “It is easier for a listener to identify with personalities such as Martha Dean, John Gambling or The Fitzgeralds than for them to identify with a music format.” He adds: “Equally important is the fact that listeners to talk radio tune in and are attentive to what is being said. As a result, they are attentive listeners to the commercial message.”

George Skinner, director of radio programming services for The Katz Agency, echoes Leder’s sentiments. “The commercial impact of the talk format is staggering,” he declares. “When a commercial message is done by a ‘talk’ personality and properly integrated in the show, it receives full attention, therefore it sells more.” Skinner adds that “people who listen to talk shows are listening to hear what is being said. The commercial becomes a part of the conversation, rather than an interlude between records.”

A veteran of 22 years in broadcasting, Skinner reports that the swing back to talk shows is all part of the radio programming cycle. The fast paced music and news station got a foothold in the first place because people were weary of too much talk on radio. But when the new stations came on the air, he says, their music, fast pace, and curtailed talk was a welcome relief. But now, with too many of these same stations pumping out similar programing, there is renewed hunger for the human personality.

How long the new talk cycle will last depends upon the solution of a big problem facing broadcasters at this point, says Skinner: the dearth of the right kind of personality to do a radio show. “Unlike phonograph records,” he says, “people are individually different, and it takes a

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Farm data to homemaking are gaining in audience popularity

4. Homemaker shows

5. Sports talk

dds, la., farm show director; Bob Nance; WBAY, Green Bay, Wis., Sounding Board moderator, Dan MacDonald (left) with guest Irvin Gay of Burroughs Automations; WCAU, Philadelphia, "Talk of Philadelphia" show moderator, Ed Harvey, (back to camera) talking with Gen. Curtis LeMay; and WNAC, Boston, Bill Hahn, host of the station's "Around The Town" here with former Brooklyn Dodger star, Jackie Robinson.

Lot of insight and judgment to put together a winning air team."

"In some markets," says Skinner, "the proper personalities just aren't available although the hunger for conversation is as great in these areas as in the metropolitan districts." Skinner predicts that the need for personalities in the medium size and small market will become more acute in the next few years—at least until it's overdone. Then there will be another swing back to music and news.

Meanwhile, from stations currently engaged in large-scale talking come reports that indicate they have, for the present, hit upon the right format. Despite the fact that KFAX, a San Francisco radio station—one of the first in the country, according to reports, to give all-talk programing a whirl—ran into a stone wall and gave it up after a six-month try, other pioneers haven't been deterred.

Ben Hoberman, v.p. and general manager of KABC, Los Angeles, for instance, in August 1960 defied the traditions which had grown up around radio and eschewed the top 40 formula for a revival of the intelligent personality format. It was a long gamble at the peak of music and news popularity, but has, according to reports, paid off handsomely.

Latest word from Hoberman reveals that KABC sales revenue for 1961 was 17% greater than for 1960, and 10% higher than for the previous record year, 1957. Audience ratings have also gone up 25%, says Hoberman. Late in October 1961, KABC expanded its talk shows to a full 18 hours daily.

On the opposite coast, sophisticated New Yorkers have embraced the personalities of WOR in such a manner as to give the veteran "talk" station the lead in the rating parade in that highly competitive market, according to a spokesman.

Unlike KABC, the WOR programing has changed little over the years.

(Please turn to page 50)
'FAX' CONE ON TV'S FUTURE

- FC&B's executive committee chairman says industry would be better off by turning to the magazine concept

- Rotation of commercials on network programs would permit video to provide a balanced schedule, Cone says

As chairman of the executive committee, Foote, Cone & Belding, Fairfax Cone is often called upon to present his views on television. By now they are fairly well known in the industry, particularly his thesis on the magazine concept, a method whereby, Cone feels, television broadcasters could solve their own problems, and reap "all manner of just and pleasant rewards, not the least of which may be hands-off by the FCC."

Last week sponsor visited Cone in his fourth floor office at the Foote, Cone & Belding Building on Chicago's near north side, to find out whether he has revised his magazine concept theories in the face of current FCC hearings.

Cone's stand on the matter is still the same: "I'm not trying to be a wise guy," he said, "but I feel the minority has a right to expect something for itself during prime nighttime television hours. I get very annoyed with friends of mine like Jim Aubrey because they never fully explain why the magazine concept won't work."

How does Cone feel the magazine concept can work? At last October's meeting of Chicago Broadcast Advertising Club he outlined the concept this way, observing that sooner or later all television would become spot television.

"The sponsor," he said, "has already become the alternate sponsor. And with his advertising distributed among three or four products over two weeks instead of concentrated on one each week, he will soon become no sponsor at all. He will merely be another advertiser on a purely spot basis."

Cone averred that the magazine concept of TV was then in effect, with only two steps left to perfect the system. First, he recommended programing as a responsible magazine would, balancing the shows between regular and special entertainment features and regular and special features in the nature of controversy, ideas, and the arts.

The second step, as Cone sees it, is to revolve advertisers through the total week's programing. It would work, Cone explained, by cutting out preferred positions in the weekly schedule, and opening up the time to experimental programing with every advertiser paying his share.

"The method is as simple as the rotation of commercials by a single advertiser for six products through two weekly shows; only the network would rotate all advertisers through all except special shows."

Cone believes that those who oppose this proposed system are shortsighted. "Because if they hold to their preferred positions," he says, "their competitors have no choice but to seek to equal them, and the level of television programing will remain precisely what it is—a national disgrace."

Programing for what seems to be the majority is not really the case, Cone feels. "The majority is only the majority of viewers, not necessarily the majority of people. In fact, it is probably a minority of the public," he says.

Cone's conviction is that all the people should be served through television. And he feels that most advertisers would agree to rotation through all kinds of program at a single rate for nighttime, and another single

FACE-TO-FACE: Newton Minow has twice debated Fairfax Cone (r) on "wasteland" theme. Latest encounter (above) was 1 February at 59th annual meeting of Chicago Jewish Community Centers. At left is Hamilton Loeb, Jr., the outgoing president of the Chicago Jewish group
rate for daytime. "After all," he says, "why should any but the very luckiest advertiser today not wish to remove the gamble they take alone when they 'pick' shows."

Cone's qualifications for recommending a means to help broadcasters solve their problems are just about as well known in the industry as his views on the subject:

- Of FC&B's total billing last year—about $130 million—almost half the amount was invested in television.
- FC&B's 19-year history spans almost the entire era of television.
- FC&B client products are well known for outstanding share-of-market in their fields.
- FC&B maintains a remarkable record for long term agency-client relationships.

The personality of Fairfax Cone is evident in the stability of his agency's operation. His associates agree that Cone's spirit and example set the pace. And to understand the various facets responsible for the agency's reputation for superior performance, it is necessary to understand Cone the man, and his passion for excellence.

Cone is a dignified, unobtrusive, and highly articulate man, who looks more senatorial than anything else. He is zealously dedicated to orderliness. In fact, he attributes much of his business success to this characteristic.

"I live a neat, orderly life," he

(Please turn to page 60)
JEANNE TREGRE is typical of the experienced timebuyers at J. Walter Thompson. There are 33 timebuyers in the JWT media department.

Inside the top 10 spot agencies: 4. J. WALTER THOMPSON

**HOW 'MEDIA' TICKS AT JWT**

- Thompson’s media department says spot provides for concentration of ad power where customer may be

- Computers cannot be more than ‘a fast’ aid in buying, top ad agency’s broadcast supervisor tells SPONSOR

J. Walter Thompson’s media department is a prime favorite with radio and tv station representatives. They regard this agency, with its estimated $125.5 million in radio and television billing, in the vanguard in the industry.

Sitting in a key position in media at this mammoth-sized agency is Ruth Jones, regarded by knowledgeable people in the field, as one of the most perceptive. Miss Jones is probably a more important female media executive than any other member of her sex in this branch of advertising. She is an associate media director and broadcast and station relations supervisor at J. Walter Thompson.

Spot’s potential for selectivity, flexibility and tonnage are its greatest assets, Miss Jones said to SPONSOR in the fourth of a series of articles on the top 10 spot buying agencies (in terms of billing).

Spot, Miss Jones explained, provides for concentration of advertising power wherever the customer may be. But this is an ever changing medium, she hastened to make clear, and “you must know your markets as they are today before you plan and know your stations as they are today before you buy.”

There is considerable evidence at hand to indicate that members of the media department of J. Walter Thompson know whereof they speak. In SPONSOR’s 1961 survey of the top 50 air agencies, it was revealed that JWT was, for the fourth straight year, the number one spender in broadcast advertising with an estimated $125.5 million or 43% of its clients’ budgets allocated to broadcast media.

The agency spent a total of $36.3 million in broadcast spot in 1961 of which $29.5 million went to spot tv and $6.8 million to spot radio. Total agency billings was $290 million. [Ed Note: The figures in this para-
Among JWT clients in radio/TV

| Ford Division of Ford Motor Co. | Lever       |
| Ford Dealers Association       | Rheingold   |
| Liggett & Myers                | Scott Paper |
| Pan American                   | Eastman Kodak |
| Brillo                         | Associated Hospital Services |
| Mentholatum                    | Chesebrough-Pond's |
| Kraft                          | RCA         |
| Quaker Oats                    | Standard Brands |
| 7 Up                           | R. T. French |

Pittsburgh Plate Glass

table

advertisers sharing the show.
"We always go beyond the numbers," Miss Jones replied when asked what was her philosophy when she tried to go beyond the numbers in buying.
"We must check marketing problems, the quality of programming, the necessity of selecting the proper time periods regardless of ratings in order to reach the best prospects for our clients," she responded.

Replying to the question why do you buy so many spot carriers on the networks when spot tv is regarded as so much more flexible, she said: "The question is an inference that network spot carriers are directly competitive with spot tv as an advertising vehicle. This is not necessarily true. The selection is based on many factors, some of which are marketing problems, sales force requirements and copy requirements, particularly in prime time."

Since Miss Jones and her staff are in constant touch with station representatives, they have naturally formed some strong views and convictions about the characteristics of time salesmen. More than anything else, Miss Jones and her colleagues seek "reliable information" from station representatives.

"Honesty and integrity of the time representatives are of prime importance in evaluating the approaches and information which they provide us with," Miss Jones maintained.

Rarely does Miss Jones know the

Broadcast supervisor on spot buying:

'Spot's potential for selectivity, flexibility and tonnage are its greatest assets. Spot provides for concentration of advertising power wherever the customer may be. But this is an ever changing medium . . . . .' says Ruth Jones, J. Walter Thompson assoc. media director

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[Image of Ruth Jones, JWT media director]
four-week comes for spot tv and network tv, market by market, she said and she thought sponsor identification was measurable to a degree.

"These are the facts of life when you buy network," she observed when the questioner asked her to comment on the fact that network places as many commercial impressions in smaller markets as larger markets.

Media flexibility is definitely a rapidly growing factor in today's increasingly scientific approach to marketing, she asserted. However, she did not think there were any changes in the factors influencing buying over the past three years.

Miss Jones said there are times when merchandising is important to a client and can influence "our media decision." She added that "this should be taken into consideration before making the buy."

The associate media director noted that station tapes are a help to her, particularly when she wants to learn something about the re-programming of radio stations. "We prefer to listen to the tapes at our desk," she added. The agency does not have any cost-per-1,000 limitations for daytime and nighttime radio, she said and from time to time. JWT's media department does request full scale presentations on radio.

She said the media department was constantly looking into the 30- and 40-second commercial situation for spot advertisers. "We must work very closely with the copy department on this," she noted.

The questioner asked Miss Jones to express an opinion on how the 30- and 40-second spots should be priced in relation to 20-second announcements.

"I will not attempt to tell a station how to price its spots," she declared with emphasis. "However, from an advertiser's standpoint, a 40-second spot is rarely worth twice the price of a 20-second spot."

Copy consideration, primarily, is the principal reason for the continu-

ing heavy demand for minute announcements, according to Miss Jones. Speaking of product protection, she said that JWT demands "protection for all clients and the time protection factor will vary."

Media research plays a vital role in the media department structure, Richard P. Jones (no relation to Miss Jones), media director of JWT, said recently.

“Our media department as a whole is now organized to match the requirements of account group management; and within the media department, media research activities are now aligned to match,” Jones said. “This has resulted in a much more significant role for media research—which, at one time, was a peripheral operation loosely organized on a catch-as-catch-can basis. Now it is the nerve center of our media analysis work.”

JWT policy makers believe in having a strong media research organization within the media department.

**MEDIA DEPARTMENT:** J. Walter Thompson staffers discuss spot buying (1 to r): Madeline Blount, timebuyer; Harold Veltman, timebuyer; John Sisk, timebuyer; Ruth Jones, assoc. media dir. & brcst. & station relations supervisor; Gordon Johns, timebuyer, Jeanne Tregre, timebuyer
A strong departmental organization, according to Jones, minimizes the drains made by routine media paper work on the effective working and thinking time of the associate media directors and buyers. Jones also said it maximizes the amount of information that reaches them in an organized and analyzable form.

"We found, through an analysis of the man-hours involved in the planning and execution of just a simple spot television or radio buy, that so large a part of these man hours was involved in the essential task of gathering and organizing the facts that buyers were unable to devote the necessary time to the vital functions of evaluation and decision-making," Jones declared. "Because the buyer is now convinced that this part of the work can be handled in a highly skilled manner by the research group, it is possible for him to devote himself largely to the job which only he can handle."

"What we have is a core media research group. It is situated both physically and mentally at the very center of the media department. The research group is in house and their primary function is to support buying and the research directors have the responsibility of making sure that the people who are associated with the research group are familiar with the complete range of problems and decisions involved; and all types of problems—large and small, immediate and long-range—are fed to them. If the research group is part of the general research department, this would not happen. We want them to be exposed to all the information needs—not just those that are crucial enough to warrant the dictation of formal memos or research requisitions."

The consensus is that people in media must be possessed of32 exploring, inquisitive minds—minds that won't accept incomplete answers. A veteran of various media departments, with the JWT media department particularly in mind, recently observed: "Some of the most careful, painstaking, conscientious, accurate and imaginative media people with whom I have ever worked were of the female gender. Give them a chance and you'll see what I mean."

This 'prose poem' in praise of media women was read to Miss Jones. "Of course, I agree," she blushed.

**JWT's media department personnel**

| RICHARD P. JONES, vice president and media director |
| ROBERT D. LILIEN, media manager |

**ASSOCIATE MEDIA DIRECTORS**

James English, Thomas Glynn, Ruth Jones, Robert Lilien, Robert Welty, Harold Wilt, Anne Wright

**JACK GREEN, media research director**

**TIMEBUYERS**


J. WALTER THOMPSON has a core media research group situated physically and mentally at the center of the media department. Media research execs contribute to decision-making.

**BUYING AGENCIES Top 10 Spot**

**FOURTH** in a series of stories on the spot buying practices and policies of leading agencies. The first three were concerned with Ted Bates, Young & Rubicam and McCann-Erickson. The current one deals with J. Walter Thompson. In upcoming issues, SPONSOR will relate the practices and thinking of Compton, BBDO, Benton & Bowles, Leo Burnett, William Esty and Dancer-Fitzgerald-Sample.

"but I don't know how many other people do."

Miss Jones has had some 15 years of deep experience in the Madison Avenue media universe.

In 1945 she joined Benton & Bowles as an assistant time buyer following three years with John Blair. Then after eight years at Benton & Bowles working for a wide range of national clients, she joined Compton Advertising, where she was assigned Procter & Gamble and Crosby products, among others.

In 1955 she joined JWT where she has worked with vivid timebuying creativity on Scott products, R. T. French, Pan American and Ford, and Liggett & Myers.

Miss Jones is vice-chairman of the AA's Broadcasting Committee.

**RADIO: 'BEST DOLLAR RETURN'**

- Admiration Nelson cigar maker, who credits radio with 72% sales increase and added retail accounts in New York, is now trying out radio in Miami

Unshaken by President Kennedy’s ban on Cuban wares, cigar-maker, E. Regensburg & Sons, went ahead last week with plans to broaden out distribution of its Cuban blend, Admiration Nelson—a 15-center, now firmly ensconced as a top-seller in metro New York—and it’s stacking its chips on radio’s ability to pave the way. The vote of confidence channeled to this ad medium by the venerable cigar manufacturer—a long-time print devotee—stems from recent New York radio ventures which reaped for them handsome rewards in increased sales and added dealers. Company sights are leveled now at the Miami market.

Three radio stations in the southern resort town will help push Admiration’s effort to win retailers and influence customers in that area. The stations, WINZ, WGBS, and WCKR, will air the humorous, recorded, Admiration spots, prepared by the account’s agency, North Advertising, at a rate of 50 spots per week. The campaign which broke February 18, is scheduled for a four-week run.

At the same time, in New York City, a similar campaign got off the ground on the above mentioned date. The stations involved here are: WCBS, WOR, WNEW, WPAT, and WNBC. In both markets the commercials are slotted during prime drive times: 6 to 9 a.m. and from 5 to 7 p.m. daily.

In the New York area, however, television is also being used. Here, two network flagship stations, WNBC-TV and WABC-TV, are carrying a schedule of “product recall” 10-second ID’s, slotted adjacent to top-rated programs and sports events.

Newspaper is also being used, but at a rate greatly reduced from previous years. Although agency people are keeping the total budget expenditure for the current campaign shrouded, it has been disclosed that the breakdown percentage-wise, is something like this: 50% to radio; 30% to TV, and the remaining 20% to newspaper.

According to North Advertising account executive, Mike Winter, a simi-
larr campaign is already on the books for September this year and the possibility exists that an early summertime push will also be considered.

Since their beginning, back in 1867, the makers of Admiration cigars have poured their ad monies into huge print ads and radio, as a dominant medium, didn't even enter the picture until just two years ago. Since then, however, flights of short duration have been scheduled on an average of twice a year—but on Gotham stations only.

The success racked up by these ventures, however, could not easily be overlooked, says the cigar manufacturer, Tony Regensburg, executive v.p. of E. Regensburg & Sons, reports that radio was largely responsible for the 28% increase in new retail accounts added during the past year. "We feel," he enthuses, "that we've gotten the best dollar return through using radio."

Mort Heineman, North Advertising, New York office, creative director, who, incidentally, carried the Admiration account with him when he left Kastor, Hilton, Chelsey, Clifford & Atherton to join North last year, shares Regensburg's feeling for the job radio has done for Admiration Nelson, a cigar introduced by the company in May, 1959. "During the period of 1959-1961," says Heineman, "there has been a 72% increase in over-all sales of Admiration cigars." He adds, "I feel that radio has been the key medium in this tremendous success story."

An under $10 million-a-year company in terms of sales volume, Regensburg isn't too concerned about the Cuban embargo, and Admiration Nelson isn't about to be dropped. Cognizant of developments in that troubled Cuban area, Regensburg foresaw the eventuality of the current ban and prepared for it by laying aside a better than two-year supply stockpile. The company is prepared also against the day the stockpile runs out by having worked out a substitute blend. Although classified as a better than average product since the majority of cigars manufactured here are priced at eight cents and under, Admiration does not fall into the classification which, according to Regensburg, will suffer most from the Cuban embargo. It is the company's feeling that whatever hardships the ban will foist upon the cigar-making industry, it will be felt primarily by small manufacturers of high-priced cigars.

When Regensburg first broke out its Admiration Nelson in May, 1959, the unveiling site was New Jersey. However, when (in July that year) Governor Rockefeller introduced the New York state tax on cigars, Regensburg brought the brand into New York, priced it at 15 cents and, "absorbed the tax." The name "Nelson" which Regensburg affixed to its Admiration cigar has, since that time, been cause for much merriment and speculation in trade circles. Although no one can be found to admit to it, there are those who strongly suspect the cigar was named after Governor Rockefeller, and there's nothing sotto voce about the fact that the company has been credited with this bit of whimsy.

Adding weight to this suspected spoof were earlier Admiration Nelson radio commercials which, so it is rumored, said in effect "look what the name did for that guy in Albany." The story goes that this bit of copy (Please turn to page 61)

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**Nelson campaign rides rising consumer demand for cigars**

<table>
<thead>
<tr>
<th>Year</th>
<th>Consumer spending for cigars (millions)</th>
<th>Cigar expenditures as % of all tobacco spending</th>
<th>Average retail price per cigar</th>
<th>Annual per capita cigar consumption</th>
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<tbody>
<tr>
<td>1939</td>
<td>$261</td>
<td>14.8%</td>
<td>4.7¢</td>
<td>132</td>
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<tr>
<td>1942</td>
<td>305</td>
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<td>650</td>
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<td>9.1</td>
<td>134</td>
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*1960 preliminary

Source: Columns 1 and 2, U. S. Department of Commerce; Column 3, computed by the Cigar Manufacturers Assn.; Column 4, males 21 and over.

SPONSOR • 26 FEBRUARY 1962
PIX FROM A RADIO SCRAPBOOK

Preparing for BPF 'Mike Award,' WGN uncovers some rare broadcasting gems. How many of these radio photos can you identify without reading the captions?

Yesterday (25 February) in New York, the Broadcast Pioneers Foundation presented its second annual "Mike Award" to veteran station WGN, Chicago. In preparation for the festivities, the WGN staff, under Ward L. Quaal, exec. v.p., rifled through its photo files and came up with these fascinating items, depicting some of the outstanding events in the station's 38-year history. They provide large gobs of nostalgia for all oldtimers, but may stomp the young 'uns. If the youngsters guess right, the oldtimers may have done more reminiscing than the history books.

MONKEYS AND MEN. 1925 Scopes trial in Dayton, Tenn., was a broadcast exclusive for WGN. At right, William Jennings Bryan

SAM 'N HENRY—at least that's who they were on WGN in 1926. They're Freeman Gosden and Charles Correll, radio's Amos 'n Andy

MUSIC AND MOBS. Chicago in 1930's is reflected by Kay Kayser, Pierre Andre greeting Joe E. Lewis, recovered after Capone beating

GRAY GHOST. It's Red Grange, on way to immortality, starting touchdown run in Illinois-Michigan game, 1924. Earl Britton leads way
IS ANYBODY in the research business measuring the booming OUT-OF-HOME? audience ... not just by market ... but by station

PULSE IS... Home is where not all the radio audience is. The rest is out-of-home... in cars... stores... beauty, barber and other shops... taverns... wherever the unconnected radio can be carried... where the only people who have meters or keep diaries are cab-drivers.

The only way to learn what they hear is to ask them. Pulse asks them, at home in personal interviews. That’s the Pulse technique. That’s Pulse’s only technique. The results are incorporated in each station’s rating—not given simply as a total for the whole market.

Ask a Pulse account executive to tell you more about Pulse’s coverage of the out-of-home audience, in radio and television—or about other aspects of our expanding research service to marketers and broadcasters.

NOTES: WHEN OUT OF HOME’S OUT OF SIGHT
... the station denies itself credit for a 38% plus. (This figure varies from market-to-market, of course.)
... the medium is under-valued to the tune-in of 2,822,934 families during the average ¼ hour throughout the day. (5,000,000 auto radios were sold in 1961. Portables? $200,600,000 worth, in 1961 alone.)
... the advertiser denies himself the impact and vibrance of the most intimate of media. If he’s working with reports that don’t account for out-of-home by station, he risks the wrong buy.

For a summary report of out-of-home radio listening in Summer, 1961, write, wire or phone. (No obligation.)
RADIO RESULTS

MAPS
SPONSOR: Book Enterprises
AGENCY: Schwabbe, Beatty
& Porter, Inc.

Capsule case history: Book Enterprises offered three maps—the United States, the World, and Outer Space—all three for $1, by means of spot announcements on WROK, Rockford, Ill. The account must receive a minimum of 35 replies resulting from each announcement to consider a campaign successful, and a test campaign of two spots was scheduled to determine WROK's effective reach. The spots were run live, one per day, on Rick Edwards' Sounding Board, 10 to 11 a.m. This is a talk show, aired Monday through Friday, with listeners participating via telephone. The morning following the first announcement, the mail count for Book Enterprises was 67, or almost double the required number. The schedule was extended, and after the fourth announcement, replies amounted to 275. The mail count continued to mount ahead of all expectations as the campaign went on. WROK proved its power to pull replies and changed a test schedule to a successful campaign.

WROK, Rockford, Illinois

GROCERIES
SPONSOR: Hinky Dinky Super Markets
AGENCY: Universal Advertising Omaha

Capsule case history: Hinky Dinky Super Markets finally rang down the curtain on their Hinky Dinky-KOIL promotion recently, and pronounced it a complete success. Hinky Dinky ran a schedule of one-minute spots, 50 per week, ROS, for a six week period, on KOIL, Omaha. William Bigger of Hinky Dinky says that they were enthusiastic about the potential of the promotion when they first discussed it, and estimated that they could move 10,000 radios if it worked to its full potential. The idea was that each Hinky Dinky customer who first purchased $25 worth of groceries could then buy a radio for $5.95. When the promotion was over they found that a total of 20,000 radios had been sold—double the expected amount. In volume sales, $500,000 in groceries had also been sold to customers who bought a radio. Commented Bigger, Hinky Dinky's ad and pr director, "A real record breaking promotion, and we're well pleased by the impact of KOIL."

KOIL, Omaha, Neb.

DEPARTMENT STORE
SPONSOR: J. M. McDonald Co.
AGENCY: Direct

Capsule case history: The J. M. McDonald Co., with headquarters in Hastings, Neb., is a department store chain consisting of 105 stores located in 11 states. Keeping in mind that these stores are located in cities as large as San Francisco and Los Angeles, the story of the success of Store #41, in Colby, Kan., population 4,200, is a remarkable one. Store #41, established in 1948 in direct competition with another chain store of comparable size in Colby, has been Number One in its chain for 45 consecutive weeks in percentage of sales increases. In 1961, the store had a consecutive weekly average increase in sales of 27.9% over the previous year. Carson A. Bashaw, manager of Store #41, concedes a great portion of this success to radio. He uses KXXX, Colby, almost weekly, and during particular weeks credits KXXX exclusively with putting his store "over the top." The store uses as many as 40 spots per week and has consistently kept sales up.

KXXX, Colby, Kan.

BUILDING SUPPLIES
SPONSOR: Cunningham Brick Co.
AGENCY: Direct

Capsule case history: More and more advertisers whose products have been primarily of male concern in the past are aiming their advertising at the female market. On WSJS, Winston-Salem, N. C., the Cunningham Brick Co. is getting tremendous results through Afternoon With Ada Redd, a woman's interest show. They run one participation per week on this show; and over the last 18 months it has become an important source for sales leads in selling their brick line to families either planning to build a new home or making additions to their present one. They have found that educating women to their products has given them an interest in the actual building of a home they did not have before, and made them influential in the selection of building supplies. Said R. M. Middleton, general manager of Cunningham: "Advertising to women has been a major step in broadening our sales area, and we attribute our success in this market largely to this program."

WSJS, Winston-Salem, N. C.
Ro Gordon Leighton of KHCC&A, lunching at Vincent and Neal's Due Mondi with Lee Redfield of Adam Young and Lou Pells of WEOK, Poughkeepsie, described the agency man who went to the psychiatrist and said, "I've been made v.p. and media director, I have a beautiful wife, three wonderful kids, a $50,000 home in Greenwich, and I'm only 30. Tell me, doctor, what's my problem?"

Joyce Peters, Mogul, Williams & Saylor's new head buyer, had lunch at the Envoy Restaurant with Cliff Ford and Joe Frazer of WNBC, New York. Discussing the government's ultimate goal to send three astronauts to the moon in a rocket, Miss Peters asked, "Is it true that NBC plans to send up Bob Hope in another rocket to entertain them?"

Marie Coleman of Donahue & Coe, at Mike Manuche's Restaurant with Dave Polinger of WFMF, New York, talked about a current tv commercial which shows a couple in the kitchen, and the wife is strikingly young. "Looking at the commercial," Miss Coleman commented, "you don't know whether she's just back from her honeymoon or day camp."

Doug Humm of Charles W. Hoyt, with station men at the Penguin Restaurant, told the story about the old vaudevillian whose act consisted of him singing while his trained turkey lifted up one leg and danced on the other. Wanted for a booking on the Ed Sullivan Show, (Please turn to page 48)
in 1961 ... these 20 top local and national spot advertisers on WBBM RADIATION

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<thead>
<tr>
<th>Advertiser</th>
<th>Programs and Announcements</th>
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<td>AMERICAN TOBACCO CO</td>
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<td>ANHEUSER-BUSCH</td>
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<td>BOWMAN DAIRY CO.</td>
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<td>CLARK OIL &amp; REFINING CORP.</td>
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<td>FIELD ENTERPRISES</td>
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<td>FORD MOTOR COMPANY</td>
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<td>GENERAL MOTORS CORP.</td>
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<td>PETER HAND BREWERY CO.</td>
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<td>HORIZON LAND CORP.</td>
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spent

$2,285

WBBM Radio's solid LIVE SHOWmanship and motivating LIVE SALESmanship produces SALES RESULTS year after year! That's the reason so many of America's gilt-edge advertisers continually depend on WBBM Radio to move their products or sell their services in the nation's second market.

Call Bill Connelly, W'Hitchell 4-6000 or CBS Radio Spot Sales
<table>
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<th>Sponsor</th>
<th>Programs and Announcements</th>
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<td>NATIONAL TEA CO.</td>
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<td>NORTHWEST ORIENT AIRLINES</td>
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<tr>
<td>R. J. REYNOLDS TOBACCO CO.</td>
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<td>MORRIS B. SACHS, INC.</td>
<td>Programs and Announcements</td>
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<td>PAUL FEDERAL SAVINGS &amp; LOAN ASS'N.</td>
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<td>SCHLITZ BREWING CO.</td>
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<td>STANDARD BRANDS</td>
<td>Announcements</td>
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<td>UNITED AIRLINES</td>
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<td>WALGREEN CO.</td>
<td>Programs and Announcements</td>
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<td>WANZER DAIRY</td>
<td>Programs</td>
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LIVE showmanship  
LIVE salesmanship

WBBM  
RADIO
CBS IN CHICAGO  
CHICAGO'S SHOWMANSHIP STATION

SPONSOR • 26 FEBRUARY 1962
no one knew where he was and rumor had it that, with hard times, he’d eaten the turkey.

Finally located, the vaudevillian protested: “I love that turkey like a brother and I’d never do anything to hurt him. I just ate the leg he doesn’t dance on.”

Ben Pettick of Product Services and Roger Rice of WHIC, Pittsburgh, were recently at the Pen & Pencil where they discussed Robert Sarnoff’s statement at the FCC hearings that the present method of broadcasting is in keeping with the democratic system and allows the audience to make the final decision. Said Pettick: “A sponsor is a guy who gives the public what it wants—and then hopes that they want it.”

LUNCHING at Vincent & Neal’s Due Mondi last week: (l-r) Lee Redfield, Adam Young staffer; Ro Gordon Leighton, KHCC&A buyer, and Lou Pells of WEOX, Poughkeepsie, N.Y.

Tom Flanagan of Reidl & Freede, at the Grinzinger Restaurant with Jack Leightner, WREX-TV, Rockford, Ill., told the story about the young man who was promoted to v.p. in charge of programing at an agency and was given a plush new office.

The first day, wanting to impress a man entering his office, he quickly picked up the phone and said, “Fine, fine, Dr. Stanton. See you for lunch on Tuesday.” Then, hanging up, he asked him, “And what can I do for you?”

“I’m from personnel,” the man said, “and I came to tell you that the phone company won’t be able to connect your phone until tomorrow.”

Bob Syers of BBDO was at Ruby Foo’s last week with a rep who complained: “I don’t mind my wife serving tv dinners, but now she’s starting to serve reruns.”
**Land with a Future...the Deep South**

**JACKSON, MISSISSIPPI**

**NEW**

46,000-seat Mississippi Memorial Stadium

**NEW**

10,000-seat State Coliseum

**NEW**

Pearl River Valley Reservoir

**WLBT** channel 3: HOLLINGBERY - **WJTV** channel 12: KATZ

**SPONSOR • 26 FEBRUARY 1962**

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**UHF-VHF BATTLE**

*(Continued from page 30)*

Proposal is fundamentally wrong because it disregards the basic facts of life and attempts to substitute the laws of men for the laws of nature. . . . Based on the best available engineering data, there will be a total loss of about 66,000 square miles of service for the eight areas which it's proposed to deintermix. . . . The technical service to the people in the deintermixed cities probably will be degraded, not improved. . . . The planned deintermixture of most of these eight markets has been considered and rejected repeatedly (some as many as four times) by the commission and the resurrection of these ghosts is not, in my view, justified by any new developments.7

In view of the very real and very imminent decisions to emerge from this conflict, sponsors spoke last week not only with those presently and directly involved, but with networks, advertisers, agencies, reps, etc., the “fringe” element almost certain to be considered, and largely, in any precedent-setting decisions. From these sources, a number of pertinent questions arose:

1. Presupposing an eventual all-uhf spectrum, with vhf multi-market coverage being replaced by an increase in the number of stations, each with more limited reach, what happens to the advertiser’s cost for covering the country on a national basis? Will cost-per-1,000 be substantially higher? Will it raise the cost of television beyond the national advertiser’s capacity to use it?

2. Should the switch to uhf become universal, who is going to put uhf in the in-between places? What happens to those markets which can’t support even a uhf?

3. If there was an all-uhf system, would the public get more or less service? Considering that the average home today gets 4.7 services (Nielsen) from varied tv signals, would a higher percentage be more likely—or less likely?

In line with the above, most eastern sources single out Princeton, N. J., as the most obvious case in point. Princeton, at present, receives 12 vhf signals, 10 from New York and Philadelphia, two from smaller markets. Chances are, say trade observers, an all-out switch to uhf in New York and Philadelphia would put Princeton out of range altogether. What then, they ask, happens to Princeton? Is the market large enough to support its own station? Just how important is Princeton alone to a national advertiser? And if national advertising were limited, would there be enough local retail advertising to carry the major burden?

The questions, it might be added, were somewhat more numerous than the answers.

**UHF 1960 PROFITS**

*(Continued from page 29)*

country, its terrain providing perfect uhf transmission conditions, in many ways even superior to vhf. But no other U. S. area, they contend, is comparable to Fresno, and dismiss it as simply a freak situation.

Perhaps the most interesting market in the current uhf economic picture is the Peoria-Springfield-Decatur area, which the FCC ordered deintermixed in 1957-58. In a report prepared by professor Dallas W. Smythe, former chief economist for
slander and libel a group of business men on the spurious grounds that he was acting "in the public interest"? Of course not.

Over and beyond that I think it is fair to ask—what really creative help has the FCC given the industry in the past year?

What actions has the Commission taken to enable individual broadcasters to do a better job? How has it helped and served them?

I certainly don’t believe you can count the vast multiplication of paperwork represented in the new FCC Program Report Forms as a major industry benefit.

Nor the FCC insistence that high network officials spend weeks in preparing for and attending interminable, droning hearings.

Nor even Mr. Minow’s gleeful announcement that Bobby Kennedy would waive the anti-trust laws to let networks get together and put on better children’s programing.

Such statements make great Fourth of July oratory. But as practical assistance in solving the enormously complex job of improving children’s programs, they are absolutely meaningless.

Stand and deliver—the facts

But of all the areas in which I believe that industry has a right to insist that Mr. Minow stand and deliver, the most important one is the matter of "broadcasters promises."

The FCC Chairman has repeatedly said that he is “against censorship” but is determined to see that broadcasters “live up to their promises.”

All right, Newton, but what are the facts? How many broadcasters are reneging on such promises? How do you know it?

So far you haven’t produced a scrap of important evidence that such practices are widespread. So far you’ve merely waved this argument around like a great fat ugly bludgeon.

If the program plans submitted with license applications are indeed "promises" in a contractual sense (which many lawyers doubt) and if they were given without coercion (which many broadcasters deny), then of course, they should be enforced.

But why not get on with the job? Why stand there yapping about it? As long as you refuse to be specific, we have every reason to suspect you of using this choice little gambit as a coverup for censorship intentions.

As long as you refuse to name specific wrongdoers, we are wholly justified in thinking you want to smear an entire industry.

And as long as you are unwilling or unable to define the extent or area of promise violations, we and others have reason to believe that you are deliberately deceiving the American public.

For, make no mistake, it is entirely possible that the FCC could enforce every license promise by every broadcaster without materially raising the level of radio/TV programing in any way.

Suppose, for instance, you succeed in making a station operator in Choctaw, Okla., devote 1.9% of his schedule to "instruction" programs, as promised instead of the 1.3% he is now doing.

Would that really advance culture in the Sooner State? What rubbish!

No, in this matter the FCC Chairman has behaved with a shocking lack of facts and a deplorable lack of logic.

And, as American citizens in good standing, we have every right to demand an explanation of him, or any other public servant.

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**RADIO TALK FORMATS**

(Continued from page 33)

Throughout the siege of music and news popularity, it stubbornly maintained the classic character of personality broadcasting. By polishing up the basic ingredients, but remaining true to its convictions that people want to be informed about a variety of subjects, WOR has maintained a distinctive lead in the nation’s biggest market.

In Los Angeles, a Mexican-owned station last year changed its call letters from XEAK to XTRA, and switched its format to complete news reporting on a 24-hour basis. As a newspaper of the air, the station employs 21 fulltime newsmen whose job it is to gather every fragment of news and put it on the air—in English—round the clock. The only music heard during the 24-hour broadcast comes from station ID’s or whatever music is integrated with the commercials.

According to its rep. Daren F. McGavren, the commercial aspect of the avant garde station—the only one of its kind in the United States—has caught the fancy of a host of advertisers.

(Please turn to page 51)
The San Francisco picture:

KRON-TV

had more viewers

than any other television station

in Northern California

every month

for the last four years


Affiliated with NBC-TV
Channel 4
Peters, Griffin, Woodward

Source: ARB Reports
Total Homes Reached Per
Average Quarter Hour
IF THERE WERE NO TRADE
If each trade paper stood on its own . . .

If your judgment of each was based solely on your personal observations . . .

If your decision to buy space in one or the other was determined by your reasoning alone . . .

YOU’D PROBABLY MAKE THE BEST ADVERTISING DECISIONS POSSIBLE.

Why are we so sure of this?

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

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

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

That’s our basic reason for being.

PAPER SALESMEN

Because it’s our basic reason for being, we deliver to advertisers in SPONSOR more readers where there are more dollars.

It’s the one compelling reason for using SPONSOR for your own advertising. You hardly need a trade paper salesman to tell you that.

You can see it for yourself every time you pick up SPONSOR!

-SPONSOR

New address: 555 Fifth Avenue, New York 17
New phone: Mu 7-8080
WAVE-TV gives you
28.8% more SHOPPERS
—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have never
given WAVE-TV less than 28.8% more viewers
than Station B in the average quarter-hour of
any average week!

And the superiority during those years has
gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!
Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE
The Katz Agency, National Representatives

RADIO TALK FORMATS
(Continued from page 50)

... advertisers. The reported advantages dis-
covered by advertisers, according to
Ralph Guild, executive v.p. and sales
manager of Daren F. McGavren, is
deliberate, purposeful listening on
the part of the listener. The result; total
impact of the commercial message.
In essence, the turner-in is primed for
listening and as result hears what the
announcer has to say about the prod-
uct he's selling. Increased ratings
were also reported.

In St. Louis, KMOX general man-
ger Bob Hyland, after six months
of preparation and planning, broke
out a talk format show called At
Your Service on 29 February 1960.

Hyland's basic reason for changing
to a "talk" format stemmed from
his belief that there was an unfilled
need for programing of substance,
thought-provoking program material,
programing in which the local, na-
tional and international issues of
the day could be brought to the level of
the average listener. In Hyland's
opinion, the average listener is not so
average, after all, but rather wishes
complete information on the events
and issues of the times.

When At Your Service was insti-
tuted, only four hours daily was
lotted to its airing. The format has
since been expanded five times and
now includes the period from noon
to 7 p.m., Monday through Friday,
and on Saturday from 9:15 a.m. to
noon.

Prior to At Your Service program-
ing, according to Hyland, KMOX was
first in total homes reached in the
average quarter-hour during the noon
to 7 p.m. period (Nielsen); how-
ever, says Hyland, since the talk pro-
graming began, the KMOX audience
in those hours has increased in to-
tal homes reached per quarter hour.
(During the At Your Service broad-
cast period, the KMOX audience
is 94% adult, he reports, and each
time information programing has
been added to the schedule, a rating
increase has resulted.

In addition, says Hyland, not one
advertiser was lost in the shift from
music and many new ones were ac-
quired when the popularity of the
programing became evident.

In the two years that the KMOX
"talk" format has been on the air,
(Continued from page 50)
The FCC presented its own plan for non-government-dictated programing diversity when it asked the Senate Commerce Communications Subcommittee for approval of all-channel TV set legislation.

Six legislators told the subcommittee, however, that the bill shouldn’t be passed unless it will also forbid taking VHF TV stations out of any markets which now have them.

Subcommittee Chairman John O. Pastore (D., R.I.), who expressed the hope at the outset that deintermixture wouldn’t enter into the hearings, eventually suggested to FCC Chairman Newton Minow that it might be well to compromise with an assurance of this type—to “give a little and get a lot.”

He indicated that otherwise opposition from senators and congressmen representing areas in danger of deintermixture might defeat the bill.

The FCC’s backing for the bill was unanimous and the statement delivered by Minow was approved unanimously. The four congressmen and two senators were even more unanimous in that their statements contained absolutely identical reservations about the bill, identical suggestions for changes and in many cases identical language.

The FCC based its arguments on the need for more stations, backed by a statement that 127 markets have only one, 70 markets have only two, 57 markets have three and only 24 markets have as many as four competitive stations.

But whether the commission likes it or not, the question of deintermixture—and particularly the eight VHF stations the commission proposes to switch to UHF—will be tied to these proceedings.

(For more on all-channel hearings see SPONSOR-WEEK, page 7; also see article, “UHF locks horns with VHF—again,” page 27.)

The outlook for passage of broadcasting legislation, good or bad, shapes up as something less than favorable during the balance of this Congressional session.

Sources close to the House Commerce Committee indicate that the members are much too preoccupied with reapportionment problems to tackle anything very controversial.

The feeling is that these committee members will want to play things close to their vests, offend as few people as possible, and therefore pass up the hot potato broadcasting and advertising industry legislation up for consideration.

This would mean that no matter what the Senate might do, and nobody has yet detected any signs of urgency in the Senate Commerce Committee, many of these bills, may find a graveyard in the House committee.

The FCC proposal to charge fees for handling applications, has as yet drawn no clear-cut hostile reception from Congress.

The last such proposal, made back in 1954 and not withdrawn until the new bid was made a week ago, was put in mothballs following a Senate Commerce Committee request to hold off until Congress could decide whether fees should be charged.

Although the industry may file protests through 16 April the FCC will not hold off because of the 1954 action. It will be up to Congress to take affirmative steps to decide the matter for itself if it wishes the fees to be dropped.
Triangle's rather disappointed with the response it's had from national advertisers to the availability of the news bulletin service in three chainbreaks a night.

The sales of the feature so far have been mainly to regional accounts, and Triangle figures that may be largely due to the sparsity of I.D. copy in the area of national advertisers.

These news flashes come after the 20, with the buyer of the succeeding 10 seconds getting both oral and visual credit for the 10-second bulletin.

Radio stations in New York are losing to spot tv an account they've been able to look to regularly for many a year, namely, New York Telephone.

The switch in media was recommended by the agency, N. W. Ayer.

The schedules were used to sell long distance, home extensions, etc.

National spot tv showed a lot of spark the past week for this time of the year. Noteworthy was the fact that both Clorox and Bayuk were back on the buying line, and that Norelco was launching its spring campaign on its usual wide front.

American Home began lining up test markets for a new remedy called Outgrow.

Especially active were foods and personal products. For details of the past week's spot action see items below.

TV BUYS

North American Phillips Co. has requests in for r-o-s on seven alternate weekends starting 14 April for Norelco. It's to promote the entire line, including the new ladies electric razor. There are 120 markets, using minutes, breaks and I.D.'s from noon to midnight. Order was placed by Bob Cagliero at C. J. La Roche, New York.

Bristol-Myers buys for Vitalis hair products take effect 5 March. The campaign is for eight weeks in 24 markets, with schedules of prime breaks placed by DCS&S. Buyer is Lenny Stein.

Bayuk Cigars will use combinations of prime and fringe breaks, prime I.D.'s and fringe minutes in 23 markets, starting the end of February for three weeks. Philadelphia-based agency is Wermen & Schorr, with Terry Falgiatore doing the buying.

M. J. B. Company is promoting its coffee for 38 weeks in a limited market campaign which begins 5 March. Schedules call for daytime and fringe minutes. Barbara Smith is the buyer at BBDO, San Francisco.

Food Manufacturers is launching a nine-week campaign for its M&M wafers. Minute schedules are underway in 20-25 markets. Ted Bates is the agency and Bill Burding did the buying.


Deluxe-Reading Toys is requesting kid show availabilities for its fall campaign. Sched-

**Climalene Co.** is buying 44-week schedules for a March start in about 10 eastern and midwestern markets. Buys are for daytime 60's and 20's to reach women. Buyer: Melba Byard. Agency: D'Arcy, Chicago.

**Norwich Pharmacal** is launching a new campaign for Pepto-Bismol in over 30 markets, requesting night breaks and minutes. Campaign, which starts on 11 March in all markets, will be of four-week duration. The buying was done out of Benton & Bowles, New York, by Bob Wilson.

**Procter & Gamble**, in the first substantial spot TV spurt for Clorox in a while, is in 13 selected markets with schedules due to run through the end of June. Daytime and fringe night minutes are aimed at the women's audience. The agency: Honig-Cooper & Harrington, San Francisco (Clorox is Honig-Cooper's only P&G product). Clarice McCreaery is doing the buying.

**Corn Products** is active with Lennen & Newell, New York, buying for Niagara starch. Daytime minutes and night fringe time are being used. Campaign starts 1 March for six weeks. Mary Jane Hoey is the buyer.

**American Home Products** is asking for one I.D. a week in selected markets for Outgrow, a remedy for ingrown toenails handled by Ted Bates. Campaign has a 1 April start date and runs for five weeks. Buyer: Jack Levins.

**Cities Service**, via Lennen & Newell, is going into six markets with minutes and breaks from 5:30 p.m. to sign-off. Campaign starts 11 March and continues for eight weeks. Marianne Jones placed the orders.

**Gillette** is scheduling minutes in 12 markets for its Toni cosmetics and other products. Starting 4 March, the campaign is for four weeks. Agency: Clinton E. Frank. The buyers are Pat Burke and Ruth Lewis.

**Premium Duz**, the P&G product now at Grev. has nighttime minutes in a few markets starting 15 March through the P&G year. Bob Greenstein has taken over the buying for Duz.

**RADIO BUYS**


**Pannett Products**, now running schedules in 40 markets, is planning to go into about 35 new markets for Acno-Tabs. Campaign of 60's to reach women starts some time in March. Most buys are for two stations per market. Buyer: Joe Barker. Agency: Donahue & Coe, New York.


**Dow Jones News Service** is edging into radio, mostly in the East but the mid-West is also included, for its weekly National Observer. Some 15 markets to begin, all open ends, and markets will be expanded gradually. The agency is Martin K. Speckter Associates, New York. Buyer is Robert Joyce.
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SPONSOR HEARS

Pooh-poohed at McCann-Erickson headquarters was the report that Pat Weaver has been relieved of authority over McCann-Erickson International, with Bob Healy as successor.

It was, however, admitted that Healy, vice chairman of the parent company, Interpublic, Inc., would soon have Switzerland as his operating base.

Weaver also heads up Mc-E's tv affairs.

There's a threesome at BBDO New York that's emerging as influential in the upper management under the wing of Tom Dillon, executive v.p.

They are James R. Schule, v.p. and secretary, Clark Wilson, head of research, and Don Wells, management supervisor.

The 4A's tv and radio administration committee is keeping an eye on the development and acceptance of the piggyback commercial.

Comment from the association is that it's merely gathering data on the phenomenon but without any particular objective in mind.

(For the latest turn in station reaction to the piggyback see 19 February SPONSOR-SCOPE.)

The job insecurity of the agency business got a lot of underscoring the past two months in particular, with all of it due to major account losses.

Among agencies where personnel sluices were opened: BBDO, B&B, McCann-Erickson.

Agencies have found that about the most expensive buy to handle is barter tv spots—that is, if they're conscientious about their function.

Since barter composes the residue of unsold time, it's incumbent on the agency to keep constant tabs on how and where the spots involved in the barter deal are switched by the station.

Hence some agencies are insisting on a commission of 15% on the card value of the time represented in the barter buy.

You're guessing wrong if you think it was ABC TV who pioneered the minute participation in nighttime network programing.

It was actually NBC TV that did it back in the early '50s. The vehicle was Your Show of Shows and the product, SOS (McCann-Erickson).

That's where CBS TV apparently got the idea of opening Perry Mason for minutes.

All that ABC TV did was to proliferate them all over the schedule.

One facet of networking you needn't expect to grow is the nighttime co-op show, which CBS TV has had going the past two seasons in the Tuesday tee-off spot.

The scheduling of a show for local sale entails such ticklish problems as diminishing syndication values, calculating the cost of the program as allocated to specific markets, and the national advertiser's lack of enthusiasm for some local co-tenants.

The ironic part of this attitude: the same national advertiser probably won't object to these same neighbors in fringe time programs.
more than 20 stations throughout the United States, Canada and Mexico have sent representatives to St. Louis to study the format. These stations included independents and network affiliates in both large markets and small. Many have, says Hyland, adopted the programming to some extent. Five of the seven CBS o&os are now using some form of At Your Service.

Big markets, however, have no stranglehold on successful talk programs. In Yankton, S. D., WNAX has its The Neighbor Lady (Wynn Speece); KEWB, San Francisco, boasts Michael Jackson, a facile conversationalist who keeps listeners engaged in repartee from midnight to 6 a.m. daily and once was instrumental in saving the life of a would-be-suicide by keeping her engaged in small talk on the phone while alerting police to her whereabouts.

WMT, Cedar Rapids, Ia., has experienced success with its man-on-the-street show and several farm shows. Conversation shows are taking over in Cincinnati also on WKRC and WLW. KOMO, Seattle, is currently inaugurating an expanded schedule of talk-programs, many of which are designed to provide adequate coverage of the Seattle World’s Fair. KSD, St. Louis; WCBS, New York; KLZ, Denver, and KPHO, Phoenix, are among others who rely heavily on personality and conversation.

Also KHJ, Hollywood; KSTP, Minneapolis-St. Paul; WGR, Buffalo; WINZ, Miami; WSB, Atlanta; WRNL, Richmond; KMA, Shemandoah; WCN, Chicago; WDAF, Kansas; WONE, Dayton, O.; WHEC, Rochester, N. Y.; WXYZ, Detroit; KVEC, San Luis Obispo, Cal.; WQXI, Atlanta, Ga.; WBT, Charlotte, N. C.; WPBC, Minneapolis; WVAM, Altoona, Pa.; W1OU, Kokomo, Ind.; WEEI, Boston; KNX, Los Angeles; WBMM, Chicago; WTOP, Washington; and KSJB, Jamestown, N. D., report success with increased talk format shows.

KWFT, Wichita Falls, Tex., reports that it also has experienced success with its morning 6:15 to 8 a.m. daily talk format and its noon to 12:45 talk show; while WAVA, Arlington, Va., reports that talk shows with heavy emphasis on its expanded “newspaper for drivers” from 4 to 6 p.m. daily has attracted much attention from listeners and sponsors.

Other stations reporting rating and advertising success with talk shows include WBAY. Green Bay, Wis.; KNTT, Tacoma, Wash.; KVOX, Moorhead, Minn.; WFBN, Indianapolis; KFRC, San Francisco; WTAR, Norfolk; KC&I, Kansas City; WNAC, Boston; WPBS, Philadelphia; KELO, Sioux Falls, S. D.; KQV, Pittsburgh; KKHI, San Francisco; KSL, Salt Lake City; WHB, Kansas City; KIOA, Des Moines; WQAM, Miami; WMBR, Jacksonville, Fla.; WCHS, Charles Town, W. Va., and WAVY, Norfolk.

WCAU, Philadelphia’s The Talk of Philadelphia, now in its second year and programed Monday through Friday from 2 to 4 p.m. has attracted favorable comment and racked up a huge share of rating and advertiser success.

Talk formats seem also to be spreading to good music stations. At WMS, Washington, director of pro-

**WIIC WINS FIRST AGAIN!**

Caley Augustine has won it again! For the second time in three years, WIIC’s dynamic Director of Public Relations and Promotion has been awarded first place in the big NBC Promotion Managers Awards Campaign. Executives of four top New York ad agencies served as judges.

As you can see, it was tough getting this dervish to stop whirling long enough to have his picture snapped. Yet, he’s promoting all the time—his station, his station’s sponsors.

Let WIIC help promote your product to first place in the important Pittsburgh market.
programming Charles O. Wood has this to say: "Even on a confirmed good music station such as WGMS, we have discovered that intelligent news, feature and commentary programs are a necessary supplement to music in providing a balanced broadcast service to the adult listener. For us, the important point is that the talk programs must be stimulating and thought-provoking. This is why the station has recently turned over its 6 to 7 p.m. segment to Topic A and other first-rate news, commentary and features."

FAIRFAX CONE
(Continued from page 35)
says, "and run a neat, orderly business, I have been careful in making alignments with advertisers. For example, I have declined to discuss advertising for almost as much business as we have in the agency."

It's just a simple matter of economics, Cone explains, and he doesn't want any "nervous" business.

"I only want to work for the best people—people who want to be first in their fields. We have the feeling of wanting to do something awfully good, and it's no fun making ads if you don't want to sell the most product," he emphasizes.

But then, to eliminate any tone of smugness from his last remark, Cone added, "I don't mean to sound cocky. I'm a most un-cocky guy!"

Cone is immensely involved in his clients' businesses, and derives much excitement from their achievements. He cited Clair's changing the habits of American women by making hair coloring socially acceptable as an exciting feat.

A man of profound social conscience, Cone is well known to his fellow Chicagoans for his outstanding citizenship.

In 1960 he was general campaign chairman of Chicago's Crusade of Mercy (the Joint Appeal of the Community Fund and the American Red Cross) which successfully accomplished its goal of over $15 million. He is a vice president and director of the Chicago Community Fund and a trustee of the Joint Appeal; a member of the board of Presbyterian-St. Luke's Hospital; a member of the Chicago Board of Education; also a trustee of the University of Chicago and chairman of its Graduate School of Business Committee, and a director of the Better Business Bureau.

Cone has received many personal awards. Among them: Outstanding Chicagoan of the Year by the Chicago Press Club in 1960; recipient of the Medal for Distinguished Service in Advertising from the University of Missouri, and Syracuse University in 1952; named one of "100 Outstanding Citizens" in conjunction with the 100th anniversary of the Jesuit Fathers in 1958; and the 1958 Citation for Community Service was awarded Cone by the Chicago Chapter of the Public Relations Society of America.

Perhaps one of the reasons for Cone's concern with good citizenship is his ancestral background is immersed in early American history. Three of his forebears signed the Declaration of Independence, and the first American Cone arrived in Connecticut early in the 17th century.

A native westerner, Cone was born in San Francisco on 21 February 1903. He attended the University of California where he aspired for a career as an English professor (a subject for which he had a natural...

In downtown Chicago—folks who go first class say:

"Just get me a room at the ASCOT Motel"

Downtown convenience, motel comfort. Free parking, heated swimming pool. Superb accommodations, cuisine, and complimentary services. Nearest to McCormick Place and other convention centers. Meeting facilities for up to 600. Courtesy Car to our door from airport limousine stop at our Essex Inn and from helicopter landing at Meigs Field. Sensible rates. Inquire today.

ASCOT MOTEL
Michigan Ave. at 11th St.—Just south of Conrad Hilton Overlooking Grant Park and Lake Michigan Phone WA 2-2900 TWX-CG82 We pay teletype charges.

Write now for reservations, Dept. 17

Q. Can BONDED handle my taped shows?
A. Yes indeed. BONDED pioneered expert handling, shipping and storing of Videotape shows.

BONDED TV FILM SERVICE
NEW YORK
CHICAGO
LOS ANGELES
TORONTO
A Division of NOVO INDUSTRIAL CORP.

Sponsor • 26 February 1962
aptitude). Cone’s creative abilities—which later were responsible for his entry into the advertising business—emerged while he was in college. He drew cartoons for the university’s comic magazine, was editor of its pictorial magazine, and was on the board of the school’s literary magazine.

After a stint at the San Francisco Examiner, where he worked in the classified ad department and later in promotion, Cone was offered his first advertising agency job—as an artist with the L. H. Waldrom agency in San Francisco.

Even then Cone’s unwillingness to compromise with excellence was evident. He felt that his art and layout work was not as good as it should have been for the $500 per month salary.

In April 1928, he went to work for Lord & Thomas as a copywriter in the San Francisco office, at a cut in salary to $275 per month because he wanted to write.

Cone’s advancement with Lord & Thomas is an advertising epic in itself, well known to all but the uninitiated in advertising.

In 1942 he was named manager of the agency’s Chicago operation, and that same year Albert Lasker retired, offering Cone, Emerson Foote, and Don Belding an opportunity to carry on the business.

In January 1943, Foote, Cone & Belding went into the agency business for themselves.

Today, Fairfax Cone is very much involved in every aspect of the agency operation, but his chief interest is still in copy and working on new campaigns. He feels, however, that research, media, and merchandising should be no less creative and he is very active at the managerial level in these functions, too.

The agency’s considerable growth during the first five years was because such clients as Armour, Clairol, Kimberly-Clark, Kraft, TWA, and Johnson’s Wax continually introduced new products and services.

Commercials for FC&B clients are scheduled on 27 different nighttime networks this season. Cone tries to watch each commercial and to keep up with each show as regularly as possible to determine whether they are fulfilling their pilot promise. But he does not watch much TV for pleasure. He doesn’t like westerns, or what he calls “cops and robbers,” or situation comedies. “The latter,” he says, “have used the same plot for the past five years.

“Nothing in television is so disconcerting as the lack of growth in the minority for whom intellectual and educational programming is planned,” Cone says. He points to the CBS special, Eisenhower on the Presidency, as an example. Among shows at the same time period—Untouchables and Sing Along With Mitch—viewer choice was better than eight to one for entertainment over enlightenment. Cone explains, “This could only have been disheartening to both network and stations,” he says.

To solve this problem for all concerned, Cone feels that his magazine concept of commercial rotation is the answer so long as TV is confined to VHF stations. In addition, he feels that UHF allocations might help. He explains it this way:

“It would seem that if the minority of viewers are to be served well, this will come about only through revolving commercials through network-planned hours, wherein all advertisers participate in both large and small audience programs; or through the licensing for a large number of UHF stations whose relationship to the big stations and the networks would be something like that of the literary magazines to the great mass weeklies.”

Cone feels too, that the networks could finance UHF stations until they achieve self-supporting status: “At the rate of network profits, why shouldn’t they undertake to run some UHF stations and finance them?” asks Cone. “Maybe UHF could provide the minority with what they want, as FM radio had done in some cases.”

Cone’s strength of conviction in the magazine concept is pointed up in this incident:

Kimberly-Clark is one of the Defenders sponsors. Both client and agency objected to having K-C commercials appear on an episode in which an economist is depicted as something of a hero.

“The reason we objected,” Cone explains, “is because of the hour—7:30 p.m. CST—family viewing time. I hate to see programming in homes when kids are around. We didn’t want our client to be identified with something that, if it were a movie, would be restricted to adults. So we pulled our commercials off that episode.

“However,” Cone adds, “if the networks would take the controls themselves (for scheduling commercials on a rotation basis) we would have no right to kick. What we would do is complain about editorial judgment and hope to see it changed. But the onus would be on the network and the station for better or for worse, just as it is in magazines and newspapers—and not on any advertisers.”

NELSON CIGARS
(Continued from page 41)

was edited out of the commercial by some of the radio stations who felt the “light touch” here was a little bit too heavy-handed.

With or without the harmless poke at New York State’s Governor, fun is still very much in evidence in the current Admiral Nelson cigar commercial approach. The minute radio spots feature Dr. Grosscup, an offbeat foreign-sounding character who dons the roll of psycho-analyst and whose patients go “crazy for that Admiral Nelson cigar.”

The 10-second TV ID’s used to back up the metro New York push, carries out the same theme in a much briefer version, however. The spots show hands grabbing “crazily” for the Admiral cigar package.

The newspaper ads, on the other hand, features a tough-looking customer who takes a dim view of the fact that “some nut broke my Nelson.”

With this current campaign, the Regensburg people hope undoubtedly to broaden out distribution which, while hitting new success plateaus in metro New York has been somewhat spotty in other areas.

Cigar smoking in general after a gradual decline, has experienced an upsurge during the past three or four years. As a matter of fact, there are some who claim that during 1961, cigar sales experienced a comeback which has been likened to a sales pace of the 20’s.

The advent of avant garde packaging of cigars, backed up by sharpened advertising copy has, according to people in the trade, been credited by many for this new interest in cigar smoking.
Glenn orbit
(Continued from page 7, col. 2)

Gulf spent about $250,000 for radio-tv coverage on NBC TV; ABC had no tv sponsor, but sold to Sylvania on radio. Rambler was in on CBS Radio and CBS TV sold to the Savings and Loan Association. Total sales by the major networks were around $.6 million, which was only 20% of their production outlay and pre-emption loss.

The many delays of the orbital attempt added to its cost by about one-third.
and grocery outlets, was awarded to BBDO, New York. Account is estimated at several million dollars.

Spot tv—minutes, 10’s and 20’s—introduced the new wash ‘n’ wax product in Pennsylvania markets and will continue to be the major medium, with newspaper ads also scheduled.

Other campaigns: Brown & Williamson is introducing a king-size, non-filter menthol cigarette in New England, called Kool Plain-End Kings... Aetna Casualty and Surety Company (Remington Advertising) makes its debut into broadcasting via NBC TV’s “Today” and NBC Radio’s “Monitor”... The Doxsee Clam Products division of Fred Fear and Co. is using multi-stations in New York and Portland, Ore., for its winter campaign. Agency is Smith/Greenland... Seaboard Finance, which recently set up its own advertising department under former Foote, Cone & Belding v.p. James P. Felton, expects to spend $2 million this year, mostly in radio but with intensive use of tv in New York, Los Angeles, and San Diego. William D. Van Dyke is overall advertising manager and John S. Coerne is merchandising manager.

Financial reports: R. J. Reynolds reported sales for 1961 exceeded $1.5 billion, up 8.1% over 1960, and net earnings totaled $117,249,158 vs. $105,258,511 the year before... Charles Pfizer’s world-wide sales exceeded $312 million vs. $269.4 million in 1960 and earnings were $31.4 million as compared with 1960’s $26.9 million... Gillette sales rose to $253.5 million vs. $224.7 million in ’60, and net earnings reached $42.7 million as against $37.1 million in 1960.

 Acquisition: Helene Curtis enters the ethical pharmaceutical field with the acquisition of Aeroplast Corp., developer of a patented spray.
on plastic bandage for post-operative dressings and other surgical products. Also included in the deal was Protective Treatments, Inc., which produces special polyvinyl plastisols and coatings, sealants and adhesives used by the automotive and other industries.

**PEOPLE ON THE MOVE:** John Bennett to director of advertising and sales promotion for the parts and service operations, consumer products division of Philco Corp.

### Agencies

The Ohio Oil account, previously at N. W. Ayer's Philadelphia office, will now be handled out of the agency's Detroit office.

The transfer is a logical one: Ohio Oil's marketing area includes Indiana, Michigan, Illinois, Kentucky, Wisconsin (in addition to, of course, Ohio). The oil firm doesn't distribute at all in the east coast.

Since the rapid turnover among agency personnel has been the subject of much discussion and ubiquitous ulcers, especially noteworthy are the service awards presented to 16 Needham, Louis & Brorby people with a total of 195 years of service to the agency.

Honored for 30 years was Evolyn Hardinge, a print buyer. Mary Moon Towne, a reservationist in Chicago, got an award for 20 years. Director of the Chicago traffic department, Joseph Neylon, was honored for 15 years of service. The rest of the "old-timers" have been around NL&B for ten years.


**New quarters:** For Guild, Bascom & Bonfigli in Hollywood at 1777 North Vine Street.

Happy anniversary: To Griswold-Eshleman, Cleveland, celebrating its 50th year and still serving its first two clients, Lincoln Electric and Union Metal Manufacturing.

**New v.p.'s:** Frank Minehan, who's been vice president and media director at SSC&B, to vice president for administration. Lloyd Harris, v.p. and manager of the media department, takes his place as media director . . . Dunlap Clark in charge of media and Hal Mayer, in charge of account supervising at Jack Wyatt Company . . . Joseph Levine to executive vice president at Leon Shaffer Golnick . . . Arnold Fetbrod at Regal Advertising Associates in charge of programing . . . Frederic J. Cowan at Kudner.

### TV Stations

**TvB Stations**

TvB is again gearing up for its annual series of sales clinics.

The 1962 agenda calls for clinics in 17 U. S. cities and three in Canada. It kicks off 2 May at the Bond Hotel in Hartford.

A session for local advertisers, which proved popular in last year's program, will again be included in the series.

A. C. Nielsen now lists among its subscribers to the instantaneous rating service all six New York city stations.

Begun in 1958, the electronic panel has been operating with a sample of 240 tv homes (which consisted of 300 sets). Nielsen now plans to enlarge the sample to 400 homes.

**Ideas at Work:** CKLW received 4,712 pictures during its "TV Baby" contest to single out the cutest Detroit and Windsor area toddler. Winner was 17-month-old Sharlene Godlewski, who appeared on tv to accept her $90 prize . . . WWLP-TV, Springfield, Mass. has its own local version of CBS TV's "College Bowl." Its called "As Schools Match Wits," and the competition between high schools has been out-rating the...
prime-time competition on Thursday nights . . . WSBT-TV, South Bend, went to the auditorium of St. Mary’s College to telecast a two-hour original musical comedy done by the speech and drama department.

Financial report: Transcontinent Television Corp. reported revenues in 1961 totaled $15,464,184 as compared to $13,117,251 in 1960. Net income was $1,331,179 or 75¢ a share vs. $1,185,056 or 67¢ per share, a 12% increase.

Kudos: A. W. Schneider, president of Idaho Radio Corp., was honored with a wrist watch on retiring as first president of the Skyline Television Network.


Radio Stations

Phil B. Hinerfeld, advertising vice president of Pepsi-Cola, told the Georgia Broadcasters Assn. and Radio-TV Institute that the only way local stations will get a bigger chunk of the national ad dollar is to get the facts about the product.

Charging that there is too much reliance on statistical figures pouring out of computers, Hinerfeld said too few media men get out into the field.

Information on the product’s market target, its personality, its competition, price and profit structure are available from reps and local sales people, he said, and local stations must go after these facts to garner more national business.

Ideas at Work: WTVN, Columbus, is the latest station to issue a simplified and artistic rate card. The card is color keyed, using co-ordinated color bars to correspond to the various time periods . . . WNAC, Boston, has polled over 80 agencies and put together a qualitative study of the Boston radio market, including such areas as depth of news coverage and the attention-getting power of various stations . . . KALL, Salt Lake City, to celebrate the appearance of Van Cliburn at the Salt Lake Tabernacle, will give away 10 of his recordings of Tchaikovsky’s “Piano Concerto” to listeners who write the best letters (25 words or less) on

our clients are our best advertisements

In negotiating for broadcast properties, the reputation of a broker is your best protection. Hundreds of satisfied Blackburn clients provide eloquent proof of the reliability of our service. No lists are sent out; each sale is handled individually.

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D.C. CHICAGO ATLANTA BEVERLY HILLS

SPONSOR • 26 FEBRUARY 1962
"How Cliburn could hit a million seller with a classical piece of music," . . . KFRC, San Francisco, paid tribute to its staff of eight engineers who log a total of 213 years with the station by airing personal salutes honoring each of the eight men.

Audience promotion: WNEW, New York has installed the first in a series of outdoor highway signs over Queens Boulevard. It's 50 by 12 feet and heralds the theme "These Names Mean News," listing its commentators. A timing device flashes when WNEW news is on the air.

Kudos: WCAU, Philadelphia, got an award from the Sales Promotion Executives Assn., Delaware valley chapter . . . Robert M. Purcell, of KFWB, Los Angeles, was presented with a scroll by the L.A. County Board for campaign against the evils of narcotics and other public services.

New quarters: RAB takes possession this summer of a five-story town house in New York's East Fifties.


Fm

The first locally-programed fm station in the Utica-Rome, New York area will go on the air about 1 April.

WUFM, owned and operated by Phi-Hidelity, Inc., whose principals are Russell W. Baldwin, Jr. and Allen F. Bonapart, plans to broadcast several hours a day in stereo. Other features:
- An hour-long daily news program from 5:30-6:30 p.m. called "Spectrum."
- A kids newscast, with major stories of the day treated in a narrative fashion.

WAQE, Baltimore, the city's first multiplex station, has signed its first "stereo sponsor."

Stereophonic spot announcements produced for the Area Council, Boy Scouts of America, are now on the air.

PEOPLE ON THE MOVE: Mel Most, one-time AP newscaster interned by the Nazis, has been named station manager for WBAL, New York.

Networks

The new 38-story building which will house six of the seven CBS divisions is now going up on New York's Sixth Avenue between 52 and 53 streets.

Designed by the late Eero Saarinen the building's facade will be of dark granite "to convey a sense of permanence, dignity and strength," according to Saarinen.

CBS expects to occupy in 1964.

Happy anniversary: To WGBF, Evansville, Ind. which is celebrating its 25th year of affiliation with NBC Radio. The pioneering outlet is now in its 39th year of broadcasting.

Financial Report: CBS reported net sales for the fourth quarter of 1961 were $134,825,689 compared with $128,016,098 for the same period in 1960. Net profits were $9,384,315 vs. $7,738,761 in '60.

CBS net sales for the year were $473,843,935, more than nine million dollars than in 1960, but net income declined by 5% to $22,037,838.

Sales: NBC TV has sold an anthology series to Du Pont to go into the time slot now occupied by "Du Pont Show of the Week." The series, which debuts 16 September, will include 14 dramas, two musical-variety shows, six documentaries.

PEOPLE ON THE MOVE: Robert Chambers, station representative for ABC Radio since 1959, has been named manager of station clearance . . . Kenneth R. Better of NBC Spot Sales, to sales development coordinator at WRC-TV, NBC's o&o in Washington, D. C.

Representatives

Jack Masla is in the process of what he terms "firming up" his list.

He has dropped nine of his radio stations and has plans for more pruning.

Rep appointments: WHIM, Providence to New England Spot Sales for New England sales . . . CHCH-TV, Hamilton-Toronto to E. S. Sumner Corp., formerly Sumner-Byles . . . WFMD, Frederick, Md., to John E. Pearson . . . KDAN, Eureka and KUDI, Great Falls, Mont. to The J. A. Lucas Company, effective 1 March.


Film

Sales news out of ITC and production plans for the future indicate things may be picking up on the syndication circuit.

NBC TV has renewed "Fury" for the seventh consecutive year. Regional sales to American Doll & Toy for "Supercar" and to Old Milwaukee Beer for "Magic Moments in Soorts" (17 markets) raises the total markets for the series to 68 and 61 respectively. New properties released or soon to hit the market include:
- "Sea War," filmed documentary on British naval wartime activities produced by J. Arthur Rank and al
ready sold to WPIX, New York.
- "Man of the World," 26 hour-long episodes starring Craig Stevens.
- "The Saint," the old radio series which will star Patrick McGoohan.

Sales: Allied Artists TV's group of 40 post-1948 features to WCCO, Minneapolis and KMBC, Kansas City, topping market total to 20...Screen Gems' "Shannon" to WEWS-TV, Cleveland, WXYZ-TV, Detroit, KFMB-TV, San Diego, WNDU-TV, South Bend, KODE-TV, Joplin, raising total sales to 109 in the U.S. Tele-Synd's "The Lone Ranger" to WFIL, Philadelphia, the 35th station to buy the series...ABC Films' "Expedition" to the eight stations of the Canadian Broadcasting Corp.

Thisa 'n' data: NBC Films reports an upsurge in syndication sales of "Medici," attributing eight recent sales to the popularity of the current network doctor series...King of Comedy Company has been formed to handle world-wide distribution of old Charlie Chaplin films to tv, starting in May...NTA's London office will take over the distribution for the German market—previously serviced through a franchise agreement...CBS Films has opened headquarters in Sydney, Australia, headed by William G. Wells who's been service manager for CBS Films in that area since early 1960...Seven Arts is now handling world-wide distribution of 20th Century-Fox post-1950 features.

PEOPLE ON THE MOVE: Edward E. Hewitt to western division manager of CBS Films...Howard B. Anderson resigned as vice president in charge of sales at ABC Films...Hal Fredericks to manager of the Chicago office of NTA...Barney Broiles to southwestern sales manager at Allied Artists Television...Henry Luhrman to midwestern sales manager for RSS Corp., distributors of "Science in Action."

Public Service

NAB has urged the American Bar Assn.'s Committee on Canons and Ethics to abolish Canon 35 that bans radio and tv coverage of court trials. Coverage of judicial proceedings should be left to the discretion of the individual judge, NAB said.

The position was outlined in a 10-page statement submitted by Frank P. Fogarty, chairman of NAB's Freedom of Information Committee, during a speech he made before the ABA Canons and Ethics group in Chicago. Fogarty is executive vice president of Meredith Broadcasting.

To promote its new series, "Voices of Freedom," Storer Broadcasting is circulating five of the great American Documents of Freedom.

The program series of capsule reports to remind America of the ideals that made it great, was produced in cooperation with the Freedoms Foundation at Valley Forge and is available to all radio stations without charge.

PUBLIC SERVICE IN ACTION: WABC joined the fight against teen-age drug addiction being waged in New York by airing frequent announcements urging listeners to sign petitions asking Governor Rockefeller's support for a proposed legislative program...KNXT, Los Angeles, in association with the City School System, plans two-hour-long specials based on the experiences of 12th grade students who will tour Washington, D.C. the first week in April...KTVF, El Dorado, estimates it raised $35,000 in its 20-hour Telethon on behalf of United Cerebral Palsy.

Kudos: Elmo Ellis, WSB, Atlanta, program manager, has been appointed area chairman of Broadcasters for Radio Free Europe...Thomas J. Carnese, Ted Bates senior v.p., director and general manager, was chosen the chairman of the ad industry's executive and employee solicitation committee for the American Red Cross...WINZ, Miami, got an award from the National Children's Cardiac Hospital for efforts on its behalf...The Michigan State legislature had a special showing of the WJRT, Flint, documentary "A Wind is Rising" before a joint session 20 February.

PEOPLE ON THE MOVE: Joseph O. Jasmin to director of public affairs and programming for KFRE and KRFM, Fresno...Dick Doty to vice president in charge of news and public affairs at WINZ, Miami.

Equipment

NBC is testing a method to interleave sound with a tv picture on a single circuit, to be used automatically as breakdowns occur.

The system, NBC revealed, was successfully used to restore sound service on "The Price Is Right" on 8 January when the normal sound circuit failed.

American Telephone & Telegraph is cooperating in the experiment.

Jerrold Electronics Corp. is marketing a new, high output extra wide-band amplifier for all-channel coverage on community antenna systems.

The amplifier, which can be applied to new all-band systems or to expansion of existing systems, has been installed in more than 40 systems so far.

New agency: Babcock Electronics Corp., Costa Mesa, Calif., has appointed Gaynor & Ducas.

PEOPLE ON THE MOVE: Henry Broughall and Edward Shuey to sales engineers at Gates Radio.
Doesn't cover it. Doesn't undercover it. Covers it just right.

There's a moral here for broadcasters.

Some ad publications claim from 30,000 to 60,000 readers. At most, we estimate there are perhaps 7,000 to 8,000 who might have some influence on a spot or national buy.

Why pay for a coconut to cover an acorn?

To cover the people who buy time — nothing does it like a broadcast book.

SPONSOR
555 FIFTH AVE., NEW YORK 17, N. Y.
sells the team that buys the time

Dean Linger has joined Corinthian Broadcasting Corp. as director of advertising and public relations. He comes to Corinthian from ABC TV where for the past four and one-half years he's been director of advertising and promotion. Prior to that, Linger was in charge of advertising, sales promotion and publicity for KNXT, the CBS o&0 in Los Angeles, and for the CBS TV Pacific Network. His background also includes the post of head of promotion for ABC's central division in Chicago.

Charles Feldman, senior vice president and creative director since 1958, has been appointed chairman of the creative plans board at Young & Rubicam. He'll assume responsibility for creative review in all Young & Rubicam's domestic and foreign offices in addition to retaining his present responsibilities as a member of the strategy plans board and head of the special projects group. Feldman's promotion was part of a general realignment in the creative department announced last week by George Gribbin.

Alvin Korn, former advertising and promotion director of WNTA (AM-FM & TV), New York, was named director of advertising and promotion of WNAC (AM-FM & TV), Boston. He'll also direct advertising and promotion for the Yankee Network division of RKO General. Before joining NTA, where he also supervised on-the-air and print image for the parent company and its o&os, Korn was a partner in the advertising and public relations firm of Ross-Korn Associates.

Aldis P. Butler, who has joined Benton & Bowles as senior vice president and member of the board of directors, will be largely responsible for senior management of the General Foods account and other assignments to be announced shortly. Butler was most recently with J. Walter Thompson, where he was a vice president. A veteran agency man, Butler was vice president in charge of Young & Rubicam's Detroit office prior to joining Thompson.
The seller’s viewpoint

“In the buying and selling of advertising procrastination, fear, and uncertainty inhibit action and hence, creativity,” proclaims Robert E. Eastman, president, Robert E. Eastman & Co. Winner of the August 1962 Silver Mike Award, Eastman began his career as a page boy at NBC. From this beginning Eastman’s 24-year broadcasting career led him to jobs with NBC Spot Sales, ABC Spot Sales, John Blair & Co., and president, American Radio Network, to his own rep firm. “If the client or account exec. is wrong—show him the right way... or you can be replaced by a machine.”

Action leads to creativity

Creativity calls for action.

No painting is created until the action of applying paint to canvas takes place; no book can be created without the initial action of words on paper.

In the buying and selling of advertising procrastination, fear, and uncertainty inhibit action and hence, creativity.

There is much big, brave talk—but very little action.

Salesmen can and should proliferate ideas. They must realize there is no such thing as a poor idea—the only poverty is lack of any ideas.

Remember this—burn it deep in your mind—“There is nothing more powerful than an idea.”

Buyers who accept the status quo, the handed-down plan, unquestioned and unchallenged, will long remain buyers. Their personal business progress is in direct relationship to their ability to be creative, and to be creative they must have the imagination and the courage to take action. It is important to remember that progress requires change and every human concept or product is subject to improvement.

Radio buying in some quarters tends to eliminate those stations with a “high teen count.” Apparently this is an edict passed down from on high. Smart buyers know that teens have mothers and fathers and in many instances the high teen count station also has the high momma-poppa count.

This comment in no way negates the value of the conservatively programmed station. We do object, however, to the lack of courage in buyers and sellers who supinely accept the subjective elimination of well operated popular music stations on a totally unsound process of statistical rationalization.

If the client or account executive is wrong—show him the right way. Either that is part of your job, or you can be replaced by a machine. And, by all means, do not permit your personal evaluations to be tinged by subjective thinking or you never can make the first step in a creative direction.

“All right,” you say, “it’s action, not words—so what are you doing about creative selling?”

I’m glad you asked that question because I am proud to tell you that we do a lot.

Frankly, our creative action is not altruistic—it is pure selfish! We want to continue to be successful and we firmly believe that a “square,” non-creative sales organization will ultimately fail.

So, “What has happened to creative selling and buying?”—not much! And that’s the problem. Imagination, courage and individual initiative must be focused on continuous action by more sellers and buyers—then there will be more creativity in their respective functions.
SPONSOR SPEAKS

SPONSOR'S new SPOT-SCOPE

With this issue we are introducing (on page 56) a brand new feature which we believe will be of enormous value to all our readers.

SPOT-SCOPE, which hereafter will occupy a prominent position in our so-called "yellow pages," will bring you a fast-paced weekly summary of radio and tv spot news, trends, and important buys, and constitutes an expansion and development of our old Spot Buys column.

Our decision to devote feature position and treatment to the radio and tv spot business is a tribute to the extraordinary rise of spot itself.

Today, radio and tv spot combined are close to a $1 billion dollar business and, as such, are an even larger medium of national and regional advertising than either magazines or newspapers.

SPOT-SCOPE will keep you thoroughly up-to-date on this exciting branch of the air media.

Meanwhile, the film and syndication news which formerly appeared in the space occupied by SPOT-SCOPE will be given expanded treatment in our SPONSOR WEEK section, and we will devote more full length articles to film, tape and syndication in our main body of text.

This is in line with the trend of the business which, in recent years, has produced less news, but more need for in-depth exploration of film developments.

We're sure you'll like both our new editorial treatments.

Sen. Morse and commercials

The recent statement of Sen. Wayne Morse (D. Ore.) that he will propose a tax on all radio and tv commercials originating in Washington, D. C., and his suggestion that other cities do the same, are shocking developments.

Sen. Morse makes no bones of the fact that his proposals are punitive in intent—"to reduce the amount of radio and tv advertising."

When a supposedly responsible United States Senator is guilty of such irresponsible notions, it is certainly time for all branches of the industry to take up the cudgels and fight.

We urge the NAB, ANA, AFA, and 4A's to unite in vigorously attacking the Morse proposals.

10-SECOND SPOTS

Mr. Minow, please note: Bob Hope, speaking before an advertising group last week, commented: "Think of it, it took the wagon train six months to get across the country. Today they send rockets millions of miles into space and back in 15 minutes. But nobody's watching. They're all home watching Wagon Train."

The little darlings: Bob (Elliot) and Ray (Goulding), who are knowing about the modern child's hopes and dreams, announced: "Kids, send in for your do-it-yourself hydrogen bomb kit. Be the first kid on your block to rule the world."

Modern romance: Dr. Abe Laufe, associate professor of English at the University of Pittsburgh, has made a number of appearances on KDKA's Program PM to discuss his other specialty—the musical theater. He recently contrasted the very romantic shows of several decades ago with those of the current year. As an example, he noted that the best the hero of My Fair Lady can sing of the feminine lead is "I've Grown Accustomed to Her Face."

Conditioned reflex: Joey Bishop's observation about the effect of tv on performers, "Art Linkletter has interviewed so many children he can't talk to you unless he bends down."

They laughed when I sat down to play the guitar: George Gobel spoke of his musical techniques on the Ed Sullivan Show thusly: "A lot of people ask me why I keep my left hand on one spot on the guitar. Well, you see they're looking for a chord . . . I found it."

Memo to Goodson-Todman: Jan Murray has a great idea for a quiz show. It's called State Your State. You hold up a handful of dirt. If the contestant guesses what state the dirt is from . . . you give him the whole state. You play that for 48 weeks. and then move to Europe. "Imagine," Murray says, "winning Russia."

Self-appraisal: Jack Paar confessed to his audience: "I grew up to be the kind of kid my mother wouldn't let me play with when I was a kid."
Food advertisers find happy cure for mal de media

New market studies prove Taft radio stations your best media buy for closest duplication of food manufacturers’ and brokers’ sales territories!

For complete details of these revealing market findings, contact your nearest Katz representative. Or write or call Don Chapin or Ken Church, Taft Broadcasting Company, Cincinnati, Ohio. GARfield 1-1750.

* Chronic dizzy spells resulting from paying full price for less than full coverage.
The famed Golden Gate Bridge, longest single suspension span in the world, designed by Joseph B. Strauss. Including approaches, the Golden Gate Bridge is 7 miles long. Completed in May, 1937 at a cost of $33,500,000. More than 20,000,000 cars crossed the Bridge in 1961. Photo by Moulin Studios.

SPECTACULAR

...is the word that best describes the growth of San Francisco’s KTVU. Both ARB and NSI reports for 1961 disclose an impressive gain in ratings, homes reached and share of audience over any previous year in KTVU history. This success may be attributed to KTVU’s awareness of the varied tastes of the San Francisco TV audience. An emphasis on live sports, local events, strong syndicated programming and first-run, post-1950 movies has been the basic reason for KTVU’s growth in this past year.

The Nation’s LEADING Independent TV Station

KTVU

SAN FRANCISCO • OAKLAND

Represented Nationally by H. R. Television, Inc.
BASEBALL '62: NEW TEAMS LIFT 'GATE'
Radio/tv audiences to diamond games will be spurred by New York, Houston clubs in NL

Why radio's out-of-home listening is up

Those young pilots running media at BBDO

Networks tv's 'qualitative' audience facts

DIGEST ON PAGE 4

NATIONS FASTEST GROWING ADVERTISING GROUP

COMPARABLE COMPANION—WMAK, NASHVILLE
VACATIONLAND BONUS!

1,500,000 tourists visited Minnesota in 1961, spending $110,000,000 (Minnesota State Tourist Bureau estimates).

Visitors to Minnesota constitute a huge bonus for the summer advertiser. They turn TV OFF in their home states and ON in Minnesota's hotels, motels and lake cottages (almost all rooms have a set). In fact, some of them win healthy prizes with the big fish they enter in WCCO Television's "Annual Fishing Contest"... the only such program on Twin City television.

Add the visiting Summer Viewers to the over 2,000,000 Northwest residents who view WCCO Television weekly*, more circulation than any other TV station in the Northwest, and your answer is BUY WCCO TELEVISION FIRST OF ALL... THE YEAR AROUND!

Get your share of that extra $110,000,-000 by contacting WCCO Television, the dominant station in the Minneapolis-St. Paul Market, or call Peters, Griffin, Woodward, Inc.

*Nielsen NCS '61
In Chicago

... world’s busiest rail center ... the city’s railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York plus St. Louis—Chicago continues to live up to poet Carl Sandburg’s apt description “freight handler to the nation”!

In Chicago

WGN Television

offers better programming through dedicated community service!

WGN IS CHICAGO

Quality • Integrity • Responsibility • Performance
ARTICLES

Baseball 1962: Mets, Colts to lift on-air 'gate'
25 Pre-season speculation indicates biggest baseball year ever for radio/TV, shows encouraging signs for the most national of U.S. sports

Summer radio bonus climbs
30 Out-of-home radio plus hit a new high in summer of '61, says Pulse; 37.9% added to in-home increases importance to summer advertisers

Young media pilots at BBDO
32 Manloveg, Donovan, Papazian & Co. function in 'young people's' business in which computer abets, not abolishes, media man—fifth in series

Radio revives 'live' shows
36 New York radio station sets out to win over listeners by programming 'live' music spectaculars featuring top name bands and performers

TV's 'qualitative' picture
37 It's growing in importance. Here is a look at some basic Nielsen facts about network TV audience at night—by county size, family income, etc.

Nets' winter show shifts
39 Though few network shows were dropped in mid-season, extensive scrambling gives the night schedule a new look for spring. Only 5 are new

NEWS: Sponsor-Week 7, Sponsor-Scope 19, Washington Week 55, Spot-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, TV and Radio Newsmakers 68

DEPARTMENTS:
Sponsor Backstage 14, 555/5th 16, Time-buyer's Corner 42, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Couper Glenn, secretarv-treasurer.

Editorial: executive editor, John E. McMillin; news editor, Ben Bodec; managing editor, Alfred J. Jaffe; senior editor, Jo Ranson; Chicago manager, Gwen Smart; assistant news editor, Heyward Ehrlich; associate editors, Jack Lindrup, Ruth S. Frank, Jene Pollak; contributing editor, Jack Ansell; columnist, Joe Cida; art editor, Maury Kuriz; production editor, Mary Lou Ponsell; editorial research, Carole Ferster; reader service, David Wisely.

Advertising: assistant sales manager, Willard L. Dougherty; southern manager, Herbert M. Martin, Jr.; midwest manager, Larry G. Spangler; western manager, George G. Dietrich, Jr.; production manager, Leonice K. Mertz.


Administrative: business manager, Cecil Barrie; George Becker, Michael Crocco, Geraldine Daych, Jo Ganci, Syd Guttman, Manuela Santalla, Jean Schaeffle, Irene Saltzback.

Member of Business Publications Audit of Circulations Inc.

February 8, 1962

Mr. Abe Mandell
Vice President
Sales and Administration
INDEPENDENT TELEVISION CORPORATION
488 Madison Avenue
New York 22, New York

Dear Abe:

Congratulations are certainly in order to ITC.

SUPERCAR premiered on WPIX-11 January 6th with a 16.3 ARB rating and, following four weeks on the air, has solidly established itself as the number one program in its time period and the number one weekend children's show in New York among all local children shows in this market.

Highly significant to us is the four week average rating of 15.2 which points up convincingly the consistent week-to-week appeal of SUPERCAR.

As we both know, ITC programs are well represented on WPIX-11. I would like to take this occasion to make mention of the fact that all are extremely successful and high rated. But SUPERCAR is the biggest yet.

SUPERCAR has lived up to its advance billing - in spades.

Sincerely,

Fred M. Thrower
1887 Audience Limited

The beauty and talent of this celebrated actress and singer were known everywhere. Despite her fame in the 1880s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.
AGENCIES TO SIGN CODE
ANA, 4A's agree agencies should deal direct on union codes, separately on TV commercials and programing

Some very useful inside stuff on subjects ranging from TV commercial climates to how to use news and public affairs came out of the ANA TV workshop in New York last week.

But the development with the most far reaching implications was this one, occurring Wednesday, at a closed session: Guy Farmer, ANA consultant, gave a significant report on agencies in TV commercials negotiations.

The ANA is now backing a new procedure which would give real authority and responsibility in negotiation to the advertising agencies.

Up to now the agencies have only signed letters of adherence to codes negotiated by others. (Since 1960 SAG and AFTRA have negotiated jointly with the networks, with the Film Producers Association and agencies signing separately.)

The ANA is also backing a move to separate TV commercials negotiations from the negotiations for other codes. The implications of this distinction for future negotiation are also considerable.

A joint advertiser-agency policy committee has also been proposed by the ANA to assign responsibility for negotiating the TV commercial codes to advertising agency representatives. Advertisers, networks, and film producers could then act as observers.

The matter of just who would sign the codes has been left open for the moment, but it was intended that a professional negotiator would be employed on a per diem basis.

There is "agreement in principle" between the ANA and the 4 A's on this program. Since 1960 the ANA and 4 A's had been conducting separate but coordinated studies of negotiating procedures.

In another report, Charles C. Barry, senior v.p. and radio/TV director of Y&R addressed the regular workshop on commercials and program climate.

According to Y&R's PAR study, covering 280 nighttime network commercials and 56,000 people, "there is no evidence that the type of program has any effect on commercial recall or sales points remembered."

(Continued on page 10, col. 3)

WESTINGHOUSE TRIMS TV; WBC LICENSES RENEWED
Westinghouse is dropping four of 12 specials scheduled in 1962 to reduce its TV expenses by about $1.5 million. All three networks are affected.

Although ratings of a few specials have been poor, Westinghouse has absolutely no intention of abandoning the medium.

(In Washington last week the FCC renewed the licenses of 14 WBC stations, delayed by the anti-trust conviction of its appliance division.)

Scott's $6 mil. bundle to NBC TV
Scott Paper (JWT) has decided to put the bulk of its estimated $8.4 million TV budget on NBC TV. Last week it ordered about $6 million worth of advertising on NBC TV, including alternate week sponsorship of a new nighttime show, Vive Judson McKay, and about 200 daytime quarter hours in 1962-63.

Scott is understood to be deciding among four daytime shows. The choice is expected around late March.

It had been four years since Scott used NBC.

NAB HAS CONFERENCE ON EDITORIALIZING
(Washington): The Editorializing Committee of the NAB held the industry's first conference on editorializing and public affairs here last week.

Commissioner Frederick W. Ford participated in one session. The conferences also contained appearance by Secretary of State Dean Rusk, Under Secretary George Ball, FCC Chairman Newton Minow, USIA director Edward R. Murrow, and others.

Editorializing committee chairman Daniel W. Kops (president of stations WAVZ, New Haven, and WTRY, Troy) described the conference as providing "an occasion to share the techniques and standards that have been developed."

(Continued on page 8, col. 2)
BBDO ELECTS DILLON AS GENERAL MANAGER

Thomas C. Dillon, executive v.p. and treasurer of BBDO, has been elected general manager of the agency.

The executive change makes Dillon the second ranking officer of the agency. His promotion was announced by Charles H. Brower, president of BBDO.

Dillon joined the BBDO-Minneapolis office in 1938. He was transferred to San Francisco and became creative supervisor there in 1942. He moved to the Los Angeles office in 1946 and was manager there for a year before his transfer to New York as head of marketing, research, and media for the entire agency.

The post of general manager has actually been vacant since December 1957 when Brower vacated it upon becoming president of the agency. The four-year vacancy in that post now ends as Dillon moves in to fill it.

6% tv increase expected in 1962

Tv time sales are expected to show a six per cent increase in 1962, according to a TvB survey of stations.

Reporting stations expect local business to rise 6% and network to go up 5%. Last year the survey predicted an overall 6% increase and billings actually rose 5.7%, according to most recent estimates.

The survey reported on stations in the East, South Atlantic, North Central, South Central, and West. Figures were broken down into local, national-regional spot, and network, and total time sales were also predicted.

Radio for flight info in 4 cities

Eastern Air Lines (FRC&H) has initiated a series of daily flight information radio announcements in four cities.

Twelve times daily, at fixed times, Eastern will give flight information, saying telephone checking by ticket holders. The times and stations will be mentioned in other advertising.

The stations to be used at first are WHN, New York: WNAC, Boston; WMAL, Washington, and WCKR, Miami. Announcements are to be made every two hours from 6 a.m. until midnight, with extra announcements at 7 a.m. and 11 p.m.

STORER EARNINGS DIP

Storer Broadcasting Company has issued its earnings statement for 1961. Net earnings after taxes were $4.5 million, down from $5.1 million in 1960.

However the fourth quarter compared favorably with 1960. It was $1.7 million, compared to $1.5 million last year. In the fourth quarter gross revenues were 7% higher and post-tax earnings were 13.9% higher than in 1960, indicating a recovery from the business recession of the earlier part of the year.

NAB (Continued from page 7, col. 3)

Individual conferences were devoted to editors on political candidates, the mechanics of editorializing, a description of how stations without extensive facilities can accomplish editorializing, subjects suitable for editors, how to handle opposing viewpoints, and case histories showing the impact of particular editors.

The purpose of having such a conference as this for the first time was to give stations legal and ethical advice on editorializing, and an idea of what other stations are doing.

LUCAS TO NAT'L TV, RADIO HEAD OF C-E

(Detroit): Hugh L. Lucas has been named v.p. and national director of radio and tv for Campbell-Ewald. He succeeds Philip L. McCullough, who resigned last week.

Lucas has been with the agency for the past seven years as v.p. in charge of radio/tv for Chevrolet, purchasing Bonanza on NBC, Route 66 on CBS, and My Three Sons on ABC plus radio news on CBS and NBC.

Before joining C-E, Lucas was with FC&B for ten years as v.p. and account supervisor.

JWT elects Wilson v. p.-international

Edward G. Wilson has been elected executive v.p.-international of J. Walter Thompson. Howard D. Brundage was elected v.p. and treasurer, succeeding Wilson as senior financial officer of the company.

Wilson joined JWT in 1930 and has been with the company since, except for interruptions in 1936-38 and 1935-45.

Brundage joined JWT in 1952. He was previously with J. H. Whitney and Company.

Local specials for L.A. Bank

An unusual instance of full local sponsorship comes out of Los Angeles where Glendale Federal Savings (Davis, Johnson, Mogul & Colombatto) will show three full-hour music specials on KNXT.

The shows will have as themes the season of the year. First is set for 6:30-7:30 p.m. on 31 March. Estimated value of the shows is $30,000.
VOL. 3—"FILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS
SHELLEY WINTERS  JACK PALANCE
LEE MARVIN  GONZALEZ GONZALEZ

SEVEN ARTS "FILMS OF THE 50's"—MONEY MAKERS OF THE 60's

I DIED A THOUSAND TIMES!
BRECKNER IS PRES. OF TIMES-MIRROR TV

Robert W. Breckner has been elected president of the Times-Mirror Broadcasting Company and chief executive of KTTV, Los Angeles.

Breckner has been v.p. and general manager of the station since 1960. He succeeds Richard A. Moore, who resigned recently to head his own company.

Breckner joined the station in 1948, became program director in 1952, and was elected a v.p. in 1955. He created and produced the Divorce Court series, now syndicated nationally, and also conceived the station’s sports specials and special events packages.

Ad costs to rise 2.8% In 1962: interpub

Consumer markets will expand by $27 billion in 1962, but advertisers will face rises in media rates, according to a study completed by Interpublic Inc.

Advertising volume in 1962 is expected to top last year by $500 million, reaching a total of $12.5 billion. Advertising rate increases are expected of from 2% for spot radio to 8% for magazines and net tv.

Screen Gems reports best six-months in its history

Screen Gems reports net income after estimated taxes of $1.4 million for the first half of the fiscal year, July-to-December 1961, compared to just under $1 million for the same period last year.

During this period Screen Gems’ gross income was $22.8 million, slightly less than its $23.5 million

(Continued on page 60, col. 1)

Affils boycott CBS’ Defenders

CBS TV is being hit by an affiliates’ boycott over an episode of The Defenders involving the alleged rape of a 17-year-old girl.

Two stations known to have dropped the episode are WBTV, Charlotte, and WISC-TV, Madison. Further reports were not available at prestime. The episode was originated on CBS TV on 24 February.

In a similar case involving Bus Stop on ABC TV last December about 30 affiliates are known to have dropped an episode to which they objected.

NBC TV CLAIMS RECORD DAYTIME AUDIENCE

NBC TV reports that it reached an average of 4.3 million homes a minute in the latest Nielsen report, February 1, 1962, claimed to be the largest audience ever in daytime tv history.

NBC TV had an 8.8 rating and 36% share, with CBS TV trailing with 8.1 and 32% (4.0 million homes). ABC TV had 4.8 and 18% (2.4 million homes).

The Nielsen report covers 10 a.m. to 5 p.m., Monday through Friday. NBC is now claiming it has had the largest daytime audience in every National Nielsen so far in 1962.

Morgan contest winners

ABC Radio has announced winners of the 1961 Edward P. Morgan essay contest.

First prize winners are: Carol M. Burns at Reed College, Portland, Ore., and Gerald T. Bongard at College of St. Thomas, St. Paul, Minn.

Of the total of $2,700 of tuition scholarships awarded, the AFL-CIO contributed $500, and the rest was contributed by ABC stations, Furman & Feiner Agency, and Morgan himself.

Agencies sign

(Continued from page 7, col. 2)

Nor does the mood of the previous program have any effect.

However the study found greater attention to commercials seen between 10 and 11 p.m. and to those in half-hour rather than 60-minute shows.

Effectiveness depended on the commercial itself, not the show, and integrated program star-product commercials did best of all.

Don Durgin, v.p. of NBC TV network sales, called the rise of sponsored public affairs a “quiet revolution.” He noted that 40 of 50 such specials sold to June of this year went to single sponsors.

Leslie C. Bruce, Jr., director of advertising for Purex, noted that his company had used public service documentaries effectively. Brand advertising went through “often in face of quite controversial and/or emotionally heavy program material,” according to special Gallup-Robinson studies.

Bruce noted that the Purex specials had given company personnel new prestige in their field, favorable consumer response, and about $1 million worth of free publicity.

E. J. Hodges, senior v.p. of GB&B, read a report prepared by Robert L. Eskridge, advertising director of Ralston, who had to leave New York unexpectedly.

Hodges compared Purex and Ralston as small companies dealing with giant competitors, each finding the public service-documentary approach an effective way to counter other companies with larger advertising budgets.

The secret, according to Hodges, is to combine the right show, the right time, and the right follow through. Ralston uses Expedition on ABC TV and supplements it with local Expedition shows on 47 stations—attaining more documentary production last year than all three networks combined.
Wabash Valley Broadcasting Corporation
Terre Haute, Indiana

Television now represented by
Edward Petry & Co., Inc.

Radio
now represented by
VENARD, RINTOUL & McCONNELL, INC.

WTHI-TV
Channel 10 • CBS

WTHI RADIO
1480 AM • CBS • 1000 W

SPONSOR • 5 MARCH 1962
something special!

In troubled times, the nation’s need for an alert, informed citizenry takes on special urgency.

Aware of their unique ability—and responsibility—to communicate en masse, last year (as in years past) the five CBS Owned television stations originated an impressive number of locally-produced prime-time “specials,” whose contents ranged widely, and incisively, across community, national and international affairs.

There was, for example, WCBS-TV’s “Junkyard by the Sea,” an indictment of drug trafficking in the nation’s largest city; WBBM-TV’s “The Other Americans,” a two-part expose of Communist activity in Latin America; KNXT’s “Meet the Officer,” a candid study of local law enforcement in action; WCAU-TV’s “Dead End 1975,” an eye-opening report on today’s steadily-worsening traffic crisis; and KMOMX-TV’s “The Concrete Curtain,” which dramatized the importance of increased civil defense in an atomic age. And there were many more!

In 1961, the five stations devoted almost 15 million dollars’ worth of station time and facilities to non-network public affairs programs and announcements. This amount—an all-time high!—is one more example of exceptional service rendered to communities for whom the words “CBS Owned” have always signified something special!

© CBS TELEVISION STATIONS
A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles,
WBBM-TV Chicago, WCAU-TV Philadelphia and
KMOX-TV St. Louis
Kennedy and family on camera

In a recent issue of *Time* magazine, Bernhard Auer, the publisher, wrote: "Journalism these days is a changing craft. Television, with its on-the-spot and vivid coverage of the biggest news events, has not only eliminated newspaper extras but has made superfluous much old-fashioned 'color' writing."

In the news and special events sense television has done much more than change journalistic practices. It has given us, for example, the opportunity to know and live history, the history of the past and history as it is being made from thrilling moment to moment. Mrs. Jacqueline Kennedy's personally conducted tour of the White House, for example, gave me a greater sense of pride in the American past than anything I have seen, heard or read since my kindergarten teacher taught me the Pledge of Allegiance. And surely no citizen of this land ever had a more exciting opportunity to see history being made than watching the TV screen during Colonel John Glenn's triple orbit of the earth in space.

Used properly, as it is by President John F. Kennedy and everyone connected with his Administration in any way, television also gives us an acquaintance and an intimate knowledge of the ladies and gentlemen who are running our country, such as neither we nor any other peoples have ever had in the past. No one, for example, who watched that expertly produced White House Tour show (CBS produced it, but it was carried by NBC and ABC as well) could fail to feel that he knew Mrs. Kennedy better than we have had the opportunity to know any previous First Lady.

Contagious, patriotic pride

And she is a lady to know. With the air of a good little girl, so eager to please by showing how well she has learned her lesson, the gracious and lovely Jackie conveyed a deep pride in her country. It was a spirit that was most contagious. Her obvious earnest, yet joyful, enthusiasm for the task of giving every room in the White House as much historic significance and meaning, while presenting a tasteful, dignified image of the President's home to the world, shone through every word she spoke, every gesture she made. She was knowledgeable, but extremely modest about her knowledge. She was generous and eager to be generous about crediting all who were assisting her in the work.

When the President came on to close the show with a few well-chosen words, his pride in his wife and her work was quite evident.

A few nights earlier we had the opportunity to get to know a couple of other Kennedys a little better. The CBS *Eye Witness to History* show presented highlights of the first part of Attorney General Robert Kennedy's tour of the Orient. They told the story of

(Please turn to page 15)
You reach more TV homes

MORE OFTEN  MORE OFTEN  MORE OFTEN on WBEN-TV

It takes more than radiated power to bring your sales message into the 785,171 television homes of Western New York and Northeastern Pennsylvania.

Audience loyalty, a kind of comfortable feeling people have with an old friend, is a factor, too, and WBEN-TV has generated that feeling among more than 2.5 million people on the Niagara Frontier.

Since 1948, when Buffalo television was first pioneered on Channel 4, station policy of dynamic public service programming, plus top network affiliation, has built for WBEN-TV the largest audience. Loyally, they look to Channel 4 for quality entertainment and authoritative information. In terms of sales impact, your sales message is among good loyal friends on WBEN-TV.

And that means your TV dollars count for more on Channel 4.

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

WBEN-TV
The Buffalo Evening News Station

CBS in Buffalo
Five times $20 million sponsor, last October 30, spoke of the “20 Million Club,” those television features which according to Nielsen gained audiences at least that large.

At that time either Toni or the Gillette Safety Razor divisions of The Gillette Co. (which we represent as public relations counsel) sponsored four of 10 events — Miss America Pageant of 1961 and three different games of the 1959 World Series.

We thought that it might be interesting to you that the Gillette-sponsored New Year’s Day 1961 Rose Bowl telecast reached 23,600,000 homes. We believe this would put it No. 7 on your list, giving Gillette five of the 10 places in this elite category.

Edward Starr
account executive
Hill and Knowlton, Inc.
New York

Radio treatment analyzed
You asked for an appraisal of u. s. radio and I am delighted to give it to you. Number one, may I compliment sponsor and its publications for the attention you are giving the radio advertising industry. This is a service long overdue and one that the advertisers, as well as broadcasters, should appreciate.

I definitely like your new approach of developing a basic phase of our business thoroughly. Over a period of time I can visualize issues of u. s. radio will serve as a magnificent textbook for radio broadcasting.

The only criticism I might level would be that the editorial approach in this January issue is at times a little old-fashioned. I believe that it would behoove your editorial people to spend more time with modern radio stations and bring you up to date on radio as it exists today.

Don B. Curran
dir. publicity & promotion
ABC Radio o&o stations
New York

On page 40 of sponsor, Part 2, 29 January 1962, you say, “Do you like this issue of u. s. radio? Do you like this full-scale treatment of major radio stories? We’d like to hear from you.”

May 1, for one, express delight with the full-scale treatment of the oil industry in its relation to radio [“Gas/oil: radio’s $32 million gusher”]. Perhaps this struck a responsive chord because we happen to handle a petroleum account. I note, however, that in your next issue you plan to give a similar study of drugs and cosmetics in their use of radio. This is good stuff. A continuing series of such studies will not only give the components of a valuable file but will do much to strengthen the cause of radio.

Gertrude B. Murphy
v.p., radio-tv
Long Advertising, Inc.
San Jose, Cal.

Read . . . your treatment of the gas and oil industry regarding their use of radio and I would say that it was a job well done. I would very much like to see a similar article tied in with the soap and detergent industry.

Grant H. Keeler
advertising manager
Fels & Co.
Philadelphia
Take Philadelphia’s First Station, WIP RADIO and combine it with METRO BROADCAST SALES, the industry’s new, quality Station Representative. The projected results couldn’t look better for you and your client because WIP RADIO continues to be the leading sales producer in Philadelphia. METRO BROADCAST SALES, representing WNEW RADIO since June 1961, offers a staff of the most knowledgeable salesmen, dedicated to selling fewer stations in major markets more effectively.
The programming standards of a television station are always on view. All you need do is watch to see that WPIX-11, New York's Prestige Independent, has the network look—an array of network proved and network caliber programs in quantity night after night. The WPIX-11 network look bolsters your commercial messages by providing recognizable high standards of programming, increasing advertising receptivity and acceptance. Only WPIX has the network look among the New York independent stations.

where are your 60-second commercials tonight?
The way that the tv networks have been pricing their nighttime fare for the fall it looks like the cost per commercial minute (talent and time), as some key agency people see it, will be something like $40,000 for the course.

Following is a smattering of prices for the new products, minus time:

<table>
<thead>
<tr>
<th>SHOW</th>
<th>ORIGINALS</th>
<th>REPEATS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Smith (ABC TV)</td>
<td>$61,000 net</td>
<td>$4,000 net</td>
</tr>
<tr>
<td>Empire (NBC TV)</td>
<td>125,000 net</td>
<td>no charge</td>
</tr>
<tr>
<td>Higgins (ABC TV)</td>
<td>63,000 net</td>
<td>16,000 net</td>
</tr>
<tr>
<td>Jack Paar (NBC TV)</td>
<td>125,000 net</td>
<td>50,000 net</td>
</tr>
<tr>
<td>Going My Way (ABC TV)</td>
<td>147,000 net</td>
<td>no charge</td>
</tr>
<tr>
<td>The Nurses (CBS TV)</td>
<td>117,500 net</td>
<td>32,500 net</td>
</tr>
<tr>
<td>Roy Rogers (ABC TV)</td>
<td>105,000 net</td>
<td>31,500 net</td>
</tr>
<tr>
<td>Jackie Gleason</td>
<td>130,000 gross</td>
<td>none</td>
</tr>
</tbody>
</table>

P.S.: The per commercial minute price on a couple of NBC TV participation carriers: 11th Hour, $36,000; The Virginian, $30,000.

Salada Tea (C&W) has given radio stations a tough off-beat piece of business to appraise and decide whether they want it, and, if so, how it can be priced.

The campaign: a seven-week schedule which for the first six weeks involves as many as 50 one-minute announcements a week and on the final week entails the airing of as many as 50 five-and-a-half-minute programs. Starting date: 9 April.

Contents of the five-and-a-half-minute show: a Stan Freberg “musical comedy” dealing with a gypsy tribe picketing the Salada factory for printing fortunes on teabags.

The schedule for the first six weeks would be in the nature of a buildup for the five-and-a-half-minute event.

The stations problem, obviously: to fit that horde of “musical comedy” repeats, assuming the concept is acceptable, into regular schedule. Also just what rate is to be applied to this end of the campaign, and whether they are to be logged for the FCC as programs or out-and-out commercials.

The deal was made directly between Salada and Freberg, with the solution for getting the whole thing on the air dropped in the lap of the agency.

Stations via their reps were supplied in advance with the Freberg tapes.

Chicago tv knowledgeables have a theory about the hearings the FCC will be staging there the week of 19 March (see WASHINGTON WEEK, page 55).

The theory: even though the FCC is referring to the event as a sort of experiment in public opinion fishing, the real target is something else.

They suspect that the FCC, responding to needling from AFTRA and labor and religious groups, has WNBQ, NBC o&o, mainly in its sights and that the hearing was set up to dispose of these gripes, but without making it too obvious.

Gardner is the latest shop where the media analyst has taken hold.

The agency has revamped its Chicago buying setup, moving a number of the buyers into the specialty of media analysis. In other words, one group will pave the way for the buying and the buyers will devote all their time to just buying.

Possible reason: the increase in spot, due to new P&G business.
NBC TV station relations has apparently opened what ABC TV termed a "can of worms" in claiming (26 February SPONSOR-SCOPE) that, with a couple exceptions, it'll have live clearances for The Virginian in all two- and one-station markets that have been carrying Wagon Train, which goes over to ABC TV this fall opposite The Virginian.

Subsequent disclosures on the issue of which network will be able to deliver 7:30 Wednesday nights when Train and The Virginian are pitted against each other:

- ABC TV submitted to SPONSOR-SCOPE a roster of live clearances in limited-station markets: 16 of these were NBC TV affiliates, while 31 hold affiliation with CBS TV.
- NBC TV conceded that seven of its affiliates in two-and-single-station markets had advised it they had confirmed Wagon Train live clearances. The stations: WJBF-TV, Augusta; WOOD-TV, Grand Rapids; WJAR-TV, Providence; KOMU-TV, Columbia, Mo.; WDSM-TV, Duluth; KOAM-TV, Pittsburgh, Kan.: KRGV, Weslaco.
- Among the larger two-station markets that NBC TV contended were still on the fence about live clearances for Wagon Train were WROC-TV, Rochester, and WSYR-TV, Syracuse. A check made by SPONSOR-SCOPE with these two stations brought this information: both have decided to take Wagon Train live, but as yet the decision had not been relayed to NBC TV station relations.


Products with teenage appeal experience this frustration about nighttime network tv: finding enough selective programs.

Judging from information gathered by SPONSOR-SCOPE, more and more such accounts are turning, because of this, to nighttime radio. They've noted that during the school term the 13-19 group provides as much as 25% of the radio audience between 6:30 and 10 p.m. That is, it's presumed, when they're doing their homework.

JWT Chicago is beginning to vibrate again on the new business front.

It's picked up another half million from Quaker Oats and seems to be on the verge of adding a couple of new accounts to the fold.

For JWT the Quaker Oats purse runs around $10 million now.

It may not be something to write home about, but it's still interesting to note that for the second consecutive season the more populous type of newcomer programs scored the higher percentage of casualties.

The breakdown of survivors vs. casualties by type for the 1961-62 season:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>TOTAL</th>
<th>CONTINUING</th>
<th>CASUALTIES</th>
<th>% CASUALTIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Situation comedy</td>
<td>16</td>
<td>3</td>
<td>13</td>
<td>81%</td>
</tr>
<tr>
<td>Suspense-crime</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>71%</td>
</tr>
<tr>
<td>Adventure</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>66%</td>
</tr>
<tr>
<td>Anthology</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Comedy-variety</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>66%</td>
</tr>
<tr>
<td>Others</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>60%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>40</td>
<td>13</td>
<td>27</td>
<td>68%</td>
</tr>
</tbody>
</table>

Rheingold could wind up with 70% sponsorship of the New York Mets games, because of the paucity of eligible accounts that'll commit themselves for the term JWT seeks, which is five years.

The brewer put 60% of the package on the block. Brown & Williamson picked up half of this 60% for five years for $1 million per year, but the agency is finding it tough to unload the balance. About the only hope now is an oil account.

Incidentally, CBS TV is reported not finding it easy to induce prospects for the NCCA football games to come in on a two-year binder.
This is the week that Lever is slated to get down to brass tacks on plotting out its commitments on the nighttime tv networks for the fall.

It looks as though it'll be in five shows, with two old pros, Lucille Ball and Loretta Young, as the anchors of two of them. Also on the list are Red Skelton and the lone holdover, Candid Camera.

Don't think that the competition among the tv networks for the fall is being fought only in the area of sales.

Just as bitter in intensity is the vying for clearances among the important two-station markets and the more desirable one-station markets.

This fight on the affiliate level has put a greater strain than ever on the staffs of the network station relations department.

ABC TV seems to have deemed this clearance tug-of-war crucial enough to transfer a programing expert, Bert Briller, from sales development into station relations. His main role will be to sell the contended-for segment of affiliates on his network's shows and the vitality of the schedule as a whole.

A frequent question put to agencies by clients: what has been the level of increased rates for nighttime network tv in ratio to increased tv homes?

SPONSOR-SCOPE, in composing an answer to this question, found that, with the inclusion of what the networks will be charging this fall for time, the hike in rates over the past five years averages out to 25.5%, whereas tv homes have gone up in that time by 53%.

Tv homes totals: in the fall of 1957 it was 32 million; Nielsen estimates that this fall the tally of tv homes will reach 49 million.

The comparison of nighttime rates, based on a full hookup per hour:

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>FALL 1957</th>
<th>FALL 1962</th>
<th>% INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC TV</td>
<td>$85,800</td>
<td>$125,800</td>
<td>47%</td>
</tr>
<tr>
<td>CBS TV</td>
<td>112,000</td>
<td>135,000</td>
<td>20%</td>
</tr>
<tr>
<td>NBC TV</td>
<td>118,000</td>
<td>135,000</td>
<td>15%</td>
</tr>
<tr>
<td>AVERAGE</td>
<td>$105,266</td>
<td>$131,933</td>
<td>25.5%</td>
</tr>
</tbody>
</table>

Intense as ever is the preoccupation of tv network researchers with the number of women viewers per set in the daytime.

The latest case in point are some findings that ABC TV distilled from ARB's national audience composition data for November-December 1961 daytime programing.

Says ABC TV: during that period the number of women viewers per average minute, 11:30 a.m. to 4 p.m., Monday through Friday, gave ABC TV .85, CBS TV .87, NBC TV .87, the point being that it's been gaining women—while the others have been losing that audience.

ABC TV takes this finding another step: it compares these averages with averages for the like period of other years, to wit:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>.74</td>
<td>.94</td>
<td>.94</td>
</tr>
<tr>
<td>1960</td>
<td>.76</td>
<td>.88</td>
<td>.90</td>
</tr>
<tr>
<td>1961</td>
<td>.85</td>
<td>.87</td>
<td>.87</td>
</tr>
</tbody>
</table>

The point that ABC TV obviously is seeking to make is that its daytime programing is tending more to a housewife flavor, whereas with the competition it's just the other way.

The bulk of Scott Paper's (JWT) $6 million network tv budget has been weaned away from CBS TV by NBC TV.

Along with an order for an alternate week of Viva! Judson McKay, NBC TV got a hefty daytime schedule. There'll be a sprinkling of daytime on the other two networks also. Up for grabs is a weekly nighttime minute participation.
The gambit in the area of fall nighttime programing that has sparked most Madison Avenue comment so far is CBS TV's move of Perry Mason to Thursday night.

One interpretation: the network is in sore need of a strong Thursday night buildup, figuring that it will have less trouble finding Saturday night buyers.

Even though its fall nighttime schedule, as with the other two networks, is loaded with unprogramed spots, NBC TV seems to be in a position to do fairly well with all nights but Monday.

Among others it’s got P&G ready to pick up the Thursday half-hour following Hazel and R. J. Reynolds is interested in occupying the Saturday 8:30-9 niche.

Lorillard has taken half of the Jack Paar hour. Otherwise NBC TV could claim a sellout for Thursday night.

At CBS TV, Colgate, Philip Morris, and Drackett have taken on an alternate half hour of Jackie Gleason. Colgate has also committed itself for an alternate week of Dobie Gillis.

Kaiser's (Y&R) gone CBS TV for next season with a show called Adam's Fable in the Tuesday 8-8:30 slot.

The smaller breed among toy manufacturers is voicing its frustrations over the alleged monopoly of local tv time exercised by jobbers.

They complain that they find it practically impossible to place schedules in many markets because choice blocks of kid time are under long-term contract.

In other words, if they want to use tv they have no alternative but to tie in with the jobber controlling a block of time and paying him the one-time national rate, whereas the jobber is billed at maximum discount, if not at a special retail rate.

ABC TV is taking advantage of this month's Toy Show in New York to make a special pitch in behalf of its Discovery strip, scheduled this fall from 4:30 to 5 p.m.

The price tag for the series aimed at younger appeal: $4,500 down to $4,000 per commercial minute.

Marx Toys (Bates), incidentally, has a line on NBC TV's Saturday 11:30-12 noon period come the new season.

NBC TV daytime keeps inching more and more toward a minute participation structure.

Two more shows, Our Five Daughters and Play Your Hunch, have been made available for crossplugging, which makes this arrangement prevail for nine out of the network's 12 daytime shows. The exceptions: Price Is Right, Concentration, and Loretta Young.

At least as far as daytime tv is concerned, the days when an advertiser put all his eggs in one network basket are, it would seem, coming to an end.

The big users of daytime are spreading their largesse over two or three networks, preferring reach, in some instances, to maximum discounts.

Even a relatively medium one like Scott has gone to NBC TV as well as CBS TV. Another example is Corn Products.

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

A few yards from Broadcast House, new home of WTIC TV-AM-FM, steel is rising skyward, the skeleton for a fifteen-story office tower of unique design. The elliptical-shaped structure, scheduled for completion by late 1963, will house the home office of the Phoenix Mutual Life Insurance Company and will be the first building of its kind in the world. Like Broadcast House, first of a complex of modern structures to be completed in Hartford's Constitution Plaza, it is an important part of the urban rebirth of America's insurance capital and a further stimulus for a bustling market.


WTIC TV 3/AM/FM
WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CHRISTAL COMPANY
He may be a spineless jellyfish to kids, but he’s a great salesman for you.

Discovery—a new world of television for curious kids and ambitious sponsors.

Discovery is for kids. Every waking minute of their lives is a search for the hows and whys of this world.

Discovery is the first kid’s show to satisfy their restless, eager minds. To entertain as it educates, to stimulate as it informs.

Discovery is created and guided by Jules Power—winner of Peabody and Thomas Alva Edison Awards for outstanding children’s television programs. With Power at the helm, Discovery will travel the entire range of a youngster’s interests—from what makes a jellyfish transparent to what takes a space craft into space.

Discovery is scheduled for peak daytime viewing—at 4:30 PM every weekday. Its available audience numbers some 13½ million children and teens, plus as many adults.

Discovery combines the two most necessary elements for sponsor success—certain acceptance by kids. Certain endorsement by parents.

Learn how you can earn while they learn.

Call SU 7-5000 (Collect).

"DISCOVERY" STARTS OCT. 1 ON ABC-TV—DAYTIME
BASEBALL 1962:

Mets, Colts to lift on-air 'gate'

Teams in New York, Houston, add near $2 million to air rights total, expected to spur radio/tv ratings

Something old, something new, something borrowed, something blue. Though scarcely a bride to radio and television, local baseball is dressed like one for 1962.

Something old? Last season's multi-sponsorship trend, with beers, cigarettes, oils the major takers. Single or dual sponsorship is practically ancient history.

New? Two clubs in the National League, opening up the southwest and returning the league to New York. Two new ballparks, one in Los Angeles, one in Washington, expected to pitchfork interest
Pulse survey of Yankees encouraging

Question No. 1—Have you attended any major league baseball games at Yankee Stadium thus far this season?

Yes ........................................... 10.8%

Question No. 2—Did you attend any baseball games at the Yankee Stadium last season?

Yes ........................................... 19.2%

Question No. 3—(asked of men who had not been to the Yankee Stadium last season or thus far this season.) Which of these statements, if any, explains why you have not gone to see any games at the Yankee Stadium last season or this season?

I watch the games on television instead of going to the Yankee Stadium .......... 20.8%

Other ........................................... 96.9%*

Question No. 4—Have you watched any Yankees baseball games on television this season? (If “yes”) Would you say that you watch the Yankees games on television frequently or occasionally?

Have watched Yankees games .................................................. 62.8%

Frequently ........................................................................... 29.2%

Occasionally ......................................................................... 33.2%

Don’t know ............................................................................. 0.4%

Question No. 5—... Would you say that, as a result of watching the games on television, you are more interested or less interested in major-league baseball?

Less interested ........................................... 5.1%

More interested ........................................... 43.3%

Not affected .................................................. 51.6%**

Question No. 6—(Asked of men who attended Yankees games thus far in 1961 or in 1960) Do you believe that television broadcasts of the Yankees baseball games has resulted in your attending more games or fewer games at Yankee Stadium?

Attended more ........................................... 19.3%

Attended less ............................................... 18.6%

Not affected .................................................. 62.1%

SOME ADVERTISERS and agencies, concerned that low tv ratings of Yankee games might reflect diminished interest in baseball itself, see in survey vindication of tv’s impact on game in those markets.

Borrowed? An idea or two from promotion files to spark gate receipts, down drastically in 1961.

Blue? The sky. At least for those who see in last year’s Maris-Mantle excitement a regenerating of interest in baseball itself, its reflection expected both in ballparks and television this season.

As baseball approaches the midway mark in spring training, its spot radio/television schedules are nearing home. The sponsorship pattern is almost complete and, as the chart on pp. 20-29 indicates, setting a record-breaking estimate of $13,595,000 (excluding network buys) for combined rights.

What are the major developments in this year’s line up?

- Addition of the New York Mets and Houston Colts to the National League is far and away the most significant. Although neither team’s sponsorship schedule is set completely, Rheingold Beer, through J. Walter Thompson, holds radio and tv rights to the Mets, has sold a third to Brown & Williamson (in a $5 million, five-year agreement), and is currently shopping around for others; American Tobacco holds combined rights to the Colts and is presently in negotiation for co-sponsorship. The estimated combined rights of the two newcomers for 1962 is just short of $2 million.

- American Tobacco is again top spender, both in radio and television, its Dual Filter Tareyton, through Gumbinner, taking the major share. With halves or thirds of five National and two American League schedules, American Tobacco this year dropped the Chicago White Sox and Cleveland Indians in favor of the St. Louis Cardinals and Houston Colts. Most cogent reasons: (1) St. Louis provides a larger network; (2) Houston makes possible a brand new baseball market, where interest is almost certain to be high; (3) switching teams in general makes for wider coverage.

- Most pre-game and post-game shows are sold, both on radio and television, many to national advertisers seeking identification with a specific team but unable or unwilling to buy play-by-play.

- Falstaff, last year’s chief support of West Coast coverage (100% of the San Francisco Giants on tv, 1/3 on radio in the National League; 1/6 of the Los Angeles Angels on both radio and television in the American League), is notably absent from any spot sponsorship this year. Reason? Some observers cite the drop in beer sales in general, others a disappointment in West Coast sales in particular. Falstaff isn’t saying. But it has upped its Game of the Week sponsorship on CBS TV to a half on both
Saturdays and Sundays. Last year its Sunday buy was only a quarter.
- Again the Milwaukee Braves will have no television. Appeals, right up to the wire, failed to bring about the long-negotiated advertiser/station hope. But sponsors have learned that sale of the club’s tv rights for 1963 not only is possible, but probable.
- While some disquieting facts of life mar any all-out jubilation, the outlook, on the whole, is optimistic, for sponsors and stations as well as the clubs. The facts of life: prices are up, but some ratings are down; production costs have risen; interest in other sports (i.e., golf, bowling, etc.), especially on television, is higher; the average ballpark and/or tv “spectator” is increasingly more a “participant” in such warm-weather sports as golfing, boating and hiking.

Most of 1962’s pre-season speculation has centered around the decline in last year’s game attendance and the relatively low rating of televised baseball on networks, when compared to other sports. But sponsors, agencies and the Baseball Commissioner are far from worried.

“True,” says a Commission spokesman, “our actual game attendance was off last year, but baseball people aren’t really concerned about it. There are too many attendance regulators. Weather, for example. Whereas a football fan will attend a football game regardless of weather, a baseball fan won’t. If it’s a real scorcher of a day, he’ll turn on television instead.” Too, sales of radio/tv rights have more than compensated for gate losses.

Nor are the clubs themselves sitting still. This year, more than ever, they’ll be involved in attendance promotion. Already the Cleveland Indians have made arrangement with the Lawson Dairy stores (300 throughout northeastern Ohio) for ticket offices in each of their outlets, and a half-gallon of milk free with every ticket purchase.

The network tv rating decline, on the other hand, has been given much keener attention, in light of radio/tv’s virtual subsidizing of baseball. A Nielsen survey of sports program audiences by family size, income, and age of head of house, covering January-August, 1961, shows base-

**Network baseball ratings low (Nielsen)**

<table>
<thead>
<tr>
<th>Sports category</th>
<th>No. Programs</th>
<th>No. Telecasts</th>
<th>Network avg. rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boxing</td>
<td>1</td>
<td>15</td>
<td>12.0</td>
</tr>
<tr>
<td>Basketball</td>
<td>4</td>
<td>16</td>
<td>4.0</td>
</tr>
<tr>
<td>Bowling</td>
<td>4</td>
<td>26</td>
<td>7.7</td>
</tr>
<tr>
<td>Horseracing</td>
<td>3</td>
<td>3</td>
<td>11.5</td>
</tr>
<tr>
<td>Golf</td>
<td>7</td>
<td>21</td>
<td>5.4</td>
</tr>
<tr>
<td>BASEBALL</td>
<td>3</td>
<td>34</td>
<td>4.7</td>
</tr>
<tr>
<td>Football</td>
<td>13</td>
<td>13</td>
<td>16.4</td>
</tr>
</tbody>
</table>

While network telecasts of selected games rank only sixth in a seven-sport study, January-August 1961, agencies report spot telecasts generally high, some into 30’s.
Sponsor patterns set as National League enlarges; radio

<table>
<thead>
<tr>
<th>TEAM</th>
<th>TELEVISION</th>
<th>SPONSORS</th>
<th>RADIO STATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>BALTIMORE ORIOLES</td>
<td>WBAL-TV (Feeds pending)</td>
<td>Nat'l. Brew. (Done) 1/3</td>
<td>WBAL (Feeds 52 stns. All games)</td>
</tr>
<tr>
<td></td>
<td>4 home, 48 road</td>
<td>R. J. Reynolds (Est) 1/3</td>
<td>WGN All games</td>
</tr>
<tr>
<td>BOSTON RED SOX</td>
<td>WHDH-TV (Feeds 5 stns.)</td>
<td>Atl. Refining (Ayer) 1/3</td>
<td>WHDH (Feeds 47 stns. All games)</td>
</tr>
<tr>
<td></td>
<td>35 home, 21 road</td>
<td>Amer. Tob. (BBDO) 1/3</td>
<td>WFL All games</td>
</tr>
<tr>
<td>CHICAGO WHITE SOX</td>
<td>WGN-TV (Feeds 24 stns.)</td>
<td>Hamm. Brew. (Campbell-M) 1/2</td>
<td>WPR All games</td>
</tr>
<tr>
<td></td>
<td>45 home, 13 road</td>
<td>R. J. Reynolds (Est) 1/4</td>
<td>WFL All games</td>
</tr>
<tr>
<td>CLEVELAND INDIANS</td>
<td>WJW-TV (Feeds 1 stn.)</td>
<td>Sohio (Mc-E) 1/3</td>
<td>HCMP All games</td>
</tr>
<tr>
<td></td>
<td>13 home, 44 road</td>
<td>Carling Brew. (Lang. F&amp;S) 1/3</td>
<td>WCCO All games</td>
</tr>
<tr>
<td>DETROIT TIGERS</td>
<td>WJBK-TV (Feeds 10 stns.)</td>
<td>Stroh Brew. (Zimmer) 1/3</td>
<td>WCBS-AM-FM All games</td>
</tr>
<tr>
<td></td>
<td>11 home, 30 road</td>
<td>Speedway Petrol. (Done) 1/3</td>
<td>WTOP-AM-FM All games</td>
</tr>
<tr>
<td>KANSAS CITY ATHLETICS††</td>
<td>WDAF-TV†† (Feeds and no. games pending)</td>
<td>R. J. Reynolds (Esty) 1/4</td>
<td>WTOP-AM-FM All games</td>
</tr>
<tr>
<td>LOS ANGELES ANGELS</td>
<td>KHJ-TV 20 road games</td>
<td>S.O. (Cal.) (BBDO) 1/3</td>
<td>WGN All games</td>
</tr>
<tr>
<td></td>
<td>WTCN (Feeds pending)</td>
<td>B&amp;W (Bates) 1/3</td>
<td>WKRC All games</td>
</tr>
<tr>
<td></td>
<td>8 home, 42 road</td>
<td>Chev. D’irs-Cal. (Elsaman, J&amp;L) 1/3</td>
<td>KPRC All games</td>
</tr>
<tr>
<td>MINNESOTA TWINS</td>
<td>WPIX All home, 50 road</td>
<td>Hamm. Brew. (Campbell-M) 1/3</td>
<td>KFI (Feeds 8 stns.) All games</td>
</tr>
<tr>
<td>NEW YORK YANKEES</td>
<td>WTOP-TV* (Feeds 9 stns.)</td>
<td>R. J. Reynolds (Esty) 1/2</td>
<td>WEMP (Feeds 31 stns.) All games</td>
</tr>
<tr>
<td></td>
<td>14 road games</td>
<td>Ballantine (Esty) 1/3</td>
<td>WABC (Feeds 20 stns.) All games</td>
</tr>
<tr>
<td>WASHINGTON SENATORS</td>
<td>WTOP-AM-FM</td>
<td>Ballantine (Esty) 1/3</td>
<td>WFIL (Feeds 22 stns.) All games</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WGN All games</td>
<td>KDKA (Feeds 25 stns.) All games</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KMOX All games</td>
<td>KSFO (Feeds 16 stns.) All games</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Original special Senators network of 16 tv stations; 160 radio stations, but not part of network. **Dowchem, Mich., Atlantic Refining and H. P. Hood each have 1/3 on 1/2 network. ††As of press time, Athletic's sale of rights to Majestic Ady, ABC, Milwaukee, and subsequent scheduling by WDAF and WDAF-TV, in final negotiations through not formed.
### RADIO SPONSORS

| Nat'l Brew. (Doner) 1/3 | $650,000 |
| Lcl. adv. 2/3—sold |
| Narragansett Brew. (DCS&G) 1/3; Amer. Tob. (BBDO) 1/3; Atl. Ref. (Ayer) 1/6; H. P. Hood (K&E) 1/6 | $550,000 |
| Budweiser (O’Arcy) 1/4; Gen'l Fin. (Post & Morri) 1/4; Corinna Cigars (Ed. Weiss) 1/6 | $800,000 |
| Soc. Nat'l Bank (Griswold-Eshleman) 1/2 | $775,000 |
| Carling Brew. Lang. (F&S) 1/3; Richman Bros. Lang. (F&S) 1/6 | $500,000 |
| Same as tv | $625,000 |
| Schlitz Brew. (Majestic) 1/3 | $425,000 |
| GFC Loans (Post & Morri) 1/3 | $775,000 |
| Guy’s Pot. Chips 1/6 | $600,000 |
| S.O-Cal. (BBDO) 1/3; Folger’s Coffee (FRC&H) 1/3; B&W (Bates) 1/3 | $1,500,000 |
| Hamm Brew. (Campbell-M) 1/3; Twin City Fed. (Vance-Pidgeon) 1/3; Gen’l Mills (Knox-Reeves) 1/6; Western Oil (Forney) 1/6 | $325,000 |
| Same as tv | $325,000 |
| Ballantine (Esty) 4/9 | $535,000 |
| Lcl. & Nat’l spot 5/9—sold | $510,000 |
| Oak Park Fed. Loan (Connor) 1/3 | $400,000 |
| Old Style Beer (Mc-E) 1/6 | $1,000,000 |
| Gen’l Cigar (Y&R) 1/6 | $800,000 |
| Cheese Beer (Midland) 100% | $1,200,000 |
| Same as tv | $525,000 |
| Amer. Tob. (Gumbinner) 1/2 | $525,000 |
| Miller Brew. (Mathisson) 1/3 | $450,000 |
| Same as tv | $900,000 |
| Rheingold UWD 2/5 | $900,000 |
| B&W (Bates) 1/3 | $900,000 |

### COMBINED RIGHTS

| Nat'l Brew. (Doner) 1/3 | $650,000 |
| Lcl. adv. 2/3—sold |
| Narragansett Brew. (DCS&G) 1/3; Amer. Tob. (BBDO) 1/3; Atl. Ref. (Ayer) 1/6; H. P. Hood (K&E) 1/6 | $550,000 |
| Budweiser (O’Arcy) 1/4; Gen'l Fin. (Post & Morri) 1/4; Corinna Cigars (Ed. Weiss) 1/6 | $800,000 |
| Soc. Nat'l Bank (Griswold-Eshleman) 1/2 | $775,000 |
| Carling Brew. Lang. (F&S) 1/3; Richman Bros. Lang. (F&S) 1/6 | $500,000 |
| Same as tv | $625,000 |
| Schlitz Brew. (Majestic) 1/3 | $425,000 |
| GFC Loans (Post & Morri) 1/3 | $775,000 |
| Guy’s Pot. Chips 1/6 | $600,000 |
| S.O-Cal. (BBDO) 1/3; Folger’s Coffee (FRC&H) 1/3; B&W (Bates) 1/3 | $1,500,000 |
| Hamm Brew. (Campbell-M) 1/3; Twin City Fed. (Vance-Pidgeon) 1/3; Gen’l Mills (Knox-Reeves) 1/6; Western Oil (Forney) 1/6 | $325,000 |
| Same as tv | $325,000 |
| Ballantine (Esty) 4/9 | $535,000 |
| Lcl. & Nat’l spot 5/9—sold | $510,000 |
| Oak Park Fed. Loan (Connor) 1/3 | $400,000 |
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| Rheingold UWD 2/5 | $900,000 |
| B&W (Bates) 1/3 | $900,000 |

**Sources:** clubs, agencies, stations. Figures on rights—agency and club estimates; other information—Sports magazine, sponsors, agencies, stations, clubs, Commissioner of Baseball.

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Ball next to last in a seven-sport line-up. According to the chart on page 27, baseball ranked behind football, horseracing, boxing, bowling and golf, in that order, was ahead of basketball by only 7%. But the national picture (that is, such telecasts as Game of the Day, Game of the Week, etc. on CBS-TV and NBC-TV), say most agency/sponsor sources, is a poor barometer of the spot baseball picture. Individual market telecasts, while varying tremendously in ratings, are almost without exception higher than the networks. The Lawrence Gumbinner agency, which places most of American Tobacco’s baseball budget, reports ratings as high as 32, and share of audience as high as 85%, in some of their markets, with few ratings ever falling below the 20’s.

Nor can the comparatively low TV ratings of the New York Yankees be a gauge, say the experts. The Yankees, prior to this season, were the only team in either league to have all home games telected.

“The New York viewer knows if he misses a Yankee game on TV he can catch another the next day, or the next,” one agency accountant executive points out. “But in Cleveland, say, where only 13 home games are televised, or Baltimore, where only (Please turn to page 46)
SUMMER RADIO BONUS CLIMBS

- The good old summertime was even better in '61 for radio advertisers with eye on out-of-home, says Pulse
- Survey finds 37.9% added to in-home, a new high; importance of out-of-home listener increases each year

The audience bonus from out-of-home radio listening hit a record high last summer, according to figures recently released by Pulse.

An average 37.9% was added by out-of-home listening to in-home radio audience.

The summer 1961 figure is 3.9% ahead of summer 1960 (34.0%) and 7.4% above summer 1959 (30.5%), establishing an all-time record.

The 1961 figure thus represents a 10% increase over the average of the two previous summers. In announcing this gain, Pulse associate director Laurence Roslow pointed to implications of the study in that "both the level of out-of-home and its importance in the overall picture reached new highs."

In terms of radio families, Pulse reports 37.9% represents an average audience plus in the U. S. of 2,822,-934 families who tuned in to car radios, portables, transistors, or other radios in away-from-home places during the average quarter-hour last summer.

Pulse bases its report on data from personal interviews conducted in July-August last year in 29 major markets. These markets account for 21,196,600 radio homes, or 41.3% of total radio homes in the U. S.

Breaking down total homes using radio, Pulse reports that 14.5% used radio in the home during the average quarter-hour from 6 a.m. to midnight. An additional 5.5% revealed out-of-home listening.

In terms of actual homes, Cincinnati and Detroit recorded the highest level of out-of-home listening; Buffalo and New York were next in line. New York, however, led in terms of the percent added by out-of-home listening—45%. (See chart, opposite page.) In seven of the 29 markets studied, including New York, the out-of-home audience added more than 40% plus to in-home listening.

These markets, in descending order of percent added—after New York—were: Cincinnati, 44.1%; Detroit, 43.4%; Dallas, 42.1%; Baltimore, 41.7%; Atlanta, 40.3%; Fort Worth, 40.1%.

"The growth and size of this out-of-home radio audience," said Ros-

---

How in-home, out-of-home audience share compare by station

<table>
<thead>
<tr>
<th>Station</th>
<th>6 a.m.-noon</th>
<th>12 n-6 p.m.</th>
<th>6 p.m-12 midnight</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>In-home</td>
<td>Out-of-home</td>
<td>In-home</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>B</td>
<td>12</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>C</td>
<td>12</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>D</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>E</td>
<td>5</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>F</td>
<td>7</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>G</td>
<td>11</td>
<td>19</td>
<td>11</td>
</tr>
<tr>
<td>H</td>
<td>17</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>I</td>
<td>3</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>J</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>K</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Misc.</td>
<td>10</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>H.U.R.*</td>
<td>19.9</td>
<td>7.9</td>
<td>16.2</td>
</tr>
</tbody>
</table>

*Homes using radio.

DIFFERENCES among stations' share is shown in table above. Station G ranks high in out-of-home radio audience, but hits middle-ground with in-home listening; station H presents opposite pattern. Pulse figures based on "one market" share of audience studies, July-Aug. 1961 Mon.-Fri.
Radio's out-of-home summer plus continues its steady rise

<table>
<thead>
<tr>
<th>Market</th>
<th>Homes using radio in-home (Summer 1961)</th>
<th>Homes with out-of-home listening (Summer 1961)</th>
<th>Total audience (Summer 1961)</th>
<th>% Added by out-of-home listening (Summer 1961)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>13.4</td>
<td>5.4</td>
<td>18.8</td>
<td>40.3</td>
</tr>
<tr>
<td>Baltimore, June-July</td>
<td>13.9</td>
<td>5.8</td>
<td>19.7</td>
<td>41.7</td>
</tr>
<tr>
<td>Birmingham</td>
<td>14.5</td>
<td>5.6</td>
<td>20.1</td>
<td>38.6</td>
</tr>
<tr>
<td>Boston</td>
<td>13.7</td>
<td>4.9</td>
<td>18.6</td>
<td>35.8</td>
</tr>
<tr>
<td>Buffalo</td>
<td>16.5</td>
<td>6.2</td>
<td>22.7</td>
<td>37.6</td>
</tr>
<tr>
<td>Chicago, Aug. only</td>
<td>14.1</td>
<td>5.5</td>
<td>19.6</td>
<td>39.0</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>14.3</td>
<td>6.3</td>
<td>20.6</td>
<td>44.1</td>
</tr>
<tr>
<td>Cleveland, Aug.-Sept.</td>
<td>13.6</td>
<td>5.0</td>
<td>18.6</td>
<td>36.8</td>
</tr>
<tr>
<td>Columbus, Ohio</td>
<td>15.0</td>
<td>4.4</td>
<td>19.4</td>
<td>29.3</td>
</tr>
<tr>
<td>Dallas</td>
<td>14.0</td>
<td>5.9</td>
<td>19.9</td>
<td>42.1</td>
</tr>
<tr>
<td>Detroit</td>
<td>14.5</td>
<td>6.3</td>
<td>20.8</td>
<td>43.4</td>
</tr>
<tr>
<td>Fort Worth</td>
<td>14.2</td>
<td>5.7</td>
<td>19.9</td>
<td>40.1</td>
</tr>
<tr>
<td>Houston</td>
<td>13.9</td>
<td>5.2</td>
<td>19.1</td>
<td>37.4</td>
</tr>
<tr>
<td>Kansas City</td>
<td>17.4</td>
<td>5.1</td>
<td>22.5</td>
<td>29.3</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>15.1</td>
<td>5.9</td>
<td>21.0</td>
<td>39.1</td>
</tr>
<tr>
<td>Miami, June-July</td>
<td>14.1</td>
<td>5.3</td>
<td>19.4</td>
<td>37.6</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>16.4</td>
<td>5.0</td>
<td>21.4</td>
<td>30.5</td>
</tr>
<tr>
<td>Minneapolis-St. Paul</td>
<td>15.3</td>
<td>4.6</td>
<td>19.9</td>
<td>30.1</td>
</tr>
<tr>
<td>New Orleans</td>
<td>12.7</td>
<td>4.4</td>
<td>17.1</td>
<td>34.6</td>
</tr>
<tr>
<td>New York, Aug. only</td>
<td>13.5</td>
<td>6.1</td>
<td>19.6</td>
<td>45.2</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>14.5</td>
<td>4.4</td>
<td>18.9</td>
<td>30.3</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>13.3</td>
<td>4.5</td>
<td>17.8</td>
<td>33.8</td>
</tr>
<tr>
<td>Portland, Oregon</td>
<td>16.4</td>
<td>4.7</td>
<td>21.1</td>
<td>28.7</td>
</tr>
<tr>
<td>Richmond</td>
<td>13.9</td>
<td>4.3</td>
<td>18.2</td>
<td>30.9</td>
</tr>
<tr>
<td>St. Louis</td>
<td>16.8</td>
<td>5.1</td>
<td>21.9</td>
<td>30.4</td>
</tr>
<tr>
<td>San Diego</td>
<td>14.1</td>
<td>4.8</td>
<td>18.9</td>
<td>34.0</td>
</tr>
<tr>
<td>San Francisco</td>
<td>17.2</td>
<td>5.5</td>
<td>22.7</td>
<td>32.0</td>
</tr>
<tr>
<td>Seattle</td>
<td>15.9</td>
<td>4.8</td>
<td>20.7</td>
<td>30.2</td>
</tr>
<tr>
<td>Washington</td>
<td>15.4</td>
<td>5.3</td>
<td>20.7</td>
<td></td>
</tr>
</tbody>
</table>

Average, 29 markets

<table>
<thead>
<tr>
<th>Homes using radio in-home (Summer 1961)</th>
<th>Homes with out-of-home listening (Summer 1961)</th>
<th>Total audience (Summer 1961)</th>
<th>% Added by out-of-home listening (Summer 1961)</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.5</td>
<td>5.5</td>
<td>20.0</td>
<td>37.9</td>
</tr>
</tbody>
</table>

PERCENT ADDED by out-of-home listening in summer 1961 (col. 4) averages 37.9, a new high. Markets with highest out-of-home listening were Cincinnati and Detroit, with Buffalo and New York next. New York, however, was leader in terms of percent added by out-of-home listening (45.2%). Homes-using-radio figures cover 6 a.m.-midnight, Sun.-Sat. (Portland, Ore., Mon.-Fri.) All figures expressed as % of radio families surveyed.

low, "should dramatize to advertisers the pitfalls of an 'out-of-home, out-of-sight point of view' in today's rapidly changing market. This is why Pulse puts so much stress on out-of-home reporting—not only by market but by individual stations," he said.

Out-of-home listening's chunk of total audience varies greatly by station, the report reveals (see chart, opposite page). Some stations reach larger out-of-home audiences than in-home. For example, station G in the

(Please turn to page 46)
Inside the top 10 spot agencies: 5. BBDO

**YOUNG MEDIA PILOTS AT BBDO**

- Maneloveg, Donovan, Papazian & Co. function in 'young people's business' in which computer abets, not voids media man—machine should speed up spot buying

Youth is the dominant force in the sleek computer atmosphere that prevails at BBDO. It is brought in sharp focus time and again in the media department where one encounters such young executives as 37-year-old Herb Maneloveg, vice president and media manager, and the 30-year-old keen Ed Papazian, manager of media analysis and planning.

They are indeed typical of the newer breed at the immense BBDO operations around the world—and they reflect the thinking of Charles Brower, president of the agency whose combined television-radio billings last year came to nearly $100 million. BBDO spent some $47 million last year in broadcast spot alone. TV-radio's share of overall billing came to a juicy 40%. The agency's overall billing amounted to $250 million and it emerged in third place in sponsor's analysis of the 1961 top BBDO's media staff, like rest of agency, is young in spirit

Media director

*Herb Maneloveg, v.p.*

Media manager

*Mike Donovan, v.p.*

SOME ARE all-media buyers and some specialists in the BBDO media department. The associate media directors serve as liaison with the various branch offices.

Brdcst. coordinator

*L. Goldberg*
agencies. It proved to be the biggest spender ($15 million) in spot radio in 1961 and a consistent admirer of broadcast spot and its pulling power. “Agencies are a young people’s business,” Brower declared recently. “Young people have more bounce, and you have to move pretty fast in agencies.” And in the opinion of Brower and his executive vice presidents, young men such as Maneloveg and Donovan in media can best cope with the punchcards of the highly complex computers now playing such a significant role in the solving of media problems for the kingpin agency. Brower, on numerous oc-

The inevitable question one asks of BBDO’s media department is how will all the new-fangled super-sophisticated computers affect media? And in this instance how will it affect spot? First, BBDO media staffers make it crystal clear that the computer will only abet—not abolish—the media man.

With the linear programing techniques for media selection, the purchase of space and time now becomes totally related to clients’ aims, the products market, the brands’ specific

HERBERT D. MANELOVEG, v.p. and media director, BBDO, heads 140-man dept.
potential, according to Maneloveg. “Marketing knowledge has grown rapidly,” he said recently, “and an agency is only as successful as its ability to explore and interpret that knowledge. We now know or possess the capabilities of knowing more and more about the customers of the products we advertise. We can ascertain where the buyers live, what is their makeup, how much they buy of the brand in terms of heavy users, light users, and medium users. We are learning to break out the repeat purchaser from the infrequent buyer.

“Once the client and his agency, in concert, deliver marketing direction, once they can numerically document the demographic and geographical patterns of their consumers, and can place a weighted value on these people, the job of the media man takes on a new meaning. For not only is his assignment that of selecting a media plan at a given budget allocation, but in making sure the plan delivers the maximum number of prospects not only in total numbers of homes reached, but specifically against the people most liable to purchase.”

SPONSOR asked Donovan if the BBDO computers would make it easier to buy spots and his reply was to this effect: “I doubt whether the computers will make it easier to buy spots. However, I do think they should speed up the process.”

Donovan said that computers can basically aid in estimating printing schedules and defining quickly the depth and characteristic of spot purchases with budget restrictions.

Maneloveg has pointed out that many agencies purchase strictly on a rating point basis. “Others, BBDO included, do not hold to the rating point concept exclusively; they add reach and frequency,” Maneloveg said. “But in both cases we often talk numbers and not the delivery of prospects for our clients’ products. Linear programming then is ‘zeroing in’ on the marketing profile of a product, spelling it out clearly and simply breaking it down by specific geographic and demographic groups, and trying to reach not only excellent numbers of people through ratings, reach and frequency but also the most likely prospects for our clients’ products.”

BBDO media staffers were shown a copy of the Salt Lake City-Ogden-Provo television audience profile prepared by ARB. It was a cooperative undertaking paid for by all the stations in the area and provided such characteristics as average viewers per home in terms of sex and age groups, including heads of households and housewife viewers by education, income/homes viewing, and average family size.

Donovan and his colleagues were impressed with this type of more sophisticated audience research which places less reliance on the gross number of homes reached and gives more emphasis on the type of homes and the characteristics of the people who

MEMBERS of the BBDO media department, shown in huddle, spent approximately $47 million in radio/tv spot alone last year. (l to r) Mal Murray, buyer; Hope Martinez, media super.; William Best, assoc. media dir.; Phil Tocantins, media super. and Mike Donovan, v.p. & media mgr.
are watching.

"We are looking for information such as this from every station in the country," Donovan told SPONSOR. "We are seeking similar data from newspapers because we are currently restricted in using our computers for many local situations. This is the ideal information we would like to have. However, we think this kind of data should be presented in more standardized form—probably using the standard Nielsen or MRCA demographic breaks or definition. In principal, the Salt Lake City-Ogden-Provo tv audience profile is a fine idea."

BBDO has repeatedly indicated its regard for the qualitative as well as quantitative values to be found in broadcast spot. Outstandingly, in the case of spot radio, BBDO has displayed a remarkable admiration for its bounteous virtues. When the agency, one year ago, issued its much-discussed and much-admired spot radio pocket piece, its media department said in a foreword that "spot radio offers advertisers the use of an extremely economical, high-frequency medium which can be purchased with maximum flexibility. In many cases, radio can be a front-line vehicle delivering high levels of market penetration. In other situations, spot radio can provide the added 'reminder' copy lift needed to supplement a national network or spot tv schedule, or print campaign in key markets."

Manelovec said that BBDO uses spot radio to solve marketing problems. "It is as simple as that," he declared. "If we use it more than anybody else, we're at the top of the list. But we're not concerned about where we place, only with how we use it. Radio buying patterns are such that you must blend different stations together; you must examine station profiles."

The BBDO media chieftain made it plain that when the agency released its celebrated pocket piece on spot radio it did not mean that BBDO was recommending spot radio over network radio, spot or network tv "or any other medium for that matter." It was being passed on primarily for the agency clients' educational appraisal. The agency's object, he said, was to pass along what it deemed valuable information on the number of radio homes and stations, radio sets in operation, radio's unduplicated audience, radio's lack of seasonality, radio's in-home and out-of-home audience, radio market coverage, radio's cost efficiency and other important data in evaluating the medium.

Nor did Donovan think differently regarding broadcast spot. He told SPONSOR that broadcast spot is "one of the most potent advertising tools that is available to the agency and its clients today."

"Broadcast spot is highly flexible in terms of area selection, time of day and unit use," Donovan continued. "While we do not have succinct measurements of broadcast's impact, there have been sufficient obvious successes from its dominant use to qualify the continued consideration as a prime medium in many situations."

BBDO timebuyers, generally speaking, do not take part in media selection. Donovan observed. They do, however, play a role (on a qualified basis) in market selection and a principal role in station selection. The media plan evolves primarily from the media director, according to Donovan. The supervisor participates on a qualified basis, and subordinates aid in documentation and qualifications.

The interviewer asked Donovan how his department apportioned a budget to various media. "According to marketing and media objectives with maximum copy impact in mind," was his reply.

Are BBDO buyers equally versed in the different media? Are they specialists enough? Has the system changed in recent years? "Some are all media and some are specialists," Donovan answered. The system he (Please turn to page 47)
**RADIO REVIVES ‘LIVE’ SHOWS**

- New York radio station sets out to win over listeners with ‘live’ music spectaculars featuring top name bands
- Cost of top talent shows pared through arrangement made with American Federation of Musicians, N.Y. unit

In the unrelenting battle fought by broadcasters to come up with a newer—and perhaps brighter—reason for itchy-fingered dial switchers to tune in their stations, WNEW New York is racking up a few trophies. The weapon: a series of “live” (via tape), half-hour and hour-long music spectaculars featuring some of the biggest name bands and performers in show business.

The series got off the ground on November 17, last year with Jonah Jones (see photo above) and his Quartet as the attention-getter. Since then, WNEW listeners have heard Duke Ellington on 29 November:

Stan Rubin, his orchestra, and The Tigertown Five; on New Year’s Eve; Woody Herman and his orchestra on 15 January; and well-known jazz personality Dave Brubeck on 19 February.

This week (Wednesday), WNEW will present the first in a series of programs with night club celebrities. Tony Bennett is the lead-off-man. Si Zentner and his orchestra have been tapped for two weeks hence. The series is planned on a year-round basis with airings scheduled once or twice a month.

The series is costing WNEW an estimated $18,000 to $20,000, according to general manager John Sullivan. A pretty penny, perhaps, to be penciled in under audience promotion on the budget ledger, but a mere pittance however, for the talent it has secured, he believes. The reason for the cut-rate price: WNEW is paying scale-wage for the performers.

In order to make this possible, general manager Sullivan, who originated the idea for the music spectaculars, obtained permission from the American Federation of Musicians and entered into a one-year pact with its New York unit. Local 802, to hire a minimum of 12 musicians a month.

The sum mentioned, however, does not embrace the cost of air time, tape, engineers and other station personnel involved with the procedure. The shows are promoted regularly on the air and full-page ads in newspapers alert listeners to the next such feature.

*(Please turn to page 50)*
NETWORK TV: WINTER AUDIENCE PROFILE

TV'S 'QUALITATIVE' PICTURE

It's growing in importance. Here's a look at some basic Nielsen facts about the nighttime network tv audience—by county size, income and age of household head

The growing sophistication in air media buying has inevitably focused attention on what is called—for lack of a better word—"qualitative" information.

Though this implies a move away from numbers it is actually—like most qualitative information about air media—a move toward more detailed and significant numbers.

This data includes such breakdowns on viewers as age, sex, income, product usage, size of family, type of job, geographical location of home, education, etc. Thus, though tv is as mass a medium as you'll find, the growing availability of details enables buyers to buy in the manner, if not with the precision of, class media purchasers.

Because of the huge ad investments in network tv, the lion's share of this information covers that medium. A key source is the national Nielsen Audimeter sample, a permanent panel of U. S. homes. Detailed information about each home permits Nielsen to supply viewing data of considerable scope and variety.

Some of the basic qualitative data on this season's nighttime network audience, supplied to SPONSOR by Nielsen, suggest the following generalization:

With a few exceptions, there are no dramatic differences in popularity of program types among (1) household heads by age group, (2) homes by county size, (3) families by income level and (4) families by size. However, the differences are often large enough to warrant examination and buyers would do well to check the individual shows under consideration.

These are some of the more general patterns (all the data here cover the November-December 1961 period except for data on regional viewing, which cover the previous year):

Westerns—These tend to draw greater audiences among larger families (but, oddly, families with older household heads) and lower income families living in rural and small-town areas. They also tend to be more popular in the east central and southern states.

Quiz-audience participation—These

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Popularity of network tv shows by age of household head

<table>
<thead>
<tr>
<th>Western (30-min.)</th>
<th>20-40</th>
<th>40-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western (60-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quiz-Aud. P. (30-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sit. Comedy (30-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gen. Drama (30-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gen. Drama (60-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mystery (60-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variety (60-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information (60-min.)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**UNDER 40**

| 21 | 96 |
|20 | 94 |
|19 | 92 |
|18 | 110|
|17 | 93 |
|16 | 108|
|15 | 111|

**40-54**

| 21 | 100|
|20 | 97 |
|19 | 91 |
|18 | 103|
|17 | 104|
|16 | 95 |
|15 | 97 |
|14 | 101|

**55+**

| 21 | 102|
|20 | 108|
|19 | 121|
|18 | 88 |
|17 | 103|
|16 | 90 |
|15 | 87 |
|14 | 107|

**THIS CHART** and the two on the following page are taken from Nielsen data on nighttime network tv viewing during November-December 1961. Figures on left within each bar represent percent within each group which watched particular program type during the period studied. Figures on the right within each bar represent an index number comparing percentage figure (which is average audience data) for each show type with national AA rating. Example, "During average minute 20.5% of families with household heads under 40 watch 30-minute westerns"
are more popular (1) among older household heads, (2) in smaller families, (3) away from large metropolitan areas and (4) among medium income families.

Situation comedies: It's the bigger families with younger household heads (they can still laugh about it) living away from the large metro areas and earning a medium income that tend to like this kind of nighttime network television programming.

### Popularity of network TV shows by family income category

<table>
<thead>
<tr>
<th></th>
<th>UNDER $5,000</th>
<th>$5,000-$18,000</th>
<th>$18,000+</th>
</tr>
</thead>
<tbody>
<tr>
<td>WESTERN (30-min.)</td>
<td>22% 107</td>
<td>21% 101</td>
<td>18% 88</td>
</tr>
<tr>
<td>WESTERN (60-min.)</td>
<td>21% 105</td>
<td>20% 103</td>
<td>17% 85</td>
</tr>
<tr>
<td>QUIZ-AUD. P. (30-min.)</td>
<td>15% 98</td>
<td>13% 94</td>
<td>15% 93</td>
</tr>
<tr>
<td>SIT. COMEDY (30-min.)</td>
<td>18% 35</td>
<td>19% 39</td>
<td>18% 33</td>
</tr>
<tr>
<td>GEN. DRAMA (30-min.)</td>
<td>20% 105</td>
<td>20% 105</td>
<td>19% 99</td>
</tr>
<tr>
<td>GEN. DRAMA (60-min.)</td>
<td>15% 87</td>
<td>15% 86</td>
<td>16% 94</td>
</tr>
<tr>
<td>MYSTERY (60-min.)</td>
<td>16% 94</td>
<td>16% 94</td>
<td>17% 98</td>
</tr>
<tr>
<td>VARIETY (60-min.)</td>
<td>15% 91</td>
<td>15% 91</td>
<td>16% 94</td>
</tr>
<tr>
<td>INFORMATION (60-min.)</td>
<td>14% 95</td>
<td>14% 95</td>
<td>15% 99</td>
</tr>
<tr>
<td>VARIETY (30-min.)</td>
<td>12% 99</td>
<td>12% 99</td>
<td>13% 102</td>
</tr>
<tr>
<td>INFORMATION (30-min.)</td>
<td>9% 93</td>
<td>9% 93</td>
<td>11% 104</td>
</tr>
</tbody>
</table>

Pattern of family viewing to nighttime network TV is shown here by family income level. For details, see the caption on the preceding page.

### Popularity of network TV shows by Nielsen county size

<table>
<thead>
<tr>
<th></th>
<th>A</th>
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<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>WESTERN (30-min.)</td>
<td>18% 86</td>
<td>22% 103</td>
<td>24% 116</td>
<td>23% 111</td>
</tr>
<tr>
<td>WESTERN (60-min.)</td>
<td>16% 81</td>
<td>22% 110</td>
<td>24% 114</td>
<td>24% 117</td>
</tr>
<tr>
<td>QUIZ-AUD. P. (30-min.)</td>
<td>17% 90</td>
<td>21% 108</td>
<td>20% 103</td>
<td>20% 105</td>
</tr>
<tr>
<td>SIT. COMEDY (30-min.)</td>
<td>17% 91</td>
<td>21% 114</td>
<td>20% 102</td>
<td>21% 109</td>
</tr>
<tr>
<td>GEN. DRAMA (30-min.)</td>
<td>17% 93</td>
<td>21% 104</td>
<td>19% 99</td>
<td>18% 97</td>
</tr>
<tr>
<td>GEN. DRAMA (60-min.)</td>
<td>18% 104</td>
<td>18% 106</td>
<td>16% 93</td>
<td>15% 95</td>
</tr>
<tr>
<td>MYSTERY (60-min.)</td>
<td>18% 104</td>
<td>18% 110</td>
<td>15% 88</td>
<td>15% 89</td>
</tr>
<tr>
<td>VARIETY (60-min.)</td>
<td>17% 102</td>
<td>17% 104</td>
<td>17% 101</td>
<td>14% 85</td>
</tr>
<tr>
<td>INFORMATION (60-min.)</td>
<td>13% 99</td>
<td>16% 107</td>
<td>15% 103</td>
<td>16% 103</td>
</tr>
<tr>
<td>VARIETY (30-min.)</td>
<td>11% 89</td>
<td>14% 107</td>
<td>14% 104</td>
<td>14% 105</td>
</tr>
<tr>
<td>INFORMATION (30-min.)</td>
<td>11% 89</td>
<td>12% 108</td>
<td>10% 97</td>
<td>10% 94</td>
</tr>
</tbody>
</table>

Evening audiences to network TV shows are shown here according to county size. For detailed explanation, see caption on preceding page.
NETWORK TV: SPRING COMPARAGRAPh

NETS’ WINTER SHOW SHIFTS

Extensive scrambling gives nighttime schedule new look though few shows were dropped. Changes in this spring’s tv fare have brought only five new programs held to its original fall schedule almost entirely. Three minor changes were made. The most important: Frank McGee’s Here & Now was replaced by Chet Huntley Reporting on Friday nights.

In order to strengthen its Thursday night competition, CBS almost completely scrambled its schedule, both shifting time slots and adding a new audience participation show.

The New Bob Cummings Show moves from 8:30 to 7:30 p.m. It is followed by Frontier Circus which originally preceded it. This was done to give a boost to Cummings formerly opposite Dr. Kildare and the Real McCays.

Replacing the defunct Investigators (Please turn to page 53)

SPECIALS SCHEDULED DURING MARCH AND APRIL

<table>
<thead>
<tr>
<th>PROGRAM (NETWORK), SPONSOR, AGENCY, DATE, TIME, COST</th>
<th>PROGRAM (NETWORK), SPONSOR, AGENCY, DATE, TIME, COST</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Milton Berle Show (NBC), Chrysler, Leo Burnett, 3/9, 9:30-10:30 p.m., $325,000</td>
<td>Masters Golf Tournament (CBS), Travelers Insurance, Cluett, Peabody &amp; Co., Young and Rubicam, 4/7, 5-6 p.m., $225,000</td>
</tr>
<tr>
<td>Other Thresholds (NBC), Bell System, N. W. Ayer, 3/10, 7:30-8:30 p.m., $150,000</td>
<td>Masters Golf Tournament (CBS), Travelers Insurance, Cluett, Peabody &amp; Co., Y&amp;R, 4/8, 4-5:30 p.m., $225,000</td>
</tr>
<tr>
<td>Leonard Bernstein &amp; the NY Philharmonic (CBS), Ford, J. Walter Thompson, 3/11, 5-6:30 p.m., $200,000</td>
<td>Theatre 62 (NBC), American Gas Assn., Lennen &amp; Newell, 3/11, 10-11 p.m., $225,000</td>
</tr>
<tr>
<td>Theatre 62, “The Paradine Case” (NBC), American Gas Assn., Lennen &amp; Newell, 3/11, 10-11 p.m., $225,000</td>
<td>Oscar Awards (ABC), Procter &amp; Gamble, Grey Advertising, 4/9, 10:30-12:30 p.m., $950,000</td>
</tr>
<tr>
<td>Huntley Special, “The Land” (NBC), Westinghouse, McCann-Erickson, 3/13, 10-11 p.m., $75,000</td>
<td>Bell &amp; Howell Close-Up (ABC), Bell &amp; Howell, McCann-Erickson, 4/10, 10:30-11 p.m., N.A.</td>
</tr>
<tr>
<td>Arthur Freed’s Hollywood Melody (NBC), Chrysler, Leo Burnett, 3/19, 9-10 p.m., $325,000</td>
<td>Young People's Concert with Leonard Bernstein &amp; the NY Philharmonic (CBS), Shell, Ogilvy, Benson &amp; Mather, 4/13, 7:30-8:30 p.m., $150,000</td>
</tr>
<tr>
<td>Bob Hope Show (NBC), Timex, Warwick &amp; Legler, 3/22, 8:30-9:30 p.m., $430,000</td>
<td>Hallmark Hall of Fame (NBC), Hallmark, Foote, Cone &amp; Belding, 4/15, 6-7 p.m., $275,000</td>
</tr>
<tr>
<td>The World of . . . (NBC), Purex, E. H. Weiss, 3/25, 9-10 p.m., N.A.*</td>
<td>Rockefeller Center Show (NBC), Chrysler, Leo Burnett, 4/17, 9-10 p.m., $280,000</td>
</tr>
<tr>
<td>NBC White Paper (NBC), 3/25, 10-11 p.m., N.A.</td>
<td>Westinghouse Presents (CBS), Westinghouse, Ketchum, MacLeod &amp; Grove, Inc., 4/17, 10-11 p.m., $225,000</td>
</tr>
<tr>
<td>Young People’s Concert with Leonard Bernstein &amp; the NY Philharmonic (CBS), Shell, Ogilvy, Benson &amp; Mather, 3/26, 7:30-8:30 p.m., $150,000</td>
<td>Bell &amp; Howell Close-Up (ABC), Bell &amp; Howell, McCann-Erickson, 4/17, 10:30-11 p.m., N.A.</td>
</tr>
<tr>
<td>US #1: American Profile (NBC), Savings &amp; Loan Foundation, McCann-Erickson, 3/29, 7:30-8:30 p.m., N.A.</td>
<td>Purex Special for Women (NBC), Purex, E. H. Weiss, 4/19, 3-4 p.m., N.A.</td>
</tr>
<tr>
<td>Public Affairs Program—TBA (CBS), 4/1, 4-5 p.m., N.A.</td>
<td>Special from Marineland of the Pacific (CBS), 4/22, 7-8 p.m., $175,000</td>
</tr>
<tr>
<td>At This Very Moment (ABC), Cancer Foundation, Parkison, 4/1, 9-10 p.m., N.A.</td>
<td>Highways of Melody (NBC), Cities Service, Lennen &amp; Newell, 4/22, 10-11 p.m., $175,000</td>
</tr>
<tr>
<td>NBC News Special, “The Vanishing 400” (NBC), Clairol, Foote, Cone &amp; Belding, 4/6, 9:30-10:30 p.m., N.A.</td>
<td>Bell &amp; Howell Close-Up (ABC), Bell &amp; Howell, McCann-Erickson, 4/24, 10-11 p.m., N.A.</td>
</tr>
<tr>
<td>Timex Special (ABC), U.S. Time, Warwick &amp; Legler, 4/6, 10-11 p.m., $225,000</td>
<td></td>
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</table>

*N.A.—Cost not available.

SPONSOR • 5 MARCH 1962

39
# SPRING 1962

## NIGHTTIME

### SUNDAY

<table>
<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
<th>NBC</th>
</tr>
</thead>
<tbody>
<tr>
<td>No net service</td>
<td>The 20th Century</td>
<td>Meet the Press</td>
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### MONDAY

<table>
<thead>
<tr>
<th>ABC</th>
<th>CBS</th>
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<tbody>
<tr>
<td>No net service</td>
<td>ABC Evening Report</td>
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</tr>
<tr>
<td>Douglas Edwards News</td>
<td>Huntley-Brinkley Report</td>
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### TUESDAY

<table>
<thead>
<tr>
<th>ABC</th>
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</thead>
<tbody>
<tr>
<td>No net service</td>
<td>No net service</td>
<td>No net service</td>
</tr>
</tbody>
</table>

### SCHEDULE

**6:00**
- **Maverick**
- **Mr. Ed**
- **1, 2, 3, Go**

**7:00**
- **Maverick**
- **Lassie**
- **Bullwinkle**
   - Expedition

**8:00**
- **Follow the Sun**
- **Dennis the Menace**
- **Disney's Wonderful World of Color**
- **The Cheyenne Show**
- **To Tell The Truth**
- **No net service**
- **Bugs Bunny**
- **Marshall Dillon, Not for Sale**

**8:30**
- **Lawman**
- **Ed Sullivan**
- **Car 54, Where Are You?**
- **The Rifleman**
- **Window on Main Street**
- **The Price is Right**
- **The New Breed**
- **Dobie Gillis**
- **Alfred Hitchcock Presents**

**9:00**
- **Bus Stop**
- **The General Electric Theatre**
- **Bonanza**
- **Surfside Six**
- **The Danny Thomas Show**
- **87th Precinct**
- **The New Breed**
- **The Red Skelton Show**

**9:30**
- **Bus Stop**
- **Jack Benny**
- **Bonanza**
- **Surfside Six**
- **The Andy Griffith Show**
- **87th Precinct**
- **You're For A Song**
- **Ichabod & Me**

**10:00**
- **Adventures in Paradise**
- **Candid Camera**
- **DuPont Show of the Week**
- **Ben Casey**
- **Hennessey**
- **Thriller**
- **Alcoa Premiere**
- **Cain's Hundred**

**10:30**
- **Adventures in Paradise**
- **What's My Line?**
- **DuPont**
- **Ben Casey**
- **I've Got a Secret**
- **Thriller**
- **Alcoa Premiere**
- **Cain's Hundred**

### Notes
- Specials (see preceding page for more information).
- The only regularly scheduled programs not listed are: Jack Paar, NBC TV, Monday-Friday, 11:15 p.m.-1 a.m.; Walter Cronkite with the News, CBS TV, Sunday, 11-11:15 p.m.; ABC News Final, ABC TV, Sunday, 11-11:15 p.m. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production, originals and reruns. They are gross (include 15% agency.
<table>
<thead>
<tr>
<th>EDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<tbody>
<tr>
<td><strong>CBS</strong></td>
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<td><strong>CBS</strong></td>
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<td><strong>ABC</strong></td>
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<tr>
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<tr>
<td>$94,000 N-L</td>
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<td>$18,000 W-F</td>
<td>$18,000 D-F</td>
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<td>No net service</td>
</tr>
<tr>
<td>Matty's Funniest</td>
<td>No net service</td>
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<td>No net service</td>
</tr>
</tbody>
</table>

**Commission.** They do not include commercials or time charges. Program types are indicated as follows: (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Music, (My) Mystery-Suspense, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

*Sponsor* • 5 March 1962
Joyce Peters, head buyer of Mogul, Williams & Saylor, was at the Pen & Pencil where a radio had been set up so that everyone could hear the coverage of Colonel John Glenn's flight through space. During the flight, the announcer pointed out, in the midst of the excitement, that Glenn's space suit had cost $5,000. Miss Peters, who is in charge of buying for Howard Cloths, commented: "I wonder if it comes with two pairs of pants."

Finlay Morrow of Reidl & Freede was at the Penguin Restaurant with a station man who claimed his station's merchandising was the most comprehensive in the market. Morrow is a difficult man to convince and the station man told him, "You know the 'You'll Be Sure If It's Westinghouse' displays? We just didn't limit ourselves to retail outlets. We got them up in every conceivable spot where it would influence the consumer."

"What about," Morrow said, "the Death House at Sing-Sing?"

Paul Theriault of Y&R, lunching at Ruby Foo's with radio men, was told about their system for reporting auto traffic conditions during the summer months. "Don't tell me about your helicopter staff," Theriault said. "They tell listeners things like, 'Traffic on the highway is moderate.' Well, up there it's moderate. Down here it's jammed."

Mary Shapiro of BBDO, at Vincent and Neal's Due Mondi with station people last week, commented: "I hear that when the FCC hearings (Please turn to page 44)"
Providence ... dynamic test market,
where the programming punch of WJAR-TV wins total
homes and delivers fresh sales power to coverage
conscious advertisers. Products thrive in this most
crowded television market in the country where WJAR-TV
pin-points sales from a "must buy" audience.
RADIO, HELP WANTED, ANNOUNCER PERSONALITY DJ

Top salary, top benefits, top opportunity with a fast-moving personality station.

Phone, wire or write today
to: Harvey Hudson, V.P. and General Manager,
WLFE, Richmond, Va.

are over Newton Minow is going to take a cross country trip to visit all his friends in broadcasting—He'll be back the same day.

Henry Sjogren of Troy-Beaumont, with reps at Mike Manuche’s Restaurant, talked about the tv programing of the last 10 years—Celanese Theatre, the Cameo Theatre at night, and the Jackie Gleason presentation on Dumont. Of a dated music show he was shown on a kinescope recently, Sjogren said: “It was so old that Mitch Miller had five o’clock shadow.”

Lou West of JWT had lunch at the Envoy Restaurant with a film salesman who commented about westerns: “Nowadays when a cowboy says he’s heading for the last roundup, he means the sponsor cancelled.”

DISCUSSING Canadian tv at Street & Finney: (l-r) Tom Malone, Young Canadian Ltd.; John Gauthier, CHLT-TV, Sherbrooke, Que.; Helen Thomas, v.p. and radio/tv media dir.

Len Soglio of Hicks & Greist tells about the station man who came to town and took a young, pretty assistant buyer dancing at the Roseland ballroom. As he swung her around the dance floor in a swift rhumba, he whispered in her ear, “Listen, dear, this is my last night here and . . .”

She whispered back, “I’m dancing as fast as I can.”

Bob Ferguson of WTRF-TV, Wheeling, W. Va., at the Grinzing Restaurant with a groups of buyers last week, said of his young son in school: “I don’t think it’s necessary for him to learn his ABC’s—just his NBC’s.” WTRF-TV, need it be added, is an NBC affiliate.

One agency has lost a number of accounts in the last six months and there’s talk now that its major client may switch. Reported one rep last week who calls on them: “Things are so quiet there you can hear an account executive dropped.”
TIME BUYERS
IN PORTLAND, OREGON
ARE SKIING ON
MT. HOOD *

...and buying
KPTV's
ABC - LOCAL
SALES POWER

ABC Adjacencies combined with KPTV's live pro-
gramming and effective merchandising make KPTV
No. 1 among local buyers. Portland advertisers and
agencies know from experience that they get more
results. It's just the right mix for positive sales action:
High-rated ABC adjacencies, good local programming
and aggressive merchandising.

KPTV
CHANNEL 12
PORTLAND, OREGON

* Skiing Mt. Hood means skimming snowy slopes down the Magic Mile, relaxing with friends in world famous Timberline Lodge, even sun-bathing "in the snow" by the popular pool.
four hit the home screen, the viewing pattern is altogether different. In just about every major league city except New York, the televised game is an event. And team pride in these other cities runs higher too.”

Even in the disappointment over Yankee ratings for the past few seasons, however (before the Dodgers and Giants went West, the Yankees drew an average of 10 to the Dodgers’ 12, the Giants’ seven; since then, with no competition until this season’s Mets, a six to seven rating), such surveys as the recent Pulse study (see box) have lessened advertisers’ fears of diminishing interest in the game. One of the questions asked of TV viewers of Yankee games, for example—As a result of watching the games on television, are you more interested or less interested in major league baseball?—brought in a reassuring 43.3% more interested to a 5.1% less interested.

And, finally, last year’s World Series ratings (two out of three homes per game, says Nielsen), plus the Maris-Mantle race to beat Babe Ruth’s home run record—and Roger Maris’s triumph at season’s end—are encouraging signs for advertisers that they’re still getting their money’s worth from television.

As for radio, there never was a question. Here, as in the past, it’s blue sky all the way.

RADIO OUT-OF-HOME
(Continued from page 31)

chart records a 19 share of out-of-home listening from 6 a.m. to noon, but only an 11 share of in-home audience during the same period.

On the other hand, station H registers a 17 share for in-home from 6 a.m. to noon, while its out-of-home share is only 9 during that period.

Pulse collects its out-of-home data from personnel in the home exclusively. Such interviews account for all listening by all family members, whether it takes place in the home or in away-from-home situations. More commonly, out-of-home tuning is done on car radios, portables, or transistors. But listening to radio at work, or in a home other than the listener’s own, is measured as out-of-
home. However, such situations are not as frequent as those mentioned just previously.

Many advertising agencies recognized that out-of-home plus is a growing factor in buying spot radio, particularly in the summertime. Consumers with expanding leisure time spend more days and hours away from the home, researchers observe. With out-of-home percent added figures rising each year, it is evident that more people are tuned in for at least part of the time from 9 a.m. to midnight.

A number of stations with high shares of out-of-home listings have discussed the possibility of reflecting this “bonus” in rate card. They argue that this extra audience during certain seasons should not be thrown away, especially in light of its steady increase. Reactions to such plans so far have been varied in agency shops.

Growing interest in out-of-home measurement was evidenced last month, reports Pulse, when 14 new subscriptions were received for Pulse radio reports. Agencies on the list for the first time are Leo Burnett and Benton & Bowles.

Pulse has stepped up activities in an interview technique recently developed: personal coincidental interviewing at the time of broadcast. Presently, 15% of all Pulse interviewing is house-to-house coincidental, the audience research firm reports. In other data-gathering situations, Pulse uses the technique of the personal interview in the home coupled with roster-reconstruction.

**TOP 10: BBDO**

(Continued from page 35)

said is going toward all media buying. This appears to be an overall better system, in Donovan’s opinion.

Donovan said that his department coordinated closely with the marketing department. The BBDO marketing department of 80 men and women is under the direction of Paul Freyd. Media merchandising makes sure that agency clients get the fullest promotional support from publishers and broadcasters.

“We believe so,” was Donovan’s

---

**“This is WHN Storer Radio. New York”**


Sound of Music; Total Information News. Storer Radio, Inc 400 Park Avenue, New York 22, N.Y.

SPONSOR • 5 MARCH 1962
young Robert meeting tough gangster Joey Gallo, and remarking: "You don't look so tough. I'd like to fight you myself."

Standing up before some anti-American hecklers in Japan, the Attorney General made it quite easy to believe the Gallo story was gospel. He was ready, able and eager to do battle in any shape or form with any distractor of the United States. While one might occasionally have the uneasy feeling that young Kennedy's aggressiveness sometimes goes a shade beyond the dignity of his office, one recognizes that he is a most dedicated and fanatic spokesman for our cause.

And just as the White House tour show gave us the opportunity to know Mrs. John F. K., so did the Eye Witness program give us an intimate glimpse into the friendly, earthy, robust nature of the Attorney General's wife, Ethel.

I recall no other time when I had the opportunity to see the wife of a high official of the Government of the United States hit in the stomach by an arm-waving Japanese speech-maker, and later brought to her knees by a lady Judo expert in a single half-hour program. Outside of a short "oof" in the first instance, and a tiny, staccato series of well-restrained grunts in the second, Ethel lost her good-natured, outgoing composure only for the most fleeting moment. I have not yet seen television films of her accident on the motor scooter in Rome the American correspondents gave her, but I confidently expect to see Mrs. Robert slamming into that automobile, quickly getting to her feet, smiling and riding off.

Relative charm

I find Mrs. Robert's seeming inability to escape small misfortunes as completely captivating as I find Mrs. John's chic demeanor in everything she does. Ethel is the lady who wrestles and plays tough football with her seven kids, and Jackie is the one who works with Caroline on her French lessons. I'm glad to have them both part of the team that's representing my country. I'm thankful to television, and their attitude toward its usage, for the opportunity to know them better from week to week.

As a matter of fact, I'd like to suggest that the next time the Radio and Television Executives' Society runs its joint luncheon with the American Women in Radio and Television, that Mrs. John F. and Mrs. Robert Kennedy be invited as key speakers.

And talking of the RTES, last Wednesday's luncheon was one of the most pleasant, change-of-pace affairs I've had the pleasure of attending in some time. As interest-compelling and important as are the luncheons at which we have Newton Minow, Nehru, et al., it's a welcome relief now and then, to have a luncheon that's just plain good fun and entertainment. Makes for a nice breather in the middle of the day.

Thanks to the efforts of Chuck Bernard of the Country Music network and the Country Music Assn., Ferlin Husky with Smiley and Kitty Wilson entertained about 500 of us with a fast-moving show of songs and comedy. Ferlin's great performance came as no surprise to those of us who know him, but many of the city slickers present who were unfamiliar with his talent were slightly stunned to see the warmth and sincerity with which he handled repertoire such as "Tumbling Tumbleweeds," "Gone," "Wings of a Dove" and other tunes which have done a half-million and more on his records.

answer when asked if the BBDO media department knew what its four-week cumes were for spot tv, market by market and for network tv, market by market. Asked if sponsor identification was measurable and worth measuring, he replied: "Not definitely but, yes, worth trying to measure."

Isn't the relative ease of buying network hurting spot billing? Donovan replied: I doubt whether 'ease' of buying is a factor in this case. Full considerations must be given to the comparison of each medium's value. What was the agency's answer to the fact that network places as many commercial impressions in smaller markets as larger markets? Donovan replied "that is what network is all about—a national media."

The network participation trend will continue, according to Donovan, "but we don't know anything in particular that the agencies have learned from it."

What influence do clients and their local representatives have in selecting the media or station to be used locally? It depends on client and agency, he replied.

Station representatives will be interested in Donovan's reply to the question what criteria does BBDO feel is important in judging station reps? The answer: "Service, accuracy, confidence, intelligence, creativity and honesty. These are the things we look for in a station rep."

"We prefer maximum protection." Donovan said when asked what was the agency's attitude toward product protection in buying spot tv in view of the problems created by the increasing number of participating programs.

The BBDO media manager was in favor of a summer rate for spot television. The summer rates should be approximately 40% lower than winter rates in certain areas of the day, Donovan observed. BBDO clients have not displayed too much interest in running spot in color, he added.

How much do the factors of cost efficiency, coverage and audience composition affect the buy? Donovan said it was considerable "especially as the buy correlates with desired audience profiles."

What were the major factors that influenced the switching of schedules which have already been bought? Donovan answered: "Audience char-
acertics, composition, c-p-m, creative reasons, marketing reasons, budget and plan changes." What determined which rating service the agency used first? "We only use one rating service and this is determined by a committee comprising media research and media analysis principals," he said.

Media analysis play a vital role in the operations of the BBDO media department. It operates as an integral part of the over-all department. It has a full-time staff of 10 analysts. in addition to seven to 10 trainees who, subsequently are moved to specific jobs as assistant media buyers. As BBDO staffers explained it, media says where the ads should go, but media analysis says why—"whether it bleed spreads in the Post or eight-second tv spots on WKBW, Buffalo." Media analysis at BBDO has prepared some notable audience studies, some for agency use, some for clients, among them the aforementioned spot radio pocket piece.

Analysis of media data has come a long way, Papazian, the media analysis head, said recently. "Now we're able to take information from research done in tv, radio and print, put it all together and give you an intelligent over-all evaluation of a media plan. This is really sort of mixing oranges and apples, but it works."

Like his colleagues at BBDO, Papazian thinks radio's foremost problem is to communicate its deep worth to communicators. "Radio continually undersells itself by overlooking convincing ways in which the medium should be sold," he said recently. "Some stations do themselves and their medium great harm. When they lose a schedule they sometimes run to the agency to bargain and cut rates. This kind of selling makes radio look like the bargain basement of media. It isn't. Radio is efficient and economical, true, but the image of bargain basement 'cheapness' is one that radio inepingly stamped upon itself. Why can't broadcasters take these values and translate them into important national growth?"

"BBDO has done very well in selling radio because we have a strong media department. Without a media department that is first interested, and second, large enough to gather the facts, this couldn't have been done." Here Papazian was referring, among other assets, to the spot radio pocket piece which educates clients on spot radio.

Donovan said that BBDO's corner-level limitations for radio daytime and nighttime vary according to objectives, and that submitted tapes are somewhat of a help in making buying decisions. The agency feels it has "adequate" knowledge of the powerful combination of radio and tv.

When asked if BBDO had plans to use 30- or 40-second commercials during 1962, the answer was "probably." And how should 30- and 40-second spots be priced in relation to 20-second announcements? Donovan said "we have no set opinion on this pricing but we don't think that a premium should be charged for the longer units."

How did BBDO feel about pre-emptible rates for certain spot announcements? It depends on the agency's needs, he said, and copy considerations. he observed, was the basic reason for the continuing heavy

**WWTV AREA**

**DRUG-SALES EXCEED 10 COMPLETE STATES!**

The big WWTV coverage area (Northern Lower Michigan) ranks ahead of ten entire states as a market for drug products.*

WWTV, Cadillac- Traverse City, is far and away the strongest medium serving this important 36-county area. It delivers more homes than the next station in 433 of 450 quarter-hours surveyed, 8 a.m.-midnight, Sunday through Saturday (NSI, Cadillac- Traverse City, June 6 July 3, 1961). You'd have to buy 13 daily newspapers or 16 radio stations to even approximate this penetration.

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

* WWTV area drug sales are $31,060,000 annually—more than in Alaska, Del., Hawaii, Me., Nev., N. Hamp., N. Dak., S. Dak., Vt., or Wyo. Source: NSI, Dec. 15, 1961.

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**SPONSOR • 5 MARCH 1962**
In downtown Chicago—folks who go first class say:

"Just get me a room at the ASCOT Motel!"

Downtown convenience, motel comfort. Free parking, heated swimming pool. Superb accommodations, cuisine, and complimentary services. Nearest to McCormick Place and other convention centers. Meeting facilities for 8 up to 800.Courtesy Car to our door from airport limousine stop at our Essex Inn and from helicopter landing at Meigs Field. Sensible rates. Inquire today.

ASCOT MOTEL
Michigan Ave. at 11th St.—just south of Conrad Hilton
Overlooking Grant Park and Lake Michigan
Phone WA 2-2900
TWX-CG82

We pay telegraph charges.

RESERVE NOW AT THE ASCOT MOTEL FOR THE NATIONAL ASSOC. OF BROADCASTERS CONVENTION IN CHICAGO APRIL 1-4, 1962
SECRETS TOLD

KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. A new January 1962 study confirms other studies that KRNT is the most believable station here. Here’s the way all this comes about:

1. We feature one of the great news outfits in the nation. Every newscast on KRNT out-rates its competition by a country mile. We’re rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

2. We feature highly publicized, highly trained, highly accepted adult personalities. We have the advantage that all our people are seen on our television station; radio listeners really “know” the person that goes with the voice. There are more widely known personalities on KRNT than on all other local radio stations combined. With listeners, clients, and rating men, we’re the station with the most popular, professional and persuasive personalities . . . again and again and again.

3. We feature music with melody. Old ones, new ones, golden records (million sellers), albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we’ve got a song in our heart.

4. We feature service to the community. Last year we broadcast some 12,000 announcements for eleemosynary organizations and 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We’re kind and gentle people in this area of operation.

5. We publicize and advertise our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We’ve been in business long enough (26 years) for any test of fire. We know now without doubt that advertisers don’t test us . . . we test them. We test their product appeal, the copy they use, their prices, their merchandising setup.

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

KRNT

“Total Radio” in Des Moines

REPRESENTED BY THE KATZ AGENCY
RED CROSS LOOKS TO YOU

When you help, Red Cross can help

TV SPOTS

LOWELL THOMAS speaks for the Red Cross as he shows how the organization helps people in need from Puerto Montt, Chile, to the edge of the Bamboo Curtain. Zeroing in on still pictures gathered from around the world, and with dramatic drum beats and a musical score, he beats home the message "When you help . . . Red Cross can help."

60 - 20 - 10 seconds

Also COLOR SLIDES, TELOPS, FLIP CARDS

with voice over copy

And — a recording with ID's for station breaks, voice over credits and crawls

TELEVISION FILM

EVERY PART OF TOWN

(14½ minutes—16mm—color or black and white—sound cleared for TV)

STARRING:

★ PATTY CAVIN — NBC
★ LEWIS SHOLLERBERGER — ABC
★ SAM DONALDSON — CBS

Colorful Hurricane Carla is also the star of this newsworthy account of how Red Cross volunteers took on the momentous task of caring for the people involved in the greatest human exodus in modern history. These scenes, plus vivid demonstrations of mouth-to-mouth resuscitation, highway first aid, nursing in disaster, and services to the armed forces, dramatically show what Red Cross is doing around the world and in "every part of town."

All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS

in New York, call Murray Hill 9-1000
in Hollywood, call Hollywood 5-5262

THE ADVERTISING COUNCIL

New York
Chicago
Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •
**SPRING TV SCHEDULES**
(Continued from page 39)

are the new shows *Tell it to Groucho* and *The Gertrude Berg Show* (formerly *Mrs. G. Goes to College*, Wednesday at 9:30 p.m.).

CBS's original Tuesday night schedule, featured situation comedy for two hours (8-10 p.m.). The exchange of the *Dick Van Dyke Show* for *Password* begins the evening with a quiz show and makes a mixture of comedy and situation comedy this night's fare.

Tuesday, Wednesday, and Saturday were extensive shift nights for ABC. The Wednesday and Saturday switches included replacements of old shows.

On Wednesday, ABC dropped the *Steve Allen Show* and added Howard K. Smith and the News at 7:30 and moved *Straightaway* from its previous Friday, 7:30 spot to follow at 8.

In ABC's Saturday night shift, *The Roaring Twenties* was dropped and replaced by *Calvin and the Colonel* (Tuesday, 8:30 last fall) and a new situation comedy, *Room for One More*.

In an attempt to pull more audience ABC for Tuesday moved *The New Breed* ahead a half-hour to 8:30, putting it opposite NBC's *Alfred Hitchcock Presents*, and a half-hour before *The Dick Powell Show*.

New programs this spring are few in number compared to the proposed list of next fall's new shows (see *SPONSOR*, 19 February). A total of five new shows include *Yours for a Song* (ABC), *Howard K. Smith and the News* (ABC), *Room for One More* (ABC), *Password* (CBS), and *Tell It to Groucho* (CBS). *Chet Huntley Reporting* (NBC) was moved into prime time from Sunday afternoon.

These replaced the five mid-season casualties: out of the picture for ABC are *Focus on America*, *The Steve Allen Show*, and *The Roaring 20's*. CBS pulled out *The Investigators*; NBC, *Frank McGee's Here and Now*.

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**Radio, Help Wanted, Announcer**

**Radio Newscaster**

WLEE Richmond has an immediate opening for a fully experienced man to cover (and uncover) the news in this capital city—the kind of man who is accustomed to scooping the town. Phone, write or wire today to Harvey Hudson, V.P. and General Manager, WLEE, Richmond, Va.
There's no matching the most eye-catching attraction in Jacksonville... WJXT! Compare: 65 vs only 39 county coverage in the important North Florida/South Georgia region. Compare: 49% more homes per quarter hour. There's no close second, with WJXT first in coverage, first in audience, the only efficient way to reach the total regional market!
WASHINGTON WEEK

Whether there was any connection or not, the FCC and Congress went into a flurry of activity in the weeks immediately preceding the Washington meeting of NAB's State Presidents.

The upshot was that the NAB meeting was held under a cloud of additional legislative and regulatory worries.

Possibly of more interest, and perhaps even more importance to the ad fraternity was the Pepsodent decision by an FTC hearing examiner.

If permitted to stand by the full Commission, this decision could bring to at least a temporary halt a string of "tough" findings at the FTC.

The decision, in brief, was to the effect that the FTC can't try to read more into TV commercials than is written in them. The complaint had charged that viewers would be led to believe by a TV demonstration that Pepsodent can remove accumulated tobacco stains on teeth.

There is no positive assurance that the full Commission will permit the decision to stand. But if it does, it will be a landmark case—not strong enough to reverse any of the recent "tough" decisions involving alleged camera trickery, but probably strong enough to rule out mass mind-reading aimed at interpreting what members of the public might think has been claimed.

The House Commerce Communications subcommittee is scheduled to begin carrying the all-channel set ball today (Monday).

Hearings may run all week. Some members of the FCC feel the bill to give them power to require that all sets sold in interstate commerce be equipped to receive all channels will receive a more sympathetic hearing in this subcommittee.

It is difficult to discern any reason for their optimism.

Chances are still strong that the legislators would, therefore, still want to write safeguards into the bill guaranteeing against deintermixture.

Biggest chill for the NAB meeting was cast by the ordering of Chicago hearings on "local" performance of the TV stations in that city.

It was not dispelled by the protestations about lack of significance in connection with license renewals. Nor did the 5-1 vote in favor of the hearings help. Only Commissioner Rosel Hyde dissented. Ford was absent.

The fact that protests had been received from that city was glossed over, although it was noted as one factor in choosing Chicago for the trial run. Broadcasters were afraid of a "blackjack" to influence local programing which the FCC can't dictate under its legal powers.

While it may be true that broadcasters may at times exaggerate the dangers, there is little chance they are exaggerating in this instance. In fact, the FCC seemed a bit confused about what to say. The Commission made a great show of playing down the significance of the hearings to broadcasters and playing up the significance to the public of the chance to be heard.

At the same time, the Commission made it clear that if this "experimental" hearing is "successful," others will be held in other communities. There was no definition of "successful," but it would take no great amount of knowledge to figure out that failure to receive resounding criticisms would make the hearings "unsuccessful."
That Ivory Liquid cutback in spot TV by Compton the past week was merely one of those readjustments of budget at year-end.

The schedules will likely be fattened up again when the agency gets its Ivory Liquid budget for the next calendar year.

This, incidentally, is the month when the P&G agencies make their hegira to Cincinnati with next year’s recommendations and whatnot in their brief cases and are given the vital news on where their brands stand in budgets and media allocation.

It looks like the midwest is providing pretty much of a monopoly of 52-week spot TV accounts: Pet Milk’s Sego (Gardner, St. Louis) has been added to the list which includes Miles (Wade), Wrigley (Myerhoff) and Alberto-Culver.

The Sego schedule uses 10-12 announcements per week, with the market roster growing all the time.

Spot TV fared very well as its share of the $1-million Paper Mate is spending to launch its new model pen.

Foods were unusually active, bringing a barrage of requests for daytime minutes. Despite the $1-million that R. T. French bestowed on network in the beginning of the year the spot end of its 1962 ad plans were in the foreground last week.

For details of the past week’s spot action see items below.

**TV BUYS**

*Pet Milk* is revamping and extending its market lists for Sego liquid diet formula, and the buying’s being done on a 52-week schedule. It’s a substantial entry for spot TV, using about 10-12 announcements per week in each market. Agency is Gardner, St. Louis.

*Faultless Starch Co.* is planning a campaign in 40-50 top markets for the Spring. Thirteen-week schedules of day minutes will be used to reach a housewife audience. Buyer: Jack Kirwin, who’s with Bruce B. Brewer in Kansas City.

*Gold Medal Candy Corp.* has gone into 15 markets with kid show minutes for Bono- mo Turkish Taffy. Average frequency is about eight spots per week per market. Joyce Peters is the head buyer. Agency: Mogul, Williams & Saylor, New York.

*General Mills* has set schedules of six-week flights for Betty Crocker refrigerated products. About 25 top markets get runs of day and night minutes. Buyer: Paul Ewing. Agency: Knox Reeves, Minneapolis.

*American Bakeries* is scheduling announcements in 20-25 markets for Tavstee bread in a 13-week drive. Day minutes and 20’s are being used, heavy on the late-week shopping days. Buyer is Peggy McGrath. Agency: Young & Rubicam, Chicago.

*Paper-Mate* has a month-long campaign set for April in 40 markets. Time segments: minutes and breaks. The buying is being done out of Foote, Cone & Belding, Chicago, by Pat Chambers.


*Colgate-Palmolive Co.* has schedules for Away air freshener in a few selected markets. Placements are for eight weeks using day and night 60’s. Buyer: Elanore Scanlon. Agency: Street & Finney, New York. Another new C-P drive is for Palmolive Rapid Shave, the aero-
sol handled by Ted Bates. They've got nighttime minutes in or adjacent to sports and schedules run for five weeks. Buyer is Eileen Greer.

S. C. Johnson has at least 13 markets lined-up for Glade furniture polish, with schedules of fringe night minutes. Campaign begins 12 March for eight weeks. Frank Dewey is the buyer and the agency is Benton & Bowles.

Chun King is launching a campaign in 12 markets through BBDO, Minneapolis. It starts on the 12th of this month, using day and night minutes and scheduled for two weeks. Betty Hitch is the buyer.

California & Hawaiian Sugar Refining Co., based in San Francisco, is requesting prime and fringe night minutes with a 4 April take-off. Depending on the market (they've got 12 so far), the campaign will run 20-26 weeks. Honig-Cooper & Harrington is the agency for the account.

American Tobacco is buying for Roi-Tan cigars. Combinations of prime breaks and fringe minutes are being sought by George Blinn, buyer at Lawrence C. Gumbinner. The schedules are for 10 weeks, with a market list now numbering about 10.

Delta Airlines is placing early and late night minutes and 20's in top markets, to reach a male audience primarily. Buys are for eight weeks. George Bailey, media director, is handling the buying at Burke Dowling Adams, Atlanta.

Kimberly-Clark will promote Kleenex starting 2 April in eight markets. The campaign, which consists of daytime-minute schedules, will be 13 weeks long. The buyer is Vera Tabloff. Agency: Foote, Cone & Belding, Chicago.

General Foods Corp. is expanding its campaign for Yuban coffee, moving from the West Coast into eastern markets. Day and fringe minutes and 20's are set for short runs. Buyer: Ron Siletto. Agency: Benton & Bowles, New York.

Boyle-Midway, division of American Home Products, is buying day and night minutes via Bates, New York, for Aerowax. Campaign is for 13 weeks starting today, 5 March, in selected markets. Tom Clancy is doing the buying.


Campbell Soup is expanding markets for its Red Kettle Soup Mix, seeking 150 rating points per week. Buying is out of Leo Burnett in Chicago.

RADIO BUYS

N. Dorman & Company is making a splash in major eastern markets for its Endeco Cheese hannered under the copy theme of "Twist" cheese. The campaign has kicked off in New York on a multi-station basis, using 60 spots per week ranging from 10 second announcements to minutes. The 13-week saturation drive is concentrated entirely in broadcast, with tv spots also multi-station in top markets. The agency is Co-Ordinated Marketing, Inc., New York.

Q-Tips is going into top markets with schedules for its cotton swabs in March. Campaign of day minutes is set to run for 11 weeks. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner, New York.

Vermont Maid maple syrup starts a campaign mid-March in selected markets. Moderate frequencies of day minutes will be used. Buyer: Jeanette LaBrecht. Agency: Grant, New York.

Pure Oil has placements for 13 weeks in its 14-market area, with schedules of nighttime minutes plus weekends beginning in April. Tv spots will also be used in the campaign. Agency is Leo Burnett, Chicago.
SPONSOR HEARS

Some day somebody will get around to doing a study on the place of the advertising manager in the cadres of the corporate executive suite.

It should make an interesting probe in at least one area, and that is the part, if any, that the ad manager plays in the switching of an account.

The study would probably find that in most cases that role is negligible. And the reason: the decision to switch is one entailing policy and policy is something that's determined on the high level, like board of directors, president, financial, legal, sales, which is away above the administrative function, into which line of command the ad manager nestles.

So when a report gets around that an account has become shaky and the ad manager vows to the incumbent agency that it ain't so he's in all probability telling the truth, because the circumstances haven't yet filtered down to him from the upper reaches of the executive suite.

You can discount those reports that the Lux bar (JWT) is gradually parting with what is, perhaps, the oldest slogan in air media: "Nine out of 10 film stars use ...".

What has happened is that a new copy format has been adopted by Lever for the bar which doesn't make it necessary to stress this slogan, only to use it occasionally.

Lever, however, still deems the identification with Hollywood loveliness as important to the product as it did when the late Danny Danker 32 years ago set up a soap testimonial monopoly for JWT in the film colony.

Don't write off as yet Kraft's jellies, jams, and candy division (FC&B) as a sponsor of that half-hour version of Tom Sawyer.

The reason: it's already got about $100,000 invested in the development of the property—last year through Revue Productions and this year via Screen Gems.

Of course, the division's big problem, outside the readiness of the pilot, has been this as each new season hoves to: a big enough budget to carry the sponsorship, even if it's only on alternate weeks.

Madison Avenue veterans have a theory that the successful agency nowadays falls within one of three classifications.

These may be briefly described as:

1) Those especially skilled in making or holding a buck through the device of keeping expenses down. Much of the business is bought via merger and other devices.

2) The supersalesman type, where the shibboleths are marketing and status as an over-all agency. Another accented pitch is know-how about tv.

3) Having a unique reputation for creative copy.

What's become a hard-to-solve problem for agency media departments is the treatment of the flood of direct mail campaigns.

Two main areas of the problem: (1) sparing manpower already hard-pressed by routine duties to read and digest the material; (2) finding adequate space for filing away the residue.
More people tune WWDC in times of emergency*

One in a series on the fine art of broadcasting by

WWDC
RADIO WASHINGTON

"the station that keeps people in mind"

Represented nationally by John Blair & Co.
Screen Gems reports
(Continued from page 10, col. 1)

semi-annual volume in 1960.
The net income of the tv producer and distributor is equivalent to $.54 a share, based on 2.5 million shares, compared to $.38 per share earnings in the first six months of fiscal 1960.

Jerome Hyams, Screen Gems v.p. and general manager, called the figures the best six-month earning figures in the history of the company.

During fiscal 1960 Screen Gems had a net income of $2.7 million, with per share earnings of $1.05.

HUCK DOES THE TWIST: Huckleberry Hound (l), Quick Draw McGraw (c), and Yogi Bear chose three pretty pirate maids as twist partners during the annual Gasparilla Pirate Invasion in Tampa. The Screen Gems cartoon characters are sponsored by Kellogg on WTJT in Tampa.

SPONSORING THE SPONSOR. Julie Benell (c), women's editor of WFAA (AM & TV), Dallas, and author of 'Let's Eat at Home' made a personal appearance at a local grocery store to boost sponsor Hormel. Also on hand were Hormel's Robert Blackwood, bookseller Lena Dean.

Advertisers

More than $1 million worth of promotion will launch Paper Mate's first new model ball point pen in over two years.

Via Foote, Cone & Belding, the campaign begins around 1 April and will run through August. Network tv figures heavily in the promotion, with NBC and CBS nighttime, CBS daytime and ABC's "American Bandstand" included.

The top 40 tv markets are scheduled for the spot side of the push.

Bruce-Terminix, world's largest ter-
mote control service, returns to net-
work radio after more than 25 years of
concentration in national maga-
azines.
A schedule on ABC starts today,
5 March, in the “Breakfast Club.”
The agency is Greenhaw & Rush,
Memphis.
•
Merger: The long-considered mergers
with W. P. Fuller and Harbor Plywood
Corp. got stockholder approval by
the stockholders of Hunt Foods.
PEOPLE ON THE MOVE: Arthur E.
Toft has been appointed advertising
manager of P. Lorillard, a newly-crea-
ted post. He was formerly director of
advertising for Schick.

Agencies

The tables were turned recently
when, instead of a tv station invad-
ing an ad agency to make a pitch,
Gutman Advertising took over WTRF-
tv, Wheeling to demonstrate to one
of its clients how tv would figure in
its 1962 ad campaign.

About 50 sales representatives of
client Weimar Packing visited the
station for a run-down on facilities
and programs and demonstration of
off-the-air station support.
The unusual meeting also included
closed circuit previews of new
Weimar commercials and closed cir-
cuit talks on the 1962 plans by
Weimar and Gutman.

Appointments: Pilsener Brewing of
Cleveland to Meldrum & Fawsmith
Executive House, Inc. to Edward
H. Weiss for all of the hotel chain’s
advertising ... Ocean Spray Cran-
berries to McCann-Erickson, from
BBDO ... Bristol-Myers’ Trushay
Hand Lotion and two new products
to Grey, Tandem Shampoo to DCS&S
and Trig Deodorant to OB&M, all
from BBDO ... Mid-Century Book
Society to Wexton ... Helene Curtis’
Enden ($400,000) and new products
to Erwin Wasey, Ruthrauff & Ryan
... First Federal Savings and Loan

HAPPY ANNIVERSARY to WGBF, Evans-
ville, celebrating its 25th year of affiliation
with NBC Radio. Raymond O’Connell (I)
presents plaque to station owner-gen. mgr.
Martin L. Leich to commemorate the event

HAPPIEST VALENTINE around was Mrs. Mona Cobb, who won over $1.500 in prizes on
WMBC-TV’s “Free-For-All” show. Kansas City jeweler I. J. Mnookin (I) slips on a diamond ring
she won and host John Bilyeu is on hand with the other prize—an RCA washer-dryer unit

ATTRACTING ATTENTION to WSB, At-
lanta’s radio promotion booth at the 17th an-
nual Southeastern Poultry and Egg conve-
nion is “Miss WSB Radio,” Dee Dixon

MARCH OF DIMES Celebrity Day at WKMH, Detroit, was a rousing success. Set up in the
lobby of the Statler-Hilton, models and station disk jockeys took telephone pledges and
held a remote broadcast. Participating were Paul Cannon (seated), Robin Seymour (c) and
model. Proceeds of a station dance the night before exceeded $10,000 for March of Dimes
ASSN. OF PITTSBURGH TO LANDO ADVERTISING.

NEW QUARTERS: AUBREY, FINLAY, MARLEY & HODGSON, CHICAGO, ARE IN LARGER QUARTERS IN THE NEW UNITED OF AMERICA BUILDING AT 1 EAST WACKER DRIVE.


NEW V.P.'S ROBERT L. EDENS, JR., ASSOCIATE COPY DIRECTOR, AT LEO BURNETT . . . BRUCE H. BOYERS AND HOWARD MAROWITZ AT TED MENDENSON, CINCINNATI . . . JOSEF J. DOTTING AND EUGENE S. HAHNEL AT GARDNER.

PEOPLE ON THE MOVE: LYNN FAIRWEATHER TO MEDIA GROUP SUPERVISOR ON THE BURGMEISTER BEER ACCOUNT AT POST & MORGAN . . . PHILIP P. YOUNG, JR. TO THE CREATIVE STAFF AT HILL, ROGERS, MASON & SCOTT . . . J. S. HARVEY TO ACCOUNT MANAGER AT WARNER ETHICAL AT ARMSTRONG-WARDEN, LTD.

TV STATIONS

A survey by the FLORIDA ASSN. OF BROADCASTERS revealed that 75% of the state's TV stations responding and 65% of the radio outlets broadcast editorials.

Of that group, 43% broadcast editorials daily, 17% weekly, 7% monthly and 33% when needed.

The association, anxious to promote the practice, is staging a contest among the state's college students for broadcast editorial writing. When contest plans are complete, FAB will submit the project to the NAB for consideration and development as a nationwide program.


SPORTS SALE: ATLANTIC RINFING (VIA N. W. AYER) SIGNED A THREE-YEAR CONTRACT FOR TV AND RADIO RIGHTS TO THE PHILADELPHIA BASEBALL GAMES. ORIGINATING ON THE WFL, PHILADELPHIA STATIONS, THE TELECASTS WILL ALSO BE CARRIED ON WGBL-TV, LANCASER AND WNEP-TV, SCRANTON-WILKES-BARRE. RADIO BROADCASTS WILL BE FED TO 22 STATIONS IN EASTERN PENNSYLVANIA, NEW JERSEY AND DELAWARE. SHARING SPONSORSHIP WITH ATLANTIC ARE P. BALLANTINE, TASTY BAKING, AND BAYUK CIGARS.

EDITORIALIZING NOTE: WBBM-TV, CHICAGO WILL BROADCAST DAILY EDITORIALS (5:50-5:55 P.M., MONDAY THROUGH FRIDAY) AS PART OF ITS REGULAR SCHEDULE STARTING 12 MARCH. JOHN MADIGAN, FORMER CITY EDITOR AND ASSISTANT MANAGING EDITOR OF "CHICAGO'S AMERICAN" AND FOR SEVERAL YEARS A WASHINGTON CORRESPONDENT FOR "NEWSWEEK," HAS BEEN NAMED EDITORIAL ASSISTANT TO THE GENERAL MANAGER.

IDEAS AT WORK: WRC-TV, WASHINGTON, D. C. HAS DECIDED TO TELECAST "LEHIGH 5-7700," THE SHOW ON THE FBI PRODUCED BY WNBC-TV, NEW YORK, AND SEEN THERE ON 26 JANUARY. PROGRAM IS SCHEDULED FOR 30 MARCH . . . KOA-TV, DENVER, INITIATED ON 26 FEBRUARY A MONTHLY SERIES OF "SPECIAL REPORTS," DOCUMENTARIES IN PRIME TIME OF SPECIAL INTEREST TO THE COMMUNITIES IN THE ROCKY MOUNTAIN EMPIRE . . . WTRF-TV, WHEELING, HAS ADDED A NEW TWIST TO THE "DANCE PARTY" THEME WHICH THE PEPSI-COLA COMPANY HAS BEEN USING THROUGHOUT THE COUNTRY, BY INTERESTING THE VARIOUS SCHOOLS IN THE COMMUNITY IN UTILIZING THE PROGRAM AS A REWARD FOR SCHOLASTIC EXCELLENCE AND DEPARTMENT . . . A "TRIPLECAST" USING THE FACILITIES OF THE AM, FM AND TV OUTLETS WAS USED TO INAGURATE WOOD (FM), GRAND RAPIDS, STEREOSTECASTING ON 26 FEBRUARY. THE STATION WILL BROADCAST 12 HOURS A DAY, OF WHICH FOUR WILL BE IN STEREO.

KUDOS: NORMAN P. BAGWELL, V.P. AND GENERAL MANAGER OF WKY RADIO AND TELEVISION, WAS ELECTED PRESIDENT OF THE OKLAHOMA CITY BETTER BUSINESS BUREAU . . . KTVU, SAN FRANCISCO-OAKLAND, GOT THE AMERICAN LEGION AUXILIARY GOLDEN MIKE AWARD CERTIFICATE FOR "THE BEN ALEXANDER SHOW."

HAPPY ANNIVERSARY: WWJ-TV, DETROIT, ADDED ANOTHER CANDLE TO THE CAKE YESTERDAY, 4 MARCH, TO CELEBRATE ITS 15TH YEAR ON THE AIR.

PEOPLE ON THE MOVE: EARL C. DAVIS, JR. TO ASSISTANT PROMOTION MANAGER AT KDCA-TV, PITTSBURGH . . . RICHARD A. MOORE, PRESIDENT OF TIMES-MIRROR BROADCASTING CO. AND HEAD OF KTTV, LOS ANGELES, RESIGNED TO HEAD A NEW CORPORATION OPERATING PAY TV FRANCHISES IN LOS ANGELES AND OTHER MAJOR CITIES.

RADIO STATIONS

THE NEW MIDDLE-OF-THE-ROAD BACKGROUND MUSIC FORMAT OF WHN, NEW YORK (FORMERLY WMGM) WHICH IS NOW OPERATING UNDER STORER MANAGEMENT, IS LIKELY TO POSE CONSIDERABLE COMPETITION FOR WPAT, PATerson, N. J. AND WVNJ, Newark.

Being tagged the "Sound of Music/Total Information News" station, the 50 kw outlet will concentrate on popular album music, love songs, and show tunes.

From 6:15-8:30 P.M. ON SUNDAY WILL BE DEVOTED TO PUBLIC AFFAIRS PROGRAMMING.

A NEW STYLE OF SOFT-SELL SEEMS TO BE SPRINGING UP, AS EVIDENCED BY RECENT PROMOTIONS IN KANSAS CITY AND CHICAGO.

KMBC SENT AROUND A "MEDIA BUYERS COLORING BOOK," TO TIE IN WITH THE STATION'S "AUDIO 98 CARTOON SERIES." BOTH THE CARTOONS AND THE COLORING BOOK HUMOROUSLY DOCUMENT WHY TIME BUYERS "LOVE" KMBC.

WIND RECENTLY RAN A CONTEST OPEN ONLY TO AGENCY PERSONNEL WHICH OFFERED THE EXECUTIVE COLORING BOOK WITH AN INSERT OF A SPECIAL DRAWING OF THE STATION'S SALES MANAGER TALKING TO HIS FORCE. PARTICIPANTS HAD TO COLOR AND CAPTION THE DRAWING.

IDEAS AT WORK: D. J. DON MCKINNON OF KEWB, SAN FRANCISCO, HAS TAKEN SOME 700 BOYS UNDER HIS WING VIA A ONE-MAN CAMPAIGN TO RAISE MONEY FOR A NEW CLUB HOUSE FOR THEM. THE
youngsters are being evicted from their present quarters, a condemned fire-trap building... WPRO, Providence, is circulating, via "twist girls," purple garters (or arm bands for the boys) with a lucky number. Free transistor radios will go to listeners who call in their numbers. In addition, people on the street wearing the give-a-way will get silver dollars... KSFO, San Francisco is running a "Big Beard Contest." Contestants must guess the number of hairs in personality "Big Al" Collins' beard... WOR, New York, is initiating regular helicopter coverage of traffic conditions and news events in the New York-New Jersey metropolitan area.

Happy anniversary: To WIL, St. Louis, celebrating its 40th year on the air.

Kudos: Governor Otto Kernor of Illinois and Mayor Daley of Chicago proclaimed 25 February as WGN Radio and Television day in the state and city... WRUL, New York, World-wide Broadcasting's international short-wave station, got the George Washington Honor Medal of the Freedoms Foundation at Valley Forge... WSPD, Toledo, got a merchandising award from the leading food brokerage in the market, Lee W. Hilewich, for doing over 60% of the national business in the Toledo market... WLIB, New York, received an award from the NAACP Women's Guild for "enriching the community by dedication to our ideals."

PEOPLE ON THE MOVE: Robert J. Holmes to account executive at WEJL, Scranton... Norman D. Leebron to account executive at WRCV, Philadelphia... David H. Meltzer to account executive and sales development and planning at WHIM, Providence... Jerome L. Medford to director of research at RAB.

Networks

Tobacco billings on network tv rose 11.4% in the first 11 months of 1961, to $77,814,061, according to TVB.

Five cigarette brands placed on the "Top Brand Advertisers" list: Camel ($771,086), Winston ($693,716), Salem ($535,924), Viceroy ($530,723), and L&M Filter Tip ($528,338).

Other product classifications showing rises in the 11-months period were foods $126.6 million from $104.4 million, toiletries $115.1 million from $101.9 million, drugs & remedies $84.3 million from $75.9 million, and soaps, cleansers & polishes $78.8 million from $64.1 million.

The first three weeks of February brought substantial sales at NBC.

Five national advertisers placed orders totaling over $1,200,000 in six nighttime tv programs. B. F. Goodrich (BBDO), Corn Products (L&N), International Latex (Reach, McClinton), Bristol-Myers (Y&R), American Tobacco (Gumbinner).

Orders for daytime participations in NBC-TV's schedule topped $500,000: Reader's Digest (J. Walter Thompson), Colgate-Palmolive (Bates), Warner-Lambert (Lambert & Feasley), Chicopee Mills (Doyle Dane Bernbach).
NBC Radio took in $912,492 in new and renewed business in the three-week period ending 16 February. Sales to nine clients included Aetna Casualty & Surety (Remington), making its network radio debut, and Philip Morris for Parliament (Benton & Bowles), buying a 52-week "Monitor" lineup.

Programming note: ABC is going ahead with the plan to program special shows of "Flair" on a one-month basis. An "All-Fashion" special is set for 11 April, featuring Edith Head, Paramount costume designer.

Representatives

The latest in a series of market "guides" released by Avery-Knodel is an updated study of the Southeast.

States involved are Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.

Graphically highlighted are such significant factors as population (up 1,700,100 in the past ten years) and buying income (up $8.6 billion).

The study is now being distributed to all national advertisers and their agencies.

Peters, Griffin, Woodward has elevated three of its top people to vice presidents.

They are Charles R. Kinney, who's been assistant vice president for television, Arthur E. Muth, western sales manager for tv, and William G. Walters, eastern tv sales manager, all headquartered in New York.

Rep appointments: WCKY, Cincinnati, to H-R Representatives effective last week . . . WCUM, Cumberland, Md. to Venard, Rintoul & McConnell.

New name: Devney O'Connell has changed its name to The Devney Organization. Dick O'Connell retired from the rep firm late last year.


Film

What amounted to a status report on the current levels of use of videotape commercials emerged from an analysis of its first three years of operation by Videotape Productions of New York.

Over 140 advertisers (or a total of 2,500 tv commercials) have been produced over the three-year period. The number one category in volume which accounts for 24.6% of the company's commercial production is food product, up 10% from a year ago. Fashion, responsible for only 3% of the total, nevertheless jumped 50%.

Bank and insurance commercials rose 20% over last year's total, proprietary drugs went up 18%, toiletries and cosmetics, 15% and beer and soft drinks, 15%.

Acquisition: Sterling Television has the tv rights to "Behind the Great Wall," the award-winning expedition behind Red China's bamboo curtain narrated by Chet Huntley. It will be seen for the first time on tv in Sterling's forthcoming series, "The Special of the Week," although it had limited theatrical distribution in the U. S. as the first film utilizing the "Aromarama" technique which dispenses scents related to the action. Rights were bought from Continental Distributing, a subsidiary of Walter Reade, now planning a merger with Sterling.

International entente: Screen Gems and CFTO-TV, Toronto will co-produce "The Hot Seat," an across-the-board, hour-long panel show for late-night slot. SG will also produce a U.S. version . . . Fremantle will distribute the Intertel programs, the four-nation co-produced series of documentaries, throughout Latin America . . . Peter M. Robeck will release Australian tv's first offering to U.S. tv—26 half-hour episodes of "Anzac," the story of Australia and New Zealand's contribution to the allied cause during World War II . . . NBC International has sold 16 series to DZAQ-TV in Manila, including "NBC White Paper" and "Dr. Kildare."

Sales: NBC Films' off-network "People Are Funny" (150 episodes) to 14 stations . . . Ziv-UA's "Keyhole" added seven markets and two sponsors (Texas State Optical on KTRK-TV, Houston, and RCA Distributors on KTV, Springfield, Mo.).

PEOPLE ON THE MOVE: Fred Frank to southern sales manager for Allied Artists Television . . . John C. Bechtel to assistant to the vice president at Trans-Lux Television . . . Ray McGuire to manager of the southern division and Jack Martin to eastern division sales supervisor at Ziv-UA . . . Joseph Di Buono to Videotape Productions as an account executive . . . Charles F. Keenan to director of special projects at Sterling Movies USA.

Public Service

WNOE, New Orleans captured some of the international lime-light by virtue of a Musical Cultural Exchange it effected with the Soviet Union.

Gerald E. Monday, continuity director of the independent station, wrote directly to First Deputy Premier Anastas Mikoyan requesting the exchange. Mikoyan sent several current top Russian songs including "I am Looking Into Vast Fields," "Goodbye to our Towns and Huts," and "You are a Very Pretty Girl," which WNOE is playing once an hour throughout the day.

Monday shipped such songs as "A Little Bitty Tear Let Me Down," Burl Ives albums, and "Midnite in Moscow."

As part of the program news director Glen Simms is airing the ac-
tual voice of Radio Moscow on newscasts.

WTAE, Pittsburgh, launched "Operation Alphabet," last week—a series of 100 half-hour lessons designed to combat illiteracy among adults.

Broadcast daily at 7:30 a.m., the videotaped series was first telecast by WFLI-TV, Philadelphia. It was produced under a grant by the Annenberg School of Communications at the University of Pennsylvania.

Public Service in Action: "Comeback," the WMAR-TV, Baltimore program which gives recognition to disabled persons who are successfully employed in the community, is observing its 10th anniversary. A 30-minute documentary called "Time Bomb on the Border," broadcast by KOGO-TV, San Diego, dealt with the explosive water situation in the Mexicali valley caused by salty water going into Mexico from the U.S. Public praise for the program included a banner headline in "Excelsior," the largest newspaper published in Mexico City...KFMB, San Diego, is promoting a worthy cause in the San Diego Day Treatment Center for the mentally disturbed. Informing listeners about the Center brought in several hundred dollars in cash, as well as furniture and equipment to build a patio playground for the patients...KJR, Seattle begins a hard-hitting safe driving campaign on 21 April to coincide with the opening of the Seattle World's Fair. Some 50 radio stations throughout the U.S. and Canada will cooperate and the campaign will continue during the entire six months of the Fair.

Kudos: The Los Angeles City Council adopted a resolution commending the Southern California broadcasters for heroic service to the city and its citizens during the disastrous six-day rainstorm...WSB, Atlanta, got two George Washington Honor Medals from The Freedoms Foundation at Valley Forge for promoting the American way of life...Fred Scott, host of Metropolitan Broadcasting's WNEW-TV, New York show "Felix and Diver Dan" was the winner of the Veterans of Foreign Wars 1961 American Citizenship Medal.

Equipment

Sir Harold Bishop, director of engineering for the BBC and Dr. J. R. Pierce, Bell Telephone Laboratories communications research director will be principal speakers at the NAB Broadcast Engineering Conference in Chicago on 2-3 April.

Another highlight of the Conference: presentation of the Engineer- ing Achievement Award to Ralph H. Harmon, Westinghouse Broadcasting v.p. for engineering in recognition of his long contribution to broadcasting.

Separate radio and TV sessions have been scheduled and there'll be an exhibit of broadcast equipment which NAB expects to be the largest ever assembled.

Financial report: Adler Electronics sales for the 26 weeks ended 31 December 1961 were $4,700,000 and net earnings were $121,000 or 18¢ a share, according to an interim report to stockholders. Figures for the same period of 1960 were $3,350,000 with net earnings of $43,000 or 6¢ a share.

Sneak preview: Passengers on the new luxury liner SS France are getting a pre-distribution look at Norelco's first TV sets. There are three 23-inch models and they'll be available in late April through regular Norelco distribution channels.

Name change: McMartin Industries is the new name given the Continental Manufacturing Inc. of Omaha which manufactures FM broadcast equipment.

Station Transactions

As a result of the sale of KSON, San Diego to Dan and Mike McKinnon, a change in format and personnel has taken place at the station.

Bill Grey has been named program director, Don Beck takes over as sales manager, Dan McKinnon is general manager and his brother is operations manager.

Previously a background music station, plans now include big bands, ballads and popular music.

Currently testing its new increase of power to 10 kw on FM, KFWL, Denver will inaugurate multiplexing in 60-90 days.

All new transmitting equipment has been ordered from Collins Radio and, when installed, the station expects to carry a minimum of 21 hours a week in FM stereo.

**Outstanding values in broadcast properties**

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<tr>
<th>Property</th>
<th>Value</th>
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<td><strong>SOUTH</strong></td>
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<td><strong>NEW ENGLAND</strong></td>
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This is your opportunity to acquire a fulltime facility in a top southern metropolitan market for only $35,000 cash, with the balance over 8 years. Grossed over $90,000 in last fiscal year.

An absentee-owned daytimer in a two station market. Will pay for itself out of present earnings. 29% down and balance over 4 years.

**BLACKBURN & Company, Inc.**

**RADIO • TV • NEWSPAPER BROKERS**

**NEGOTIATIONS • FINANCING • APPRAISALS**

**WASHINGTON, D.C.**

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>James W. Blackburn</td>
<td>Jack V. Harvey, Joseph M. Silbrick</td>
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<td>RCA Building 3-9270</td>
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<td><strong>CHICAGO</strong></td>
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<td>H. W. Cassill, William B. Ryan</td>
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<td>Hub Jackson, 333 N. Michigan Ave., Chicago,</td>
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<td>Illinois, Financial 6-6460</td>
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<td>Robert M. Baird, John C. Williams, 1102</td>
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<td>Healey Bldg., Jackson 5-1576</td>
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<td>Wilshire Blvd., Beverly Hills, Calif.</td>
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SPONSOR • 5 MARCH 1962
what has an eye patch?
Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the “influential 2000”. The most economical way to pre-sell this “influential 2000” is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this “influential 2000” of any book in the broadcast field.

Two—give your ads a “patch” of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station’s volume every year.
WHEN we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only $22.50 for 3 pictures, $6 each after that?')—and such wonderful service ('one-hour delivery, you say')—why, had I but known about you I would have called you long ago." Well, next thing he does is set our name down (like About Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

"HADIBUTKNOWN"

P. Scott ("Scotty") McLean is the new eastern television sales manager for Crosley Broadcasting. He first joined the company in 1950, was moved up to eastern sales manager in '55 and became general sales manager for WLW, Cincinnati, in 1957. He had previously been internal media director at Grant Advertising. McLean's post at WLW will be filled by James J. (Steve) Crane. Other recent top sales appointments at Crosley included William Murray and Tony Kraemer.

Frank Minehan has been named vice president for administration at Sullivan, Stauffer, Colwell & Bayles. Minehan joined the agency shortly after its formation in 1916. Prior to that he spent one year with Pedlar & Ryan, serving as head of media and 12 years with Lever Brothers as media director. Minehan, who has been SSC&B's media director, will be in charge of the general business departments within the agency in his new position. Lloyd Harris has taken over as media director.

Larry G. Spangler has been appointed midwest sales manager of sponsor. He was associated with Allegheny Airlines, Washington, D. C., in the public relations department and, previous to that, headed Larry G. Spangler Associates, a research firm in the helicopter industry. Spangler's background also includes national sales for the News-Journal newspapers in Wilmington, Del. Now headquartered at 612 N. Michigan Ave. in Chicago, he'll cover nine midwestern states.

John F. Tobin, western division manager for ABC Films since 1961, has been elevated to vice president and domestic sales director. Tobin entered broadcasting as a salesman with KFI-TV, Los Angeles, in 1951. After one year with his own companies, Century Productions and Market TV Associates, he joined NBC's film division, becoming supervisor of sales for 11 western states in 1954. Later that year he moved East as supervisor and eastern sales manager.
The seller's viewpoint

Good children's programs are important for local television stations for two reasons, says William M. Scruggs, national sales manager, WSOCTV, Charlotte. First, they are extremely profitable when they reach large audiences of children and parents. Second, those that are wholesome and worthwhile go "far toward raising the station's image" in the community. Scruggs entered broadcasting in 1950 in sales promotion, WBT, Charlotte. He later became v.p., Bomar Lowrance & Assocs., Atlanta, acting as sales representative for NBC Spot Sales. Scruggs was born and educated in Charlotte.

Children's shows are more than good business

There has been much comment in recent months about children's programing, and a great deal of talk that many of the current offerings are lacking in quality. Be that as it may, I think that many of the commentaries, both written and spoken, miss an essential point—that good children's programing is not only good business and highly profitable, but can play an important part in the over-all growth of a station.

I think that much of the concern over children's programing is justified. Children are, of course, very impressionable; and it stands to reason that when they spend so much of their time in front of a television set, they are bound to be influenced by what they see and hear.

Character building, therefore, should receive great emphasis. Our station has a late afternoon weekday show which is an extremely profitable vehicle, but neither this show, nor any other, can be considered a truly good one merely because it is a commercial success.

On this show there is a lovable clown who stresses and encourages honesty, courtesy, friendliness and obedience in his conversations with the children in the audience. In addition, love for animals is brought out in a weekly feature made possible by the cooperation of local animal shelter personnel. This show, incidentally, was chosen "Best Children's Show in the South" in 1961 by Radio-TV Mirror magazine.

But, of course, children's shows must also be entertaining and incorporate vast amounts of showmanship. When a station airs wholesome and entertaining shows for young people, it can count on the support of the youngsters as well as that of the parents. This, in turn, means a large, loyal audience which inevitably attracts advertisers.

However, in my opinion, it is a serious mistake to program all children's shows with a view to making them outstanding commercial success stories. Wholesome, worthwhile children's programing—again without necessarily sacrificing entertainment values—goes far toward raising the station's image as a responsible, civic-minded member of the community.

There must be programs and other activities of station personnel aimed at youth that may not produce a dollar's revenue. Along these lines, we carry a weekly series which is devoted to the cultural activities of area colleges; another weekly half-hour points out the accomplishments of and opportunities open to Negroes in our area, often featuring youth activities; another half-hour of educational tv is aired each week-day morning.

Television stations should have a carefully-planned, comprehensive campaign of children's programing; with each show designed to fulfill a specific purpose and meet specialized requirements of the community's youth. Stations should also take cognizance of the fact that children occupied in organized activities rarely turn to juvenile delinquency, and therefore initiate a program to promote such activity.

We are convinced that television stations have a tremendous responsibility to youth of all ages from moppets to collegians. By assuming and carrying out this responsibility in a creditable manner it is possible and highly probable that they will reap handsome dividends—many of which are taxable.
SPONSOR SPEAKS

Honors for 40-year veterans

Letters have gone out from Sponsor to some 150 pioneer radio stations, asking their help in putting together what we believe will be one of the most fascinating industry books ever published.

This is the special “40-Year Album Edition” of U.S. Radio which we will bring out in May, and which will honor all those veteran broadcast properties which have been on the air since 1922 or longer.

Our “40-Year Album” will be an interest-packed, pictorial history of the business. We have asked each of these pioneers to contribute their five best photos of events at their station, either in the early years or during the four exciting decades since 1922.

To our readers we promise an important, valuable, and tremendously interesting addition to your broadcast library.

And to those 40-year veterans whose exploits will be celebrated in our “40-Year Album,” we’d like to say this: please send us your pictures as soon as possible (not later than 15 March) to help us in the complex job of sorting, editing, laying out, and publishing your 40-year book.

The third TV Commercials Festival

Work on the third annual American TV Commercials Festival got under way last week with a meeting of the panel of judges called by director Wally Ross.

This year’s Festival promises to be bigger and better than ever, with an even more impressive list of agency and advertiser participants than previously. It will be held at the Waldorf in New York on 4 May, and there will be other regional showings to make it truly national in scope.

Sponsor is delighted to congratulate the Festival Council on its 1962 plans. And we can’t help feeling proud that it was the backing by sponsor of the first Festival in 1960 which made possible the rise of this significant industry event.

While we’re dealing out the kudos, we’d also like to say a good word for the RTES Collegiate Broadcasters Conference, being held for the first time in New York on 29 March.

This is another fine example of the leadership, vision, and imagination of this up-and-coming organization.

10-SECOND SPOTS

Bravery: Stan Freberg, on the Chun King special, told about an American standing at a bar in Hong Kong who got into a conversation with the Chinaman standing next to him. When the American asked what he did, the Chinaman said, “Oh, I was a Chinese airman; I fight in Korea.” The American asked him his name and he said, “My name is Chow Mein. I was a Kamikaze flier.” The American said, “Who are you kidding, Chow Mein? I was a flyer, too, and I happen to know if you were a Kamikaze flier you wouldn’t be here right now. That was a suicide squad!” The Chinaman grinned and said, “Oh, me Chicken Chow Mein.”

Everything’s commercialized these days: Joey Adams tells the story about the TV announcer’s kid saying his prayers. The kid said, “Please make me a good boy until my birthday—and now a short commercial about an electric set.”

False advertising: Davy Barry, hosting on the Ed Sullivan Show, said: “I was driving along and I saw this sign that said ‘Motel’ and under it it said ‘TV.’ I stopped at the place, got a room, and found out there was no TV set. I told the manager, ‘There’s a sign outside that says TV.’ The manager said, ‘Yeah! Tourists Welcome.’”

The elusiveness of life: Mort Sahl, in regard to Shelley Berman, commented, “His search for the perfect telephone call is like my search for the perfect woman, and I know I’ve looked from one end of the bar to the other.”

The effect of advertising on American life: Danny Thomas summed it up on his TV show when he said, “Because of today’s advertising the last thing a woman does by hand is put her finger in the wedding ring.”

Broadcasting serves its country: George Gobel spoke of the role played by TV personalities in entertaining men in the service and then announced, “Our program tonight is being sent to our fighting men in Murphy’s bar.”
"Hello, Dr. Casey? This is Dr. Max . . .

. . . M-A-X. I'm staff pediatrician at WMT-TV . . . no, that's M-T, not M-D. A tv station, not a hospital. . . . Sure we do, in Eastern Iowa. I run a clinic for kids. Four to five p.m., weekdays. Got it all over a residency. Regular hours. Sleep nights. . . . Look, Ben baby, I called for a consultation. About this epidemic. . . . Well, it's bigger than both of us, to say nothing of my staff. . . . I guess you could say five. Popeye, Deputy Dog, The Three Stooges. On peak days we have about 128 thousand kids. . . . No, the other way around. They see us. Catching? Well, Doc Nielsen says 58,400 homes out of 91,700. Doc Seiler says 60,100 out of 74,000. . . . Yes, an interesting difference of professional opinion, yet there's significant basic agreement. . . . well, I'll be glad to consider it, Ben. If anything happens to one of my staffers . . . but Ben, baby, you'll have to button up your shirt."

This antiseptic look behind the scenes is brought to you by the group therapy CBS television station for Eastern Iowa.

WMT-TV
Cedar Rapids—Waterloo
National Representatives: The Katz Agency
Affiliated with WMT Radio:
K-WMT, Fort Dodge; WEBC, Duluth
KNORR RADIO
announces the appointment of
PAUL H. RAYMER CO.
as national representative
for its five stations
in Michigan

WKMH
SERVING DETROIT-LAND

WKMF  •  WKHM  •  WSAM  •  WELL
FLINT  •  JACKSON  •  SAGINAW  •  BATTLE CREEK
March is another rating month.

This could be regarded as the time to orbit a whole string of razzle-dazzle promotions, gimmicks, vest-pocket spectaculars and clusters of blockbusters.

It is not so regarded by WSJS Television!

We believe that programming is a year 'round responsibility, and not just something to which we pay special attention only when a rating period comes around. "Hypoed" programming helps no one. It serves only to create artificial ratings and to undermine the selling integrity of an industry which has enough problems already.

That's why, during rating month, we're programming - and promoting - as usual.

Harold Essex
President

Peters, Griffin, Woodward, Reps.
America's leading retailers have selected WPEN to broadcast from America's largest enclosed mall shopping center, just across the river in New Jersey. These leading retailers selected WPEN because it is Philadelphia's leading personality station.
SCOOP!

“The Twin Cities” Only Traffic Report Broadcast from the Air!

WLLOL'S AIR WATCH TRAFFIC REPORT

7 to 9 a.m. 4 to 6 p.m.

When Pilot-Announcer Carmen Sylvester patrols the traffic lanes, your radio announcements control the driving hours!

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

LARRY BENTSON, President
Wayne ‘Red’ Williams, Vice-Pres. & Gen. Mer.
Joe Floyd, Vice-Pres.
Represented by AM RADIO SALES

ARTICLES

It’s ‘go’ for editorials

Although 39% of stations editorialize, green light from FCC’s Minow may bring more: NAB’s first Editorializing Conference steps up interest

Compton sees seller’s market in spot

Clients’ messages said to establish rapport with people-media head cites release from cumbersome paper jungle—sixth in top 10 series

Radio’s $9 billion bonanza

Drugs, toiletries boom in wake of new product and marketing changes; special surveys finds ad dollars reach 70-90% of stations

Meet the cliffhanger ‘sell’

There’s a new trend in commercial selling called the sequential cliffhanger technique. Pioneers in use are 7-Up, Dowettes, and Clairad

What film buyers ask about post-’48s

Their ten most frequent questions about the post-1948 feature films are answered here by the major feature motion picture distributors

NEWS:

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Member of Business Publications Audit of Circulations Inc.
and DAY
we are the one!

TIMEBUYERS REACH MORE
OMAHA ADULTS WITH MOVIES
ON KETV

10:15 p.m. Movie Masterpiece
FIRST FOR 23 CONSECUTIVE RATINGS!
an average of 58%
MORE MEN AND WOMEN WATCH KETV
IN PREFERENCE TO ANY COMPETITIVE MOVIE!
KETV delivers an average of 136,300 adults each quarter-hour.
Station Y: 86, 442
KETV delivers an average of 49,858 MORE OF YOUR ADULT PROSPECTS
EACH QUARTER-HOUR!

Early Show - 4:00 to 5:30 P.M.
an average of 68%
MORE MEN AND WOMEN WATCH KETV
IN PREFERENCE TO OPPOSING PROGRAMS!
KETV delivers an average of 22,933 adults each quarter-hour.
Runner-up station Z: 13, 683
KETV delivers an average of 9,250 MORE OF YOUR ADULT PROSPECTS
EACH QUARTER-HOUR!

CALL Harrington, Righter and Parsons, Inc., NOW!

THE LEADER for 5 years
because KETV has the
largest and finest film
collection!
1880 Audience Limited

The unusual attraction of this great circus duo was known everywhere. Despite their fame in the 1880s, comparatively few people were privileged to see them together. Today, on WGAL-TV, outstanding entertainers are seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

P. T. BARNUM
TOM THUMB
RATINGS VS. 'PSEUDOS'
Banks calls station break figures pseudo ratings and questions their comparison with participations

(Chicago):
The controversial problem of the reliability of existing ratings in regard to station breaks and particular announcements of varying lengths in breaks was thrown into the spotlight by Dr. Seymour Banks, v.p. and media research head of Leo Burnett, speaking before the SRA chapter recently.

Banks pointed out that we have no ratings for station breaks but only average the programs before and after. These averages, he felt, should better be called "pseudo ratings."

"By pseudo," Banks said, "we mean they aren't ratings in the sense of measuring program popularity. Thus, it is clear that the rating for a (network) program participation is a real rating, and the rating for station breaks is a pseudo rating."

Banks admitted that "pseudo ratings" are satisfactory for evaluating the audience potential of announcements of the same length within breaks. "But it must be obvious," he continued, "that the technique for estimating pseudo ratings cannot deal with the audience potential of spots of different length placed within the gap between two programs."

Real ratings vs. "pseudo ratings" is a very tough problem that the industry has usually only ignored in the hope it would go away by itself, Banks noted. "But it is becoming increasingly apparent that the problem must be solved soon," he said.

Banks commended the broadcast industry for its abundant and timely research, comparing highly favorable with other media. But he pointed out some new problems, even beyond the sensitive "pseudo rating" difficulty.

He found a real gap in data "on the economic potential of households represented in audience makeup," adding the statement, "Advertisers need both qualitative and quantitative data."

Banks cited the ARB experiment in Salt Lake City as an exceptional instance of local radio/tv household characteristics data.

ABC's Coe favors all-channel receivers, deintermixture
(Washington):
Robert Coe, ABC station relations v.p., was expected to support deintermixture in testimony before the House Committee on Interstate and Foreign Commerce.

Coe was expected to support Congressman Oren Harris' all-channel receiver bill (H. R. 8031).

(Continued on page 10, col. 1)

SPOT TV UP 12% IN 1961 FOURTH QTR.
Advance reports from TVB indicate that spot tv gross time billings will rise 11-12% in the fourth quarter of 1961, according to figures being compiled by N. C. Rorbaugh Co.

Gross time billings for the quarter were expected to be $175-180 million, compared with $163.1 million the previous year.

The quarterly increase may run far ahead of the entire year, which may be $610-620 million, 2-3% ahead of $603.3 million in 1960.

Several advertisers appeared for the first time in the fourth quarter on the top 100 spot tv.

(Continued on page 62, col. 1)

NBC TV does $36 mil. new & renew in a week
NBC TV wrote an exceptional $36 million (estimated) worth of business in renewals and new shows for the week ending 2 March, counting only time.

New business included Miles (Wade), Warner Lambert (L&F), and Nabisco (Mc-E) in The Virginian, Wednesday at 7:30 p.m., Liggett & Myers (D-F-S) in Ensign O'Toole, Brown & Williamson (Bates) in Laramie, and American Tobacco (BBDO) in Empire, a new show for which a time period is still being set.

In addition, NBC TV wrote renewals to all the present advertisers in five shows, in most cases for

(Continued on page 8, col. 3)
PORTABLES ADD 40% TO RADIO REACH—CBS

There is a substantially larger potential national radio audience than the one usually reported by ratings services—about 40% more, in fact, according to two studies done for CBS Radio.

According to both studies 40% or more of U. S. homes have battery-operated radios in good working order, not covered in ratings. In the last five years the American public has spent about $1 billion on such sets. There were 8.6 million portable radios sold in 1960.

Harper Carraine, director of the research department of CBS Radio, reported the results of two surveys done by R. H. Bruskin Associates. A nationwide sample of 2500 people age 18 or over were asked if they owned a portable radio in working order, and 47.2% said yes. A second question, to prevent confusion on what constituted a transistor radio, asked respondents how many had sets which worked independently of wall-sockets, and 44.4% said yes.

Carraine denied that the study meant advertisers could merely add 40% to their Nielsen in-home and auto figures. But he insisted that radio audiences are very much larger than existing ratings show.

Tea Council expected to exit radio/TV

(Chicago):

The Tea Council (Burnnett) is expected to drop out of most of its seasonal radio and tv campaigns in an overall advertising budget cut from $2 million to $0.5 million.

Tea growing countries, of which India is the principal U. S. supplier, are dissatisfied that tea consumption hasn't increased here. Also packers have been dropping out of the council; Salada-Shirriff-Horsey is the latest defector.

Schwerin challenges Y&R's PAR study

The conclusion of Y&R's PAR study—that program climate has no effect on commercial recall—has been challenged by Horace S. Schwerin, head of the Schwerin Research Company.

The Y&R conclusion was put forth at the ANA meetings in New York by v.p. Charles C. Barry (see SPONSOR-WEEK, 5 March, p. 7). It came as quite a surprise because the common opinion among many agency men is that program climate does affect commercial effectiveness.

Schwerin, an important portion of whose business is testing program climate of commercials, insisted that the nature of the program and its mood at the moment the commercial was presented were but two of several variables that influenced commercial effectiveness.

The debate has far-reaching consequences on the matter of buying sponsorships vs. participations or chain-breaks, and also on whether qualitative factors can over-ride quantitative ones in audience measurements.

CBS TV WRITES $9 MIL. ON THREE NEW ENTRIES

CBS TV wrote about $9 million in gross time this past week on new programs alone.

General Foods (B&B) bought into the new Lucille Ball show (Monday at 8:30 p.m.) and the new Jack Benny show (for Tuesday at 9:30 p.m.), and Lever Bros. (JWT) bought into Lucy and the new Loretta Young series (Monday at 10 p.m.).

Also, Toni (North) bought into Loretta Young, and State Farm Mutual (NL&B) bought half of Jack Benny.

ROBINSON BACK AS CBS SENIOR V.P.

Hubbell Robinson, who quit at CBS TV executive vice-president three years ago when James Aubrey was made president, is returning today to CBS TV as senior v.p. in charge of programs.

An upper echelon title reshuffle accompanies Robinson's return. Bill Hylan and John T. Reynolds were also designated senior v.p.s, Hylan heading sales and Reynolds heading the West Coast operation.

Oscar Katz remains as a v.p. on programs but he'll report to Robinson, whom he succeeded in the top programs post.

Court upholds FCC-backed RKO pay-tv test in Conn.

The FCC decision of a year ago favoring a three-year pay-tv experiment in Hartford, Conn., has been upheld by the United States Court of Appeals. An appeal to the Supreme Court by Hartford Theatre owners is expected.

The pay-tv operator would be RKO General Fonevision on WHCT (channel 18), Hartford, intending to function by supplying subscribers with an unscrambling device.

NBC TV

(Continued from page 7, col. 3) alternate sponsorship over 52 weeks. These include Singer (Y&R), Liggett & Myers and Sterling (both D-F-S), Warner-Lambert (L & F), and Coligate (Bates) in Dr. Kildare, Ballantine and R. J. Reynolds (both Esty) and Buick (Burnnett) in Sing Along with Mitch, and RCA and Eastman Kodak (both JWT) in Disney.
Sometimes toes get stepped on!

It's inevitable. WNBQ's straightforward examinations of Chicago's municipal problems and public issues leave no room for dodging. For example, sensitive toes had no way out in a program exposing the structure, operations and personnel of Chicago's Crime Syndicate. Variety called it "a great public service."

And WNBQ did no sidestepping in provocative news documentaries about the Black Muslim movement in Chicago, the re-organization of Chicago's Police Department, Chicago's Public School System. These news documentaries are one of three different program series alternating in WNBQ's Monday night, 6:30-7:00 prime time slot. The others: "Your Man In Washington"—free-speaking interviews with such in-the-news figures as Senators Dirksen and Douglas of Illinois. And "Artists' Showcase" which brings America's young professional talent in classical music to Chicago.

All this—plus "Len O'Connor Comments"—hard-hitting critiques on the local political and social scene . . . plus "City Desk"—right-to-the-point interrogations of prominent people by leading local newsman . . . plus more news more times daily than any other Chicago station—all adds up to one obvious fact: Chicago's Leadership Station in Community Affairs is WNBQ NBC owned—Represented by NBC Spot Sales

SPONSOR • 12 MARCH 1962
DISNEY SYNDICATES
MICKEY MOUSE CLUB

Walt Disney's Buena Vista company has entered the syndication field with its first sale: Mickey Mouse Club to KTTV, Los Angeles, for daily use in 1962-63.

A total of 280 hours, once seen on ABC TV, are available to stations complete or in segments.

BV has appointed three regional sales managers: William Parkinson for the West Coast, Barr Sheets for the central states, and Mal Decker for the East.

Peter M. Roebuck & Company has been retained by the Disney subsidiary as a syndication consultant.

ABC-Telenews sever
8-year news film tie

Effective 7 April, ABC TV will cease using Telenews service which it has employed since January 1954.

Each side put out a statement that suggested it had dropped the other.

Telenews is owned by Hearst and MGM. It's rumored that ABC will pick up another news service, such as the one provided by Twentieth Century Fox, before 7 April.

Uhf
(Continued from page 7, col. 2)

(But the set manufacturers' spokesman L. M. Sandwick of EIA, has opposed all-channel legislation, and has asked for a government industry committee to look into the development of uhf.)

Both all-channel receiver legislation and deintermixture are backed by the FCC.

The FCC, reacting to pressures on the Senate Commerce Communications Subcommittee aimed at tying all-channel set legislation in a single package with a ban on switching any vhf stations to uhf, told the House committee that any prohibition of this type would tie FCC hands.

TV NETWORKS ARE REVAMPING DISCOUNTS

- CBS to start new discount structure
  An entirely new discount structure will be introduced by CBS TV on 2 September 1962 and incorporated into its rate card No. 16.
  Its three salient points are:
  - **Annual discount**: new discounts on all station-time charges which run consecutively for 26 fortnights.
  - **Station hour discount**: a revised schedule permitting advertisers who accumulate a specified number of station hours during two consecutive weeks to qualify for a more liberal weekly discount.
  - **Elimination of seasonal time period discounts**: summer discounts will be eliminated, but time costs in Class A hours will be adjusted to sets-in-use.

The annual discount on station-time charges will be 10%, provided there are two or more sponsorships within each fortnight within the same time classification. Otherwise the annual discount is 5%.

Sponsorship is defined as at least a quarter-hour in wholly sponsored segments and at least 20 minutes in shared evening segments.

Station-hour discounts will follow this schedule for advertisers using 13 or more consecutive two-week periods:

<table>
<thead>
<tr>
<th>Station hours per fortnight</th>
<th>6:00 to 7:30 p.m.</th>
<th>8:00 to 9:00 p.m.</th>
<th>9:00 to 10:00 p.m.</th>
<th>Day &amp; other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 80</td>
<td>10</td>
<td>5</td>
<td>5</td>
<td>none</td>
</tr>
<tr>
<td>80-119</td>
<td>15</td>
<td>12.5</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>120-139</td>
<td>16</td>
<td>13.5</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>140-159</td>
<td>17</td>
<td>14.5</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>160-179</td>
<td>18</td>
<td>15.5</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>180-199</td>
<td>19</td>
<td>16.5</td>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>200-239</td>
<td>20</td>
<td>17.5</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>240 or over</td>
<td></td>
<td></td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

Under the new plan station-hour discounts will range from 20% to 30%, with the minimum at 9-10:30 p.m. and the maximum at 6-7:30 p.m. The discount at 7:30-8:30, will be 27.5% and it will be 25% in each of the three other categories.

- **New discount plan for NBC's Today, Tonight**
  NBC TV has adjusted the net paid participation price in the Tonight show to $1,335 net per participation (it is now $1,950 net), from 2 April to 5 October, 1962. Johnny Carson starts as new permanent host on 8 October and Jack Paar leaves the end of March.
  Under the new NBC plan advertisers using more than 30 participations in Today or Tonight or a combination will earn one dividend for every two paid.
  In addition, advertisers who extend their schedules with equal frequency will earn two dividends for every three paid participations, starting at 30 paid.
  A special summer plan in the two shows will give 15 dividends in each show to advertisers buying 20 in each.
Why WKOW-TV bought Seven Arts’ “Films of the 50’s”

Says Tony Moe:
Executive Vice President, WKOW-TV, Madison, Wisconsin

“These Warner features give us the strongest product available for our 10:00 P.M. Saturday showcase “Fanfare.” We are confident these pictures will more than maintain “Fanfare’s” position as the highest-rated feature film in Madison. They will reach out and pull a still larger audience. And certainly they are MORE SALEABLE because they have big name value that advertisers like. And, Seven Arts Volume II has plenty of power for reruns on our Encore Theatre.”

Seven Arts’ “Films of the 50’s”
Money makers of the 60’s
THE MIGHTY HERCULES
TV's MIGHTIEST NEW CARTOON SERIES!
THE MIGHTIEST MORTAL ON EARTH
soon stars in the most powerful children's program
ever created for television. HERCULES—greatest hero
of all times—the most imaginative character ever to
dominate the TV screen—destined to become the
new leader in the never ending battle for ratings!

IN PRODUCTION NOW!
—130 separate and complete stories
(no cliff-hangers!)—each 5½ minutes
in length. Color or black and white.

SEE IT NOW!
—and you'll see why "THE MIGHTY
HERCULES" means a firm hold on #1
position in children's programming for
years to come!

SIGN UP NOW!
—for programming in 1963—and know
you can't miss the top spot in the more
and more lucrative block of kid shows!

FIRST
to go with
"THE MIGHTY HERCULES"
WPIX-TV
New York, N.Y.
#1 Kid's station in the country!

Phone or wire collect for complete details • Richard Carlton, Vice President
TRANS-LUX TELEVISION CORP.
625 Madison Avenue, New York 22, New York • PL 1-3110
ENTERTAINMENT FOR MILLIONS — MILLIONS FOR ENTERTAINMENT!
"Our live TV show on WSUN is in its 3rd year... the reason... RESULTS!"

This is how Charlie Cheezem, Realtor, Builder and Developer of Florida’s leading West Coast Retirement Home Development feels about WSUN-TV, Tampa-St. Petersburg, Florida.

“Our 8 salesmen at Ridgewood Mountain Village make it a point to learn where our customers come from. Our weekly half-hour Community Sing program on WSUN-TV is over 2 years old, and has consistently been one of our best advertising investments.”

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa-St. Petersburg buy.

WSUN-TV

NOTL: Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

Commercial commentary

"From Hidden Springs"

I had lunch the other day with Rosser Reeves, the brilliant, highly successful, and excessively controversial Ted Bates board chairman.

It was the first time I had ever had a chance to talk alone and at length with the author of "Reality in Advertising," and I came away from the meeting with a considerable feeling of astonishment and wonder.

In the past (and Reeves knew it) I have bitterly and publicly criticized a good many Bates practices, especially the hammering hard sell of Anacin’s “fast, fast, fast relief” commercials.

Our talk, which was off-the-record and covered a wide range of industry subjects, did nothing to change my opinion on this.

But it did help me to rediscover a couple of old, oaken, moss-covered truths, two ancient iron-bound principles.

The first is—how little we know about each other, even in as close-knit, gossipy, and well-publicized business as ours is.

The second—how much there is in any man which lies beneath the surface and all too seldom gets expressed.

When Rosser Reeves went back to his office at 666 Fifth Ave. after our lunch, he sent me a book. And I sent him a verse.

I think you may be interested and amused to know the contents of this strange exchange.

Reeves and I had discovered that we are two admen with a common interest in poetry and, more surprising, that both of us write it.

The Ted Bates boss is far more of a pro than I, however, and has had a number of poems published both here and in England.

The book he sent me was the new “Poetry from Hidden Springs” which its publisher, Doubleday, describes as “an anthology of occasional poetry by people better known in other walks of life and designed to be read by people from any walk of life.”

It refers to Reeves as a “prominent advertising executive, noted chess player, and son of a Methodist minister,” and includes his very moving poem, “Effigy:"

Could it be that under death’s disguise
The man who loved my mother lies?
Whose seed helped shape my heart, my eyes?

No this is wax-work, strange new face,
Propped in lace,
Hands in place.
Cheap, crude art. Different. Queer.
Shed no tear
On this bier!
This is a dummy, with an air of unction,
(Please turn to page 47)
"Can anyone tell me how to get an ugly coffee stain out of a beige carpet?"

"Who knows a good recipe for old-fashioned salt-rising bread? My husband loves it."

"I'm searching for wholesome, entertaining games to play at teenage parties."

This is just a sampling of the myriad queries directed to WWJ's sprightly afternoon feature. Listeners phone in their problems; their WWJ neighbors respond with practical solutions—as the whole town eavesdrops with pleasure and profit. And genial Bob Allison is the perfect MC for this friendly clearing house of the air.

Human interest, friendly service, a salesmaker! That describes "Ask Your Neighbor"—another facet of Total Radio on WWJ, Detroit.

*Ask your PGW Colonel for availabilities today!*

WWJ AM and FM RADIO
Detroit's Good Business Station
A PAGEANT OF THE PAST, THE PROMISE OF THE FUTURE, A GIRL AND HER HORSE AND THE COLOR NETWORK
WITOUT ROBBERS/AN OPERA AND A "HORSE OPERA"

LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD
Top new comedy next season?

(with a little bit of luck!)

A very American branch of a very Scotch clan inherits a very rare heirloom.
And the butler who goes with it.
One Stanley Holloway, that is, *Our Man Higgins.*
What happens thereafter can best be described as a riotous replay of the American Revolution—won, this time, by the British.
And bound to win, we'd venture to say, laughs by the millions.
And ratings to match.

*Our Man Higgins* is slotted in on Wednesday night, 9:30 P.M. Fits nicely into the new lineup—along with *Wagon Train, Going My Way* and *Naked City.*
Looks like another solid ABC-TV night.

COMING UP ON ABC-TV: STANLEY HOLLOWAY IN "OUR MAN HIGGINS."
SPONSOR-SCOPE

12 MARCH 1962
Copyright 1962
SPONSOR PUBLICATIONS INC.

Put this down as the best tydings for spot tv vis-a-vis network carriers in recent years: reported plans of Food Manufacturers (Bates), Brown & Williamson and Colgate.

The reports:

• Food Manufacturers: pulling out of daytime network tv and converting the money ($4 million or thereabouts) to spot, which would make its stake on that medium altogether over $5 million.

• Brown & Williamson: swinging a goodly share of its prime time expenditures to chain-breaks, something it may not find so facile right away because of scarcity of choice 20's and the fact the nighttime roster is already loaded with cigarette customers on the network side. Philip Morris and Lorillard take up what slack that exists on the spot side.

• Colgate: hopes by 1 April to establish corporate franchises at the rate of 15 spots a week on a 52-week basis, with NCK as the probable agency of record for the pool.

You have to give the CBS sales staff under Billy Hylan a world of credit for the solid position that the network finds itself in for the 1962-63 season.

As of last week it was the only network that could point to a succession of sold out or near sold out nighttime schedules.

And this despite the fact that it's got a lot of program locking-in to do. The phenomena of these open spaces is that in many cases CBS TV has advertisers in line waiting to toss in their orders if (1) the show and competitive position looks half-way good and (2) there's no product conflict.

What CBS TV's present sales picture portends—of course, depending on the state of the economy—the best season in some years.

Two things that have contributed much to this strong posture:

1) Playing first with the giants, such as General Foods, Lever, Colgate, thereby insuring a firm base or core for the general sales structure.

2) Moving Perry Mason to Thursday night, thereby disposing of Thursday night as a season-in-and-season-out problem child.

You can get two versions of how Scott Paper came to realign its agency structure, which entailed moving its Scotties and tissues ($2.5 million) from JWT to Bates and Confidettes from Compton to JWT.

Version #1: Scott is consolidating its products in two agencies.

Version #2: Scott wanted to expand its list at Compton but that agency couldn't accept because its No. 1 account, P&G, was also in the paper business.

Debits vs. assets: JWT is the loser in dollars because the Compton product was mostly in the testing stage.

Saving grace for JWT: It was specifically named agency of record for Scott.

Scott's outlay in tv this year will be between $6.5-7 million.

The NAB's radio code administrators, acting on station quests for guidance, have deemed the five-and-a-half-minute transcription in the Salada Tea campaign (See 5 March SPONSOR SCOPE) an outright commercial.

The code's authorities thought this Stan Freburg item a very clever approach to mixing sales copy with entertainment, but they still thought Salada ought to buy sufficient time to form the required program framework for a commercial of that length.
Spot tv still looms as a sturdy factor in the Ford Division's (JWT) plans for the fall.

Though retaining the smash hit Hazel and its commitments in National League football and Sunday Sports Spectacular, the Division is in no hurry to replace Wagon Train. If it does any more network buying it'll probably be one or two minute participations, and, if it doesn't find what it likes there the share for spot will be that much plumper.

In all it looks as though the Ford Division will have a $17-18-million stake in 1962-63 tv, which embraces network time and talent and spot.

Incidentally, the Falcon's still topping the compact field in sales, with Rambler second and Corvair next, with the Fairlane outpulling Chevrolet II. But when it comes to the bigger models Chevrolet continues to be out there by a tremendous margin.

That spot tv presentation that the Tvb has been laboring on will get its preview before the bureau's members at the NAB convention 2 April in Chicago.

It will then be shown to agencies and advertisers in New York and then wheeled around the country.

They're calling it, for the time being: Applied tv, or Some Examples of Success In the Use of Spot.

Madison Avenue theoreticians in the commercial arena have been more or less rocked by the latest party line enunciated by Y&R on the question of whether the recall of a commercial is affected by the mood or type of the program.

A Y&R spokesman speaking at a trade workshop disclosed that the agency's most recent finding on the subject was that the influence of the show on a recall gambit was totally negative.

Schwerin immediately thereafter relayed to SPONSOR-SCOPE the assertion that all Schwerin studies on the subject made over the years offered "distinctly controverting evidence." And Schwerin suggested that it was ready to submit a mass of material refuting the Y&R conclusion.

One cynically disposed agency researcher had this bit to contribute to the controversy: Y&R's thesis can come in handy for an agency in justifying pursuit by a client of the scatter plan in network sponsorship.

P.S.: Y&R later made it known that its spokesmen had overlooked an important qualification and that was that the finding applied only to garden variety of show and not to entertainment specials or documentaries.

Tv network documentaries should figure in the $3-million campaign that five of the giant ethical drug houses are jointly mounting via Ayer.

Spearheading this public relations flight—apparently to counter the industry image projected by the Kefauver subcommittee's revelations on drug pricing—is Francis Boyar, board chairman of Smith, Kline & French.

Other houses participating: Hoffmann-LaRoche, Upjohn, Ciba, American Cyanamid.

CBS TV admits that it's not having an easy time getting two-year contracts for the NCAA football games which it'll control this fall.

The only taker, as of last week, was General Cigar (Y&R). It's committed for the two years at $2 million per year for a quarter of the package.

The network could have Humble (McCann-Erickson) as another customer, but it would have to scout for individual sponsors to take up the six states that Humble doesn't want.

As for General Motors' participation in the package, there's an interest from the United Motors division, but a key figure isn't available to sit down and give the thing his blessing because he's tied up by touring auto shows.
A usual harbinger of spring as far as agencies and advertisers are concerned is the announcement by the TV networks of revised discounts, better bonuses and whatnot.

Heard from on this front last week were CBS TV and NBC TV.

In the case of NBC TV the announcement was twin-forked: (1) the program price on minutes in Tonight was cut from $1950 net to $1335 net; (2) a change in the dividends plan, making it possible for advertisers using 30 or more contracted spots to get a free spot for every one paid.

CBS TV’s discount revisions were somewhat more complicated. They involved the discarding of the “seasonal time period” discount and the adoption as of 2 September 1962 of (1) a revised “station hour” discount, which allows advertisers who accumulate a specified number of station hours during two consecutive weeks to qualify for a more liberal weekly discount; (2) a new annual discount which permits discounts on all station time running consecutively for 26 fortnights.

(For details of the new NBC TV and CBS TV plans see SPONSOR-WEEK, page 9.)

Looks like NBC TV got more than the bulk of the TV budget that Eastman Kodak (JWT) had allocated for a spring campaign.

In other words, there won’t be much left for the spot side of the medium.

The Kodak buy: 27 nighttime minute participations in four shows, worth about $700,000 in billings.

Another warmer weather sale by NBC: Lipton (Y&R), nine minutes a week daytime for seven weeks, worth around $300,000.

It appears that General Mills will be rather late in determining its needs and selections in network TV for the fall.

A quite obvious reason: the shift of its mixes account just a few weeks ago to Needham, Louis & Broby from BBDO.

The Mills has a job of dovetailing the NL&B recommendations with those of DFS and Knox Reeves, which administer the cereal brands.

The fact that a competitor, Matey’s has just vacated the program isn’t stopping Colgate from using the Shari Lewis show on NBC TV to sell its own brand of kid bubble soap, Soakies (Bates).

What Matey’s, manufactured by J. Nelson Prewitt and agented by John Shaw, will do in TV next season is still problematical.

The kid bubble soap business is figured to be worth between $15-20 million.

You can’t count this January as a month in which entertainment specials as a whole racked up a sizeable score in TV viewing.

If it weren’t for Bob Hope and the Good Years event, it would have been just a passable period.

Here’s how the January specials fared:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AVERAGE RATING</th>
<th>AVERAGE HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Years</td>
<td>24.1</td>
<td>11,809,000</td>
</tr>
<tr>
<td>The Four Poster</td>
<td>19.1</td>
<td>9,359,000</td>
</tr>
<tr>
<td>Farmer’s Daughter (Theatre ’62)</td>
<td>13.3</td>
<td>6,517,000</td>
</tr>
<tr>
<td>Young Peoples’ Concert</td>
<td>7.7</td>
<td>3,773,000</td>
</tr>
<tr>
<td>Ernie Kovacs</td>
<td>12.2</td>
<td>5,978,000</td>
</tr>
<tr>
<td>Bob Hope</td>
<td>35.2</td>
<td>17,248,000</td>
</tr>
</tbody>
</table>

According to reports from major rep circles, a number of ABC TV affiliates have put themselves on record against the acceptability of 30-second participations in nighttime programs.

It happened in the case of Sunday Night Movies with Lestoil the buyer.

Sense of the protest: we’ll take it this time, but please refrain from more.
The TvB has composed an interesting list of accounts that have done an effective
job of welding their identity to the consumer’s consciousness through commercials
solely in spot tv.

Among the 30 examples are Bert and Harry, Piel’s beer; Magoo, GE; the Utica beer
mugs; Phillips’ integration of itself into weather and news bulletins; the Chevron com-
ic characters and Doublett paper napkins’ cliff hangers.
(For article on the development of cliffhanger commercials see page 39 this issue.)

Watch for the tv sales promotion fraternity to capitalize more and more on
the phrase, “the Buying Power Audience.”
It’s supposed to refer to that segment of viewer to a program or series of programs which
buys the bulk of nationally advertised products. It would embrace the thesis of a recent
survey that a third of the population buys two-thirds or more of national advertised
brands.

ABC TV will use the incidence of the NAB convention in Chicago (1-4 April)
to make hoopla before affiliates regarding its fall programing and sales plans, but
CBS TV is taking another occasion for the same purposes.
CBS TV’s outlet: an affiliate meeting 3-4 May at the Waldorf Astoria in New York.
NBC TV has yet to advise its affiliates of the place and time for a similar gathering.

Westinghouse’s decision to cancel four of its pre-committed 16 specials re-
fects the squeeze that the big ticket appliance business is having in general media.
It all relates to the impact that discount houses and counter moves in that direc-
tion by department stores has had on the appliance field. This ferment, say marketing-
men has shaken the consumer’s sense of values to the roots.
What has happened is this: all forms of selling that can’t be tied in with units of
sales have got into jeopardy.
However, likely to flourish is coop advertising. because, like nature, the retailer is not
apt to tolerate a vacuum.

The cosmetic field never lets up on scouring around for something new to talk
about in its advertising. Two current themes that it is making much of:
1) The burgeoning trend toward plastic packaging and its beauty of design.
(Utilitarian aside: plastic costs less to ship and is subject to far less breakage—the latter fea-
ture also noted in consumer appeal.)
2) The matte finish for such items as lipstick and fingernails, in place of the
high polish. One theory of the trade is that the matte finish will lessen parental objec-
tion to the use of lipstick and fingernail polish by their teenage brood. The matte
finish may later be applied to eye makeup.

If NBC TV doesn’t find another spot for the Bullwinkle cartoons, there’s a good
chance of General Mills cutting them down to 15-minute size and arranging to put
them on a spot circuit a la Rocky & His Friends.
As for the other nighttime cartoon series that didn’t hit the mark this season, Calvin
and the Colonel and Alvin have yet to have their tv futures blocked out. ABC TV
has already set Top Cat as a Saturday matinee item for the coming fall.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor
Week Wrap-Up, page 62; Washington Week, page 55; sponsor Hears, page 58; Tv and Radio
Newsmakers, page 68, and Spot-Scope, page 56.
The Daren F. McGavren Co., Inc. takes pride in announcing national representation of WQXR,

America's Number One Fine Music Station
The Radio Station of the New York Times

*am*/ 50,000 Watts
*fm*/ 11,000 Watts

Daren F. McGavren Co., Inc.
National Radio Sales Specialists

New York
Detroit
Los Angeles
Atlanta
Chicago
St. Louis
San Francisco
Dallas
Network medical corps

It was interesting to note in the 19 February SPONSOR that there is to be a new network television series entitled The Nurses.

If the present trend continues, it would not be surprising to find other new programs come along such as: The Patients, The Third-Year Medical Students, The Ambulance Drivers and The Anesthetists... that one could be a real "gasser!"

And if past performances are any indication of future behavior, we might soon find great numbers of people becoming ill and occupying hospital rooms with the explanation: "I saw them do it on television."

Frank Sterbenz
New York

Auramycin and RFD's

Our client, the Agricultural Division of American Cyanamid Company, was decidedly pleased when your article on the "Auramycin Radio Network" radio farm directors. In fact, we would like to request your permission to reproduce the article, "Cyanamid loves those RFD's" which appeared in the 5 February 1962 issue. It would be the client's intention to send this article to sales personnel and important customers.

Carson Powers
ass. media buyer
Cunningham & Walsh
New York

FM stereo changes, additions

I am enclosing a tear-sheet which is marked and corrected ["FM stereo's zooming growth." 19 February].

Our call letters are KCFM, we have been broadcasting since 1954, and are the oldest and strongest FM station in the St. Louis area, reaching a 100 mile radius. We are full time stereo, and have been for some time.

We would be most appreciative of an item noting the correction.

Gertrude Bunche
sales manager
KCFM
St. Louis

- KCFM is correct. SPONSOR regrets the proofreading error.

We would like to call your attention to the 19 February issue of SPONSOR; specifically, the article on FM stereo ["FM stereo's zooming growth"]. Under the Ohio listing you show the Cleveland station as KNOB which is incorrect—this should be WNOB. On page 41 under the listing of stereo outlets expected by March, the Cleveland, Ohio station listed is WDOG. Shouldn't this have been WDOG? Since 11 February, we have been broadcasting full-time stereo 17 hours a day.

Richard Janssen
general manager
WDOG (FM) Cleveland

- WNOB, not KNOB, is the correct listing. However, SPONSOR's error—Zenith Radio 1960—14-station WNOB-FM, Cleveland FM stereo station—remains expected to program stereo by March. Congratulations to WDOG (FM) for its decision to join the growing stereo movement.

For the Congressional Record

As of 19 February, Senator [Lev- cett] Saltonstall [R-Mass.] introduced the sponsor article ["By what standards should U. S. TV be judged?"], in the Congressional Record.

In his introductory remarks, he stated: "This is an excellent article on the advantages we now have in the United States in our TV programs."

Richard P. Doherty
president R. P. Doherty Radio Television Management Corp.
Washington

555 Fifth Avenue, N. Y. 17
**FILM does the unusual!**

A writer is in deep thought . . .

"M-m-m—magic ride. How can we do that? A flying carpet? M-m-m—could be? But can't we do better?"

The writer drops back into deep thought: Suddenly . . .

"I've got it! Magic ride! Young couple—riding through the country. No car—just floating. Magic! That's what we want!"

Grand idea. But how to do it?

* * *

Film was the answer—film with all its versatility—its adaptability. Film with a special prism camera—plus time, patience, skill.

Result: a TV commercial to rave about—unusual in every way—beauty—impact—memory value.

But that's film for you! Film does the unusual—gives you the commercials you want—and when!

What's more, film, and film alone, gives you the convenience, coverage and penetration of multiple markets that today's total selling requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. German, Inc.
Agents for the sale and distribution of Eastman Professional Films for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
Chevrolet Motor Division

AGENCY:
Campbell-Ewald Co., Inc.

PRODUCER:
Rene Oulmann—Arco Film Productions, Inc.
Dorothy Kilgallen's column, January 21, 1962

"Funny Americanism: The Seattle World's Fair has hired a New York press agent to ballyhoo its attractions. Can't you see New Yorkers trekking out to Seattle to view a science pavilion?"

Dear Dorothy:

Gosh, we didn't know you were so sensitive. The folks out here aren't deliberately trying to steal New York's thunder by holding a full-scale World's Fair in Seattle this year. It just worked out that way.

You see, Dottie, we've been working over six years on this little project. Not just between lunches at The Plaza, but full-time. The state threw in over 10 million dollars. The City of Seattle ponied up another fifteen. The federal government said they'd go 12 million, and before you knew it, we were in business. A couple of the boys down at the corner cigar store jetted over to Paris and sold the Bureau of International Expositions on endorsing our show. Seems the Europeans are a bit fussy about giving the official stamp of "World's Fair" to any Tom, Dick and Harry. But they liked the looks of this Seattle thing and went all the way. (Nice fellas—maybe we could help you.)

The way it stacks up now we've got a real hum-dinger going. With exhibits and everything, it totals over 100 million dollars. We've got a 60-story high Space Needle, complete with revolving restaurant on top, that out-Eiffels the Eiffel Tower. The U. S. Science Pavilion is going to be as exciting as anything north of Canaveral. The Boeing Company (you've heard of them) is building a wild spacearium that will simulate a ride through the solar system. General Sarnoff and his boys at RCA are installing the electronics for the "World of Tomorrow" in the brand-new Century 21 Coliseum covering four city blocks. Twenty-six foreign nations are in the fold—either erecting buildings or building exhibits along the colorful Boulevards of the World. More than 100 U. S. Corporations are in the act, including A T & T, General Electric, IBM, Standard Oil, Ford, General Motors, etc. (some of the names must be familiar.) There's a new $5 million Monorail that will take visitors from downtown Seattle to the Fair in 96 seconds. We even gave two Japanese architects a cool $350,000 to build us an illuminated water fountain. Not bad for country kids—eh, Dottie?

Oh, yes . . . about the Seattle World's Fair being just a stuffy science show. We've booked a couple of million dollars' worth of entertainment into the gorgeous new 3100-seat Opera House. They're pretty fair acts, too. Groups like the Old Vic Company, Philadelphia Orchestra, National Greek Theatre, Folklorico Ballet of Mexico, Foo-Hsing Theatre of Taiwan, Royal Swedish Theatre, Uday Shankar Dancers . . . performers like Louis Armstrong, Victor Borge, Carl Sandburg, Robert Frost, Benny Goodman, Nat King Cole, Ella Fitzgerald, Theodore Bikel. They'll all be here, and a few dozen more. Over at the new Exhibition Hall the boys are putting up the backdrops for one of the finest art collections in the history of this country. Museums from all over the world are shipping their Rembrandts, Monets, Renoirs, Picassos, El Grecos, and other masterpieces to Seattle—you name 'em, we've got 'em. We'll have a $3 million Gayway, too, with imported amusement rides never before seen on this side of the Atlantic. Then, there's the Paradise Club. Fifty of Las Vegas' loveliest in a revue that promises to make the Latin Quarter look like a box lunch social in Kansas.

Well, that's about it, Dottie. Gee, we hope you can come. A lot of people are. The advance ticket sale has hit $2,000,000. The revised forecast is for 10 million visitors in all.

So talk it over with Dick and the kids. If you can make it, the Crown Stations in Spokane, Portland and Seattle will pick up the tab. With this influx of new business coming into the Crown Corner, U.S.A., we can stand it.

P.S. Say hello to Emil at the bar in 21, will you?

THE CROWN STATIONS
KREM, AM, FM, TV, Spokane / KING, AM, FM, TV, Seattle / KGW, AM, TV, Portland
The Charlotte MARKET is Tops in the Southeast with 595,600 TV Homes*

Two-hundred thousand peanuts is a fair size city patch, but it's still peanuts compared to the TV Homes in the elephantine Charlotte Television Market.

Don't forget! WBTV Delivers 43.4% more TV Homes than Charlotte Station "B"!!

*Television Magazine '62 **NCS '61-Nightly

Represented Nationally by Television Advertising Representatives, Inc.
IT'S 'GO' FOR EDITORIALS

Broadcasters' reactions to NAB's Editorializing Conference center around green light given by Chairman Minow. 39% now editorialize

Last week, as the industry began digesting reports from the NAB's first and highly successful Editorializing Conference held in Washington on 1 and 2 March, three points were claiming serious broadcaster attention:

1) The unqualified, and, to many, almost unprecedented endorsement given by the FCC to both editorializing and to individual editorializers.

2) The rapid growth of the editorializing movement itself, with nearly twice as many stations reporting they editorialize regularly as in previous industry surveys.

3) The increased stature and prestige which editorializing is bringing both individual broadcasters and the industry itself. According to Frederick W. Ford, FCC Commissioner and former chairman, "The emergence of the broadcaster as a dominant voice in community life is happening—and nothing can stop it."

Interest and attendance at the Editorializing Conference at Washington's Shoreham Hotel both pleased and startled NAB executives. When the Conference was first proposed
last fall, the Editorializing Committee, headed by Daniel W. Kops, pres. WAVZ, New Haven, felt that “perhaps 100” registrations could be expected.

More than 300 station men checked in at the Shoreham, and they were joined by 100 other broadcasters who were there for the State Broadcaster Association Presidents’ Conference.

Attendance at the Conference meetings and panel discussions indicated a high degree of serious interest in the editorializing subject.

Newton N. Minow, FCC Chairman, started the Conference off with a speech at the opening luncheon which had many broadcasters shaking their heads in surprise and pleased disbelief.

Consensus of comments, picked up by sponors in the halls of the Shoreham was “It was a good speech” and “If he talked like this all the time, we’d have no complaints.”

The FCC Chairman not only gave his unqualified backing to editorializing, but the entire tone of his remarks was friendly and constructive and he went out of his way to praise individual stations and broadcasters for their editorial work, among them WAVZ, New Haven, WTVJ, Miami, WMCA, New York, and WDSU, New Orleans. (See box at right for a summary of the Minow position.)

The Conference itself was a combination of speeches and presentations by leading national figures on important issues, and practical workshop sessions on various aspects of editorializing.

The ability of NAB president LeRoy Collins to interest top Washington executives in broadcast problems was clearly evident in the roster of important officials who addressed the conference.

Among them were Dean Rusk, Secretary of State; and George Ball, Under-Secretary of State who gave an off-the-record “briefing session” and answered many broadcaster questions; Edward R. Murrow, director of the United States Information Agency, who described USIA policy; Marion B. Folsom, former Secretary of Health, Education, and Welfare who spoke on “voluntary health and welfare agencies”; and William L. Slayton, Commissioner of Urban Renewal, Federal Housing and Home Finance Agency, and Richard C. Lee, Mayor, New Haven, Connecticut, who discussed urban renewal in a lively session that provoked many questions from the floor.

Though some broadcasters at the Conference grumbled that too much time was taken up with “cosmic” subjects and too little with the meat-and-potatoes problems of editorializing, most seem to feel that the appearance of these officials gave dignity, tone, and importance to the meeting.

Daniel Kops, Conference Chairman, provided eye-opening statistics on the spread of editorializing when he disclosed that a just-completed NAB survey among member and non-member stations showed that 39% of the country’s stations are editorializing regularly. This compares with estimates of 20% to 25%.

**Dean Rusk headed brilliant list of speakers at Conference**

NAB’S FIRST Editorializing Conference at the Shoreham in Washington combined practical workshop sessions with addresses by important government officials. Dean Rusk, Secretary of State, and George W. Ball, Under Secretary of State, presented an off-the-record session on international affairs. William L. Slayton, Commissioner of Urban Renewal at the Federal Housing and Home Finance Agency, and Richard C. Lee, Mayor of New Haven, Conn., discussed the problems of urban redevelopment in a session which brought many questions from interested broadcasters. Edward R. Murrow, former CBS commentator and now Director of the United States Information Agency, gave a luncheon speech on USIA policy. Marion B. Folsom, Eastman Kodak, and former Secretary of Health, Education, and Welfare in the Eisenhower cabinet, discussed the problems posed by the vast multiplication of health and welfare organizations. In addition, an important role in the Conference was played by FCC Chairman Newton N. Minow, and a former Chairman, Commissioner Frederick W. Ford. Broadcasters attending the meeting also got a chance to talk with many Congressmen at a special government reception, held in the Shoreham’s main ballroom.
in previous surveys.

Replies from 1723 stations indicate that 27% editorialize daily, 12% editorialize weekly, and 61% editorialize at least "occasionally." Approximately a third of those not now editorializing indicate they plan to do so within the next few months.

The three panel sessions, on "Elements of Editorializing," "Politics, Candidates and the Broadcaster," and "The Impact of Editorializing" produced high-interest information on editorializing practices from large and small stations, both independent and groups.

Eugene Dodson, WTVT, Tampa, noted that his station had begun editorializing in 1958 because "we found we weren't participating in the community." His experience has taught him, he said, that "prestige accumulates to a station which editorializes, particularly in a multi-station market." He pointed out that "It is impossible to cover local news well without forming opinions."

John F. Dille, Truth Broadcasting, WTRC and WSJV-TV Elkhart and WKJG AM-TV Fort Wayne, offered these suggestions to stations about to editorialize. Pick close-to-home subjects, at least when you begin. If you try to editorialize on national or international topics you often end up with a "me too" editorial.

Dille suggested that the law—the keeping of it or breaking of it—offered a fertile field for editorial subjects. His stations have editorialized, for example, against illegal football pools, pornographic magazines, and other local law enforcement problems. He advised broadcasters to talk to legislators, educators, ministers, and other public officials for clues to editorial subjects, and said "make your key personnel more sensitive to what they see, hear and read."

Richard Cheverton, WOOD, Grand Rapids, and president of Radio-Television News Directors Assn., discussed the problem of "who should do editorials?" He declared that there is no "one best pattern" that applies in all cases, that there are pro and con arguments for having news men, news directors, or station managers do the editorial job. Cheverton's conclusion was that "any one who can truly represent your station, and knows how to get across to listeners and viewers, is right for the post." He cautioned broadcasters to remember, however, that a proper editorial takes a minimum of three hours, and often much longer to prepare.

John Corporan, editorialist, WDSU AM-TV, New Orleans described the operation at a large station with considerable editorializing experience. Corporan devotes full-time to the job and has a full time research assistant. WDSU's four-man editorial board, representing ownership and management, meets each morning. Corporan presents three or four ideas for editorials and recommends one. When a subject is selected (the meeting may

Chairman Minow surprised everyone

MOST TALKED OF single event at the NAB's First Editorializing Conference was an unusually friendly speech by FCC Chairman Minow. Above at right, Dan W. Kops, Conference Chairman. Below, excerpts from Minow's talk.

"I want to talk today about broadcasting's inescapable duty to make its voice ring with intelligence and leadership.

"The plain and unhappy fact is that our traditional avenues of communication are contracting, not expanding. We are witnessing an odd and distressing phenomenon. The population is increasing at an explosive rate . . . but in the eye of this hurricane, the number of metropolitan newspapers which traditionally have served our people is decreasing.

"I believe it is a matter of urgent national importance that radio and television reach out increasingly for their greatest potential—for broadcasting opens up a dimension in communications which the more traditional processes of the printed word cannot achieve.

"There are some general propositions I want to lay before you. The first is that broadcasters are men of responsibility and goodwill. "You should know that the Commission stands behind you. We are not here to 'bushwhack' you. We recognize that a station with a strong voice can be a prime target for pressure groups, and that they may try to put the squeeze on through the FCC. Don't panic. Integrity will protect you better than a regiment of lawyers."
Inside the top 10 spot agencies:

COMPTON

- Clients' messages said to establish rapport with public.
Media department cites release from spot's paperwork

A basic tenet at Compton Advertising—one pursued with tenacity, in the opinion of some industry observers—is that its clients' messages establish a rapport with the American people.

Broad-shouldered, crewcut, former all-American football player and Compton president Barton Arthur Cummings—"Bart" Cummings to friends and associates—maintains that a basic way to achieve this gleaming objective is to avoid the creation of ads about which it will be said: "What a great advertisement this is!"

"Our aim is to produce ads which will compel people to buy our client's brands or service," Cummings has said on occasion. "It's not what you say as a result of noticing an ad, but what you do about it. Probably the most important factor in interesting a consumer to buy can be summed up in what I like to call rapport. We feel at Compton that we are usually in rapport with the American people. After all, our agency has been concerned with this all-important matter of rapport with people for more than half a century. We relate to the consumer—in a sense—as we relate to our own families."

In this earnest desire to identify with the typical American family, Compton media staffers under Frank Kemp, with Graham Hay as head-buyer in the broadcast section, have been giving the television medium approximately 65% of its overall billing, evenly divided between network TV and spot TV. However, only $2 million was allocated to network radio and spot radio last year.

Compton reportedly billed more...
SEES SELLER'S MART IN SPOT

than $98 million in the United States, Canada and overseas in 1961. In 1960 it billed approximately $86 million. In sponsor's 1961 survey of the top 50 air agencies, Compton emerged in 10th position with combined tv/radio billings in the region of $58.6 million.

While some agencies might brandish a sword at the word "creative," this is not so at Compton where management launched "a policy of developing creative people as triple and quadruple advertising threats." Said Cummings in a recent look at what's ahead for the '60's: "The free-wheeling, poetic and disciplined mind of a really professional creative man can successfully function in all areas —print, television, radio, point of sale—changes in the products and, yes, even in creating ideas for new products."

Another Cummings forecast is that tv networks and local stations will join with ad agencies to curb the rising costs of time and talent "and in increasing the attractiveness of programs. We all have a responsibility to see that tv continues to develop as a responsible medium serving the public interest." Cummings insisted.

As Cummings sees it, the television networks "will accomplish this partly out of self-interest. The law of supply and demand will enter as print offers more effective and efficient means of delivering an advertiser's sales messages. As costs of tv time and tv programs continue to mount . . . agencies and clients will examine other media to keep in line the costs of marketing their products. I think it only fair that there be a re-examining of the costs of tv time and talent. The extra, and sometimes unnecessary costs of package shows and tv commercial productions are now merely passed on to the advertiser. Let's all

Spot buying plays significant role in Compton's media dept.

FRANK KEMP
Media director

Henry Clohessy
Assoc. media dir.

Walter Barber
Assoc. media dir.

Julie Brown
Assoc. media dir.

Maurice Sculfort
Assoc. media dir.

Bob Liddel
Assoc. media dir.

Graham Hay
Headbuyer

BUYERS:

Doug MacMullan
Bill McGivney
Ethel Wieder
Joe Barbeck
Bob Stone
Genevieve Schubert
Bob Pape
Mark Zizzamia
Noel Becker
Carl Sandberg

ASS'T. BUYERS:

Lloyd Werner
Joel Segall

SPOT BUYERS:

Dick Brown
Steve Kates
Pierre Rennerup
Herb Blitzstein
Bob Grimmett

MORE THAN 125 individuals are employed in N.Y. media department of Compton. Some 35 persons are directly concerned with broadcast media
of us in the whole tv area tighten our belts a bit to keep costs down."

Compton executives also believe in keeping abreast of the latest developments in data-processing machines. Cummings and Kemp, his media chief-tain, are convinced that modern computers programing marketing statistics will serve the industry infinitely better. "Modern data processing machinery can provide information in a matter of hours that formerly would have taken years to turn out," Cum-

nings said recently. "Companies will have new sets of figures on which more precise marketing decisions can be based."

Major air spenders at Compton include Procter & Gamble (venerable, highly-honored account in the house), Schick Safety Razor Co., Alberto-Culver and American Dairy Assn. In spot tv, the agency places considerable business for P&G, Alberto-Culver, Sterling Drug, Guild Wines, etc.

Spot television, in the educated opinion of Kemp, is extremely attractive to the advertiser because of its efficiency and flexibility.

"And, the cumbersome paperwork involved in the administration of spot is now being attacked by EDP systems," Kemp made this observation during a SPONSOR interview for the sixth article on the top 10 spot agencies.

Joining his superior in the evaluation of broadcast spot, Hay declared: "The highly competitive nature of spot tv today, the existence and growth of a decided seller's market in this field in the last seven years has made for the development of, at best, controversial policies and practices in spot tv."

Hay went on to say that "nevertheless, spot tv exists today as a forceful, proven, hard-hitting, flexible force for selling an advertiser's wares."

Both Kemp and Hay are regarded in the industry as highly perceptive, expert media savants. Kemp was one of the first to consolidate all media functions within the Compton media department, namely budget control and media research, as well as space buying, timebuying and related functions. Kemp's first job after graduating from M.I.T. was with Chemical Bank and Trust where he installed an IBM system to handle trust operations. He joined Compton's media department in 1939. He left in 1946 to become media head at D-F-S in New York and returned to Compton as assistant media director in 1947. He became media head in 1956, and is now a senior vice president and a director of the company.

Kemp named Hay head timebuyer in the summer of 1960. Hay graduated from the University of Missouri in 1949. He joined Compton as an assistant timebuyer in 1952 and became timebuyer in 1953.

More than 300 persons are employed in the various Compton offices in the U.S. About 125 persons are employed in the New York media department. Some 35 individuals are directly concerned with broadcast media.

The timebuyers at Compton play a 10 to 20% role in media selection; from 30 to 40% in market selection, and 100% in station selection. They play anywhere from 50 to 100% in other factors affecting media purchases.

At Compton, the basic media plan evolves from the associate media director. In response to the question, how do you apportion a budget to the various media, Hay said: "We establish what medium is basic first. Having done an effective job in this, we move into other media, dollars permitting."

The Compton buyers are specialists, according to Hay. Compton has separate buyers for air and print in the belief that this system is best. "The system was changed in the last few years but only to further specialize," Hay observed. "We now have separate spot buyers and network brand planning buyers."

Like other top spot buying agencies in the United States, Compton is watching closely in view of the commercial possibilities it promises. However, developments are slow and spotty, in Hay's opinion.

What's happened to sponsor identification since so much money is going
into tv spot carriers? Hay answered as follows: "Something had to give—the broad audience reach, or question-
able sponsor identification. Most ad-
vertisers have chosen to stick with a
good reach picture."

The Compton media staffers were
asked what was their philosophy when they tried to go beyond the numbers in buying? Speaking for his col-
leagues, Hay declared: "Numbers are very effective and necessary tools, but they measure quantity, not quality. Numbers must be liberally laced with judgment or a machine might just as well do our job. Our clients seem to appreciate our judgment as they usually approve our departure from 'the numbers.'"

Hay was of the opinion that the net-
work participation trend would con-
tinue. "Yes, indeed, it will continue and it will grow," Hay replied. "We've also learned that network is adapting some of the salient features of spot—short term contracts, flexible station lineups, fast on the air, and reason-
able pricing."

Compton media buyers are not in-
clined toward network spot carriers.
"We still buy several times more spots dollarwise than network spot car-
rers," Hay said.

Asked what influence do the clients and their local reps have in selecting the media or station to be used locally, the Compton media experts noted that clients have the option of final ap-
proval of the medium to be used.
"They generally do not concern them-

selves with the choice of station," it was indicated.

How do you decide how much money to put into a market and what criteria do you use in selecting the media in the market? The answer from Compton was to this effect: "Dollars per market are usually de-
pendent on the anticipated sales vol-
ume."

Responding to the question: is
sponsor identification measurable and
worth measuring? Hay said: "It is probably a measurable factor, but questionable as to its worth until some device is designed to cor-
relate sponsor identification and sell-
ing power."

Isn't the relative ease of buying net-
work hurting spot billing? Hay re-
plied: "No, not at this agency. The case with which we buy a medium is not the deciding factor, nor should it be if we are developing the best plan for our client."

"Definitely" was Hay's answer when asked whether media flexibility is a rapidly growing factor in today's growing scientific approach to mar-
keting.

How much do the factors of cost efficiency, coverage, and audience composition affect your buy? "About 85%," Hay replied.

What are the major factors that in-
fluence the switching of schedules which have already been bought? "Plain and simple, better value spots," was the answer from the Compton media department.

(Please turn to page 50)
NEW PRODUCTS and new brands proliferate in drug, toiletry worlds. Established brands accounted for 93% of the market 10 years ago; now make up only half of sales. Research has created new products whose dollar volume now is 12 times greater than 1950 level, and which share half the market.

RADIO'S $9 BILLION BONANZA

Drugs and toiletries boom in wake of new product and marketing revolution. Ad dollars now are flowing to 70-90% of all stations, special survey discloses

Drugs and toiletries boasted a record $9 billion in sales last year, and the direct result was a flow of national ad dollars to between 70 and 90% of all radio stations.

It was the 23rd consecutive year in which the health-and-beauty business scored a sales increase. Its use of radio has been heavy and continuous throughout those two decades—and never more so than in the sixties. The result: a shattering $8 billion in drug store sales, plus a further $1 billion from other outlets.

But the world of drugs, cosmetics, health and beauty aids is undergoing far-reaching changes. In a special survey, SPONSOR and U.S. RADIO have probed the causes of these changes and plotted the opportunity they present for dynamic new radio salesmanship.

From coast-to-coast reports furnished by stations, manufacturers and retailers, a picture is created of an industry reeling under the impact of new technology (most of its sales come from products unknown 10 years ago) and of a marketing revolution (chain stores, mainly in new suburban shopping centers, scored a 11% sales increase last year—four times greater than the industry's overall increase.)

Although sales have boomed, radio's share of the ad budget has not, the survey discloses. (Full details will be found in the March issue of U.S. RADIO, circulated to all SPONSOR subscribers.) The reason: a general awareness of radio's potential by manufacturers, but a lack of specifics, which meet the altered character of the industry.

How does radio benefit from the drug business? In U.S. RADIO's survey, 90% of all stations reported they were drawing national business from drug manufacturers, and 70% reported support from national toiletry accounts.

As might be expected, there's considerable variation in the volume of business to individual stations. Nearly one-third of stations are currently receiving 25% of their total national advertising from drug houses—but at the low end of the scale is an appreciable number which receives less than one percent of national business from this source. The "average" station reports it is getting 7.3% of its national dollars from the drug industry.

Toiletries present a similar picture. Most stations (70%) report national business; the highest gain 10% of their national advertising, and the lowest, 0.1%. The mean is 2.8%.

The wide range of reported national drug and toiletry spending should be food for thought. It's evidence
that the manufacturers are aware of radio’s ability to move goods—but it’s also proof that many stations have not yet realized their potential.

The regional and local picture also contains peaks and valleys rather than a broad, even distribution of business. About 20% of stations report activity in regional drug accounts, which sometimes amounts to as little as one percent of all regional advertising with an individual station, but which averages around 12%.

Toiletries have regional campaigns with 13% of stations, and amongst these, toiletries average 6% of the regional business.

Estimates of local drug spending may sound surprisingly low: less than half (45%) of stations report local business, and they calculate this makes, on the average, only 3% of their local advertising. Some 30% of stations gain local toiletry trade, and their estimate is that this comprises a further 3% of their total local dollar.

U.S. Radio’s survey thus points clearly to a situation in which national advertisers, having received proof of radio’s worth, are prepared to use the medium on a fairly broad scale. Sales ability of the national radio reps has undoubtedly been a big factor in drawing these accounts to radio, but the credit for retaining them belongs as clearly to individual stations. (The reported national volume would undoubtedly be higher if the contribution of networks could also be assessed: a number of stations told U.S. Radio that a good part of their d&t business is sparked by the nets.)

The big question is whether stations could do more to help themselves. There’s evidence that room for improvement does exist, since apart from the debatable point of whether radio’s share of business overall is adequate, there’s the irrefutable fact that radio advertising has not increased in step with a healthy rise in d&t trading.

Comparing 1961 with 1960, a few more stations (5%) report national business. However, the number of individual accounts handled by these stations has not increased materially: the average is still only around nine accounts, compared with eight in the previous year. (In this survey, the highest number of reported accounts was 30.)

At the regional level, little new d&t business was written. The greatest number of accounts reported by an individual station was 11, compared with eight in 1960, and the average number of accounts was 3.1 compared with 2.8.

There was some improvement at the local level, however. Approximately half the stations reported local advertising—their estimate was of a 10% gain in 1961. The number of accounts was virtually unchanged, with the high at 11 and the average at 3.5.

Radio stations thus report a fairly static situation in usage by d&t manufacturers. This fact becomes significant when compared with sharp improvement in total d&t sales, and even more in the marketing revolution which has swept the industry and which should have worked to radio’s advantage.

- Item: Total spending on drugs and toiletries in 1960 was $8,159,170,000—a 7.5% increase over 1959. The previous year also registered an 8.7% increase over 1958.
- Item: In 1961, drug store sales alone (total figures aren’t yet available) soared to $7,981,000,000, a 3.5% increase over 1960, and the 23rd consecutive annual record.
- Item: The chain drug stores, as reported by Drug Topics, scored a thumping sales increase of 14% in 1961. Much of this was gained from outlets in new shopping centers.

When national 1961 figures come in, the d&t industry will be shown to have scored at least a 20% increase in sales over the past three years. The industry’s use of radio has not increased proportionately.

Even more important to radio is the growth of chain drug stores, which should be contributing heavily to regional advertising, and the spectacular growth of health and beauty-aid sales in non-traditional outlets.

Profile of radio’s drug advertisers

Q. WHAT KIND OF SCHEDULES ARE MOST POPULAR?

(Stations replying named the first-choice of most advertisers)

1. Programming

| Participation | 20% |
| Live          | 18  |
| Local         | 15  |
| 5-minute      | 6   |

2. Commercials

| Transcribed   | 22% |
| Minutes       | 21  |
| Live          | 15  |
| Participation | 6   |
| Jingle        | 4   |
| One-voice     | 3   |

3. Frequency

| 10-25 per week | 35% |
| Flights        | 15  |
| 5 per week     | 12  |

4. Contract length

| 13 weeks       | 25% |
| 52 weeks       | 15% |
| 26 weeks       | 13% |

RETURNS to questionnaire on drug/toiletry practices furnish a clear-cut profile of how industry uses radio in 1962. Broader tastes in programming also are reflected in spread of announcements throughout the whole broadcast day, seeking mothers and housewives.
such as supermarkets. The latter should be reflected in local radio accounts—but, according to U.S. Radio's poll, there's been no such movement.

The conclusion is that at every level of the drug and toiletry industry, there is room for radio to make a stronger contribution. National sales of d&t products have increased steadily: regional volume has been bolstered through multiple-store units, and local sales have been swollen by the movement to new kinds of outlet (supermarkets), and also by new kinds of product within the drugstores themselves.

The marketing revolution has been most violent outside the urban areas, reflecting the movement of population and adding a new potential to the area in which radio circulation is now most efficient compared with other media.

Chain drug stores—those belonging to a group of four or more—increased from 1500 in 1956 to well over 5,000 last year. (There's been no corresponding growth in the independently-owned stores.)

Last year's 11% increase in chain sales was partly a result of more stores, and also of change in location of these stores. Drug industry observers report that the trek of both independent and chain drug stores to new locations in shopping centers undoubtedly has brought about an increase in per-store sales as compared with stores formerly located in cramped quarters in congested areas.

The country over, independent (Please turn to page 51)

Analysis of drug and toiletry sales through retail outlets

<table>
<thead>
<tr>
<th>DRUGS, other health aids</th>
<th>1960</th>
<th>1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prescriptions</td>
<td>$2,219,550</td>
<td>$2,058,960</td>
</tr>
<tr>
<td>Packaged medication</td>
<td>1,703,000</td>
<td>1,635,660</td>
</tr>
<tr>
<td>Prescription accessories</td>
<td>219,930</td>
<td>215,440</td>
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<tr>
<td>First aid</td>
<td>158,600</td>
<td>154,780</td>
</tr>
<tr>
<td>Foot products</td>
<td>59,470</td>
<td>56,240</td>
</tr>
<tr>
<td>Baby needs</td>
<td>520,650</td>
<td>496,910</td>
</tr>
<tr>
<td>Feminine needs</td>
<td>252,830</td>
<td>239,790</td>
</tr>
<tr>
<td>Veterinary</td>
<td>236,190</td>
<td>245,690</td>
</tr>
<tr>
<td>Dieting aids</td>
<td>180,600</td>
<td>69,510</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$5,222,820</strong></td>
<td><strong>$4,812,980</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOILETRIES</th>
<th></th>
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<tbody>
<tr>
<td>Oral hygiene</td>
<td>416,590</td>
<td>397,150</td>
</tr>
<tr>
<td>Hair products</td>
<td>695,800</td>
<td>646,360</td>
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<tr>
<td>Shaving products</td>
<td>449,500</td>
<td>425,950</td>
</tr>
<tr>
<td>Hand products</td>
<td>124,090</td>
<td>118,910</td>
</tr>
<tr>
<td>Cosmetics</td>
<td>494,910</td>
<td>471,450</td>
</tr>
<tr>
<td>Other toiletries</td>
<td>1,115,460</td>
<td>1,048,620</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$3,296,350</strong></td>
<td><strong>$3,108,440</strong></td>
</tr>
</tbody>
</table>

**TOTAL FOR DRUGS & TOILETRIES** $8,519,170 $7,921,420

**These figures** refer to civilian spending in all outlets. Compiled by Drug Topics in 1961, this analysis shows that buying in drug stores alone now represents 70% of the total sales of drugs and 53% of total toiletry sales, about the same percentage as in the two previous years.
MEET THE ‘CLIFFHANGER’ SELL

There’s a new trend in commercial selling called the sequential or cliffhanger technique. Pioneers in this type of commercial are 7-Up, Dovalettes, Clairol, ADA

There’s a hot new trend in TV commercials. It comes under the old nickelodeon movie tag of “cliffhanger.” And some call it the sequential commercial, but whatever one dubs it, industry observers point out that the new breed of commercial has all the intriguing aspects of a sophisticated Dashiell Hammett whodunit. It is the type of commercial which lends itself ideally to single sponsors of programs, according to the experts.

As one Madison Avenue raconteur expressed it the other day: “These commercials are getting downright absorbing as they glide from episode to episode. I’m entranced as the announcer tells me to stay tuned for the next episode in the sales message. I’ll bet you, it won’t be long before the American people will be dashing out during the TV program, instead of the commercial, to get that cool glass of beer.”

Joining many broadcasters in praise of this new attention and interest-building technique for TV commercials was Norman E. Cash, TVB president. “This type of commercial,” he told SPONSOR, “provides the advertiser with an exciting innovation. Not only does it increase the association from one commercial to another for the viewer, it also can be used to fire the enthusiasm of salesmen, to pep up sales meetings, to excite retailers and wholesalers and in many other merchandising areas. Cliffhangers are yet another step in the development of more effective television advertising.”

Curators of contemporary commercials cite with glints of approval this innovation in such urbane video pitches as Seven-Up, Dovalettes, and the recent special under the aegis of Clairol (Debutante) and the American Dental Assn. presentation of Henry Fonda and the American Family. The technique also was used by BBDO on the Stan Freberg Presents Chinese New Year’s Eve spectacular on ABC TV for the Chun King line of comestibles.

Clearly, one of the pioneers, if not the first of cliffhanger commercial users, was Seven-Up out of the Chicago office of J. Walter Thompson. Last fall, in going on the air with International Showtime, the agency was anxious to tell the story of Seven-Up (the all-family drink) in a manner that would be fresh.

“To do this job, we decided to trace the growth of Seven-Up over the past 32 years by showing it in conjunction with the growth of a typical American family over the same years,” a spokesman in the JWT office in Chicago told SPONSOR. “We started with a young girl back in ’29, the year Seven-Up was introduced, and followed the girl through her teens, engagement, marriage and birth of her daughter. This portion of the story covered one minute, and ended with the viewer being invited

SPONSOR • 12 MARCH 1962
to stay tuned to see the concluding film of this two-part story. Ten minutes later in the program the commercial continued with the childhood of the baby daughter, marriage and birth of her daughter. At the end, grandmother, mother and daughter were seen together. Dads, too. The name for the two-part commercial was 'Three Generations.' Seven-Up was seen frequently during the two minutes.

The JWT spokesman said that for visual treatment "we used artwork and wanted to support it with a poetic audio track." From Lerner and Loewe the agency obtained the rights to "Thank Heaven for Little Girls" from the film "Gigi." The musical arrangement was written and orchestrated in New York and the agency producer flew to Copenhagen to make

the final sound track with vocal by Don Amcehe, host of International Showtime. The completed film commercial was seen on the opening program 15 September 1961.

The agency believes it to be the first two-part cliffhanger commercial ever seen on tv. It has also been run several times since with enthusiastic response from viewers.

Observers in the industry have pointed out, time and again, the remarkable freshness and sales results obtained by Dovalettes with the cliffhanger technique under the guidance of E. J. Hughes Co., Springfield, Mass., advertising and marketing agency.

This series of ten minute commercials, called the "Adventures of Golly-O Grady," concern a small

Please turn to page 52)

Sequential action in ADA commercial via Benton & Bowles

PRODUCED by B&B and Paramount Pictures for American Dental Assn., commercial showed (1) youngster visiting dentist, 'same' boy at 13 years

SEQUENTIAL action carried boy into college and return visit to dentist, Final episode revealed him as man with family visiting same dentist
POST-'48'S: TEN QUESTIONS

Here, major distributors of post-'48 feature movies answer the station film buyer's most frequent questions

Station film buyers shop more sharply for post-'48 feature movies than they did for most pre-'48 product

The first big pre-1948 feature film package—600 RKO pictures—was sold to Matty Fox for $16 million. The last of the pre-1948 giants—between 600-700 Paramount films—went to MCA for a guarantee of $35 million, and the final selling price wound up nearer $50 million. This staggering price ascension has continued into the post-'48 era with little sign of letting up.

The cost to stations for the first of the major quality post-1948 movies (i.e., United Artists' "African Queen," "Moulin Rouge," etc.) was approximately 25% higher than the highest of the pre-'48's, and the cost of the latest major quality post-'48 releases (i.e., the just-released or about-to-be-released MGM, Warner Brothers, and 20th Century-Fox films) is as much as 50% to 75% higher than the highest of the early post-'48's.

And how is the station film buyer faring in all this? For one thing, he's shopping around with a much keener eye. For another, he's analyzing the product in sharper terms of profit and commercial return as they relate to ratings, potential audience increase, and time sales. A few years ago he made buying decisions with greater latitude, less strain. Today he asks a lot more questions.

Seven Arts Associated, distributors of the post-1950 Warner Brothers films as well as 109 post-'50 Fox films scheduled for release in three volumes beginning in June, has come up with ten of these questions—those most frequently asked of its sales force by station film buyers. Sponsor found the questions, and the documented answers, so illuminating that it posed the questions, in turn, to the other major suppliers of post-'48 films. As a result, the film buyers can gather—under one roof, so to speak—much of the information they're after. [Ed. note: Omission of other major post-'48 distributors...]}
in this symposium is due to their inability at this time to participate.)

1. We've heard that quality post-'48's are actually increasing sets-in-use in many markets. Do you have any facts and figures to back this up?

Seven Arts' Robert Rich, v.p. and gen. sales mgr., and Donald Klauher, v.p. and nat'l. sales mgr., cite four markets where ARB studies have revealed that, in addition to capturing top ratings and shares-of-audience against local and network competition in prime and late evening time slots, their post-'50 films are actually increasing sets-in-use.

In New York, WNBC-TV's Movie Four increased average quarter-hour sets-in-use 20% from 11:15 p.m. to midnight over the figures recorded for the same time period the Saturday prior to its "Films of the '50's" premiere. At the same time, WNBC-TV's share-of-audience went up 92% from an 18.3% to a 35.1%.

In Baltimore, where "Films of the '50's" debuted on WMAR-TV 3 September of last year, the average quarter-hour sets-in-use increased 33% on Friday nights (11:20 p.m. to 1 a.m.) and 20% on Saturday nights (10:30 p.m. to 12:15 a.m.). Ratings and share of audience increased, as well, on Fridays from an average of 3.7 and 26% share in June to a 14.4 rating and 74% share in September.

In Denver, KLZ-TV, and in San Diego, KOGO-TV, says Seven Arts, show corresponding increases, with weekends sets-in-use in Denver in September 1961 (when "Films of the '50's" premiered) up 55% over the preceding March, and Fridays in San Diego (where KOGO-TV runs Warner Brothers post-'50's at 7 p.m., in prime time) up 12% from March to October, topping all local and network competition.

Screen Gems, with 210 post-'48 Columbia titles, concurs with the sets-in-use upsurge, at the same time pointing out that such sets-in-use and rating boosts are usually related directly to the particular feature being shown. The most dramatic example in its files, says Screen Gems, is the rating story of WGAN-TV, Portland, Me. A CBS TV affiliate, WGAN-TV was number two with a 36% audience share on Thursdays, 7:30-9 p.m., when it carried the network's programing. Following a switch to the Columbia post-'48's during this hour-and-a-half, the station now ranks number one, with a 52% share of audience.

MGM-TV, presently marketing two groups of post-1950 features, responds this way: "The public does not distinguish between pre- and post-1948 or 1950 pictures, but only between good and bad pictures, and those pictures they see on television for the first time. That feature films have increased sets-in-use over the years is indisputable; the real problem now is to maintain these sets-in-use levels and in many cases to increase the given station's share of those sets. The answer is to continue the program quality of first run features, and this is where the

What film buyers ask about post-'48's

1. We've heard that quality post-'48's are actually increasing sets-in-use in many markets. Do you have any facts and figures to back this particular claim up?

2. We've been considering opening up a prime time feature slot. Can you give us a couple of examples as to when other stations schedule your features in prime time?

3. How many stations are colorcasting your features, how many are available in color, and how can we acquire color prints?

4. Can you give us any help in selling?

5. What kind of promotion and publicity support can you give us?

6. Assuming we make a deal for your features, can we acquire a set of permanent prints?

7. How are other stations selling your films and what types of advertisers are our most logical prospects?

8. Can we hope to sell out before we go on the air?

9. As an NBC affiliate, we carry the network movies on Saturday nights. We know that several other NBC affiliates, like WNBC-TV in New York, are programming films back-to-back as a double feature. Have they been successful with this format?

10. We know you've developed quite a track record in the major markets, but what about the smaller markets such as ours? What do these smaller markets think about the economics of your post-'48's?
Do more recent movies, such as these, increase sets-in-use?

MAJOR FEATURE film distributors claim increase in sets-in-use and audience share from newer packages. Top (l-r): “The Last Time I Saw Paris” with Elizabeth Taylor, [MGM, 1954]; “Mister Roberts” with Henry Fonda, Jack Lemmon [Warner, 1955; Seven Arts]; below (l-r): “Jeanne Eagles” featuring Kim Novak [Columbia, 1957; Screen Gems]; “Run of the Arrow” Rod Steiger has the lead [Fox, 1957; Showcorporation]

post-’48’s and post-’50’s come into play.”

2. We’ve been considering opening up a prime time feature slot. Can you give us a couple of examples as to when other stations schedule your features in prime time?

Seven Arts: KTVU, San Francisco, 7 p.m. Sunday; 7:30 p.m. Monday; WTVJ, Miami, 7 p.m. Tuesday; WTCN, Minneapolis, 7:30 p.m. Thursday; KOGO-TV, San Diego, 7 p.m. Friday; KARK-TV, Little Rock, 8:30 p.m. Saturday; KHJ-TV, Los Angeles, 9 p.m. Sundays.

MGM-TV: KTTV, Los Angeles, 7 p.m. Tuesday; WCTN, Minneapolis, 7:30 p.m. Monday and Friday; KCPX-TV, Salt Lake City, 9 p.m. Saturday.

Robert Seidelman, Screen Gems’ vice president in charge of syndication, says, “If I were an affiliated station being fed a network feature film during prime time, I would certainly consider the possibility of buying even better features and telecasting them locally.” But Robert Manby of Showcorporation, distributor of the RKO Radio post-’48’s, says, “Except for the four-or-more station markets, and of course the networks, features in prime time are a myth—if prime time has the usual meaning, 7:30-10:30 p.m., the ‘network time’.

3. How many stations are color-casting your features, how many are available in color, and how can we acquire color prints?

All major distributors report increasing color-casting of feature films.

Seven Arts has 13 stations color-casting its “Films of the ’50’s,” lists 66 color titles in this series, 58 in its upcoming Fox packages. Its color prints are available on a booking basis or, if preferred, a station may purchase permanent prints at laboratory cost.

Showcorporation’s features include 40% in color, with less than 15 licensees using color on any regular basis, but approximately 20 others “talking about it.” Color prints here (Please turn to page 53)
AUTOMOBILES

SPONSOR: Koerner Ford
AGENCY: Hart-Conway Rochester, N. Y.

Capsule case history: Koerner Ford had a problem. Koerner has dealerships in Rochester and Syracuse, and recently acquired a franchise in Utica, N. Y. While new facilities are being built, Koerner Ford is temporarily headquarters in a small store in Utica. Its only advertising is a window fronting on the street, with no sign. The problem was to let potential customers in the Utica area know he was there and open for business. Koerner solved his problem with the purchase of two five-minute Sportlite programs, the Friday and Monday shows, 6:40-6:45 p.m. on WKTV, Utica. Following his first show on Friday, 2 February, Koerner sold one new car that same night, five new cars the following morning, all a result of Sportlite. Koerner does his own messages live on film. Starting 14 February, Koerner Ford bought the Sportlite programs five nights a week, and on Saturday, 17 February, sold 12 new cars. As of 21 February, Koerner has sold all the used car trade-ins but three of them.

WKTV, Utica, New York

CARPETING AND FURNITURE

SPONSOR: Cincinnati Distributors
AGENCY: Robert Acomb, Inc.

Capsule case history: Some 20 months ago, before Cincinnati Distributors started advertising on WLW-T’s local, live colorcast The Paul Dixon Show starring Paul Dixon and Bonnie Lou, 9:00-10:30 A.M., Monday through Friday, it was “just another store,” according to its president, Joseph C. Perin. Now it is one of Cincinnati’s fastest growing furniture, carpet and appliance stores. “In the past year, we have spread from one to three locations and our total volume has increased more than five times. This has been done through our hard work and Paul Dixon’s and Bonnie Lou’s effective and sincere commercials before their responsive and loyal audience,” says Mr. Perin. Recently, reported Perin, a viewer spent more than $1200 on carpeting and furniture. “This is an almost-everyday occurrence, and some sales reach out as far as 50 miles. Let me go on record as saying The Paul Dixon Show has played a major role in our phenomenal success during the last 20 months.”

WLW-T, Cincinnati, Ohio

MOVIE HOUSE

SPONSOR: Carolina Theater
AGENCY: Direct

Capsule case history: Movies are better than ever, according to motion picture producers and distributors. And the Carolina Theater in Hickory, N. C., believes that tv spot advertising is better than ever. “During the hour after the first spot announcement about King of Kings on WSOC-TV’s (Charlotte, N. C.) Joey the Clown show, we received more than 125 phone calls,” reported Jim Jellico, manager of the Carolina Theater. “This number totaled more than two phone calls per minute. Throughout the evening hours—until the boxoffice closed at nine p.m.—we received unnumbered calls inquiring about the picture. And the impact of the spot announcement continued to bring in numerous calls the next day.” Amos Boyette of Metro-Goldwyn-Mayer in Charlotte wrote to WSOC-TV to inform the station of the company’s satisfaction with the results of tv advertising: “We’ll continue to utilize tv for effective promotion of our movies. It couldn’t have been more successful.

WSOC-TV, Charlotte, N. C.

WORKSHOP TOOLS

SPONSOR: Porter Bros., Inc.
AGENCY: Direct

Capsule case history: Selling chain saws is not an everyday occurrence on tv but WSJS-TV, Winston-Salem, N. C., has carried a series of commercials for the McCullough Chain Saw that has proved to be the most effective advertising undertaken by the dealers, Porter Bros., Inc., in a long time. Using two one-minute spots a week in Peter Gunn, Joe Porter, head of the Porter firm, indicated that “Results have been better than anticipated with tv. Our sales records reflect on increases and tv has been the most effective media we’ve ever used.” Porter also stated that the majority of the customers were “pre-sold” and that when they came in to look at the chain saws they had their minds made up to buy. “The bulk of our advertising has been on WSJS-TV,” said Porter, “and thanks to the sales increases, particularly in the Winston-Salem market, we’ll be able to do more tv advertising in the future. All our dealers are happy and, above all, we’re happy about the results.”

WSJS-TV, Winston-Salem, N. C.

44
The Hal Duchin's named her Debra Ann. He's associate media supervisor at BBDO. Both Pete Bardach and Dick Pickett have been promoted from media supervisors to associate media directors at Foote, Cone & Belding. Sandy Gasman's leaving C. J. LaRoche. San Francisco media people gave Bob Williams, Daren F. McGavren's local manager, a festive good-bye party. He returned to the N. Y. office where he'll be director of sales development.

Vin Daraio of Hicks & Greist, with reps at Ruby Foos last week, talked about a tape of a station's programing he had heard earlier that day. On it the d.j. said: "We've just heard the front side of Peggy Lee's new record. Now let's look at her backside."

Ben Pettick of Product Services had lunch at Mike Manueche's Restaurant with a rep who commented about his own secretary: "Sometimes she counts on her fingers—other times on her legs."

Marie Coleman of Donahue & Coe described to station men at Gibsons Steak House the new kitchen device on the market for housewives who like to watch television while cooking dinner—a frying pan with a thirty-foot handle.

Tom Flanagan of Reill & Freede lunched with Steve Machenski of Adam Young at the Pen & Pencil where he told him about the rep who went to a gypsy fortune teller. "Prepare yourself for a shock," the gypsy said. "A buyer you know will shortly (Please turn to page 46)
die a violent death.”
“I know that,” said the rep. “But will I be acquitted?”

Bob Syers of BBDO, at the party given him at the Penguin Restaurant before leaving to join the sales staff of Adam Young, said of a young assistant buyer at another agency: “Shy? If she ever went on tv, she’d need a teleprompter to say ‘Good evening.’”

Bob Sparrow of WSJS-TV, Winston-Salem, N. C., said to Ted Bates buyers at the Grinning Restaurant: “Did you ever get the feeling this is one of those centuries when everything goes wrong?”

Howard Webb of the Ralph Allum Co., with Tony Renda of WHIC, Pittsburgh, at the Envoy Restaurant, explained his philosophy of life: “When things look blackest—why not send them to the laundry?”

Doug Humm of Charles W. Hoyt was at Vincent and Neal’s Due Monde Restaurant with an account executive at another agency who said that the personality used in his own client’s commercial sings like Perry Como, looks like James Garner, and delivers a message like Hugh Downs. “It would have been a great commercial,” the a.e. remarked, “—except our personality was a girl.”

At Foote, Cone & Belding, Walt Reed was made senior broadcast supervisor . . . Mary Elizabeth Vosberg moved to the Gerald F. Selinger Co. of Bala-Cynwyd, Pa., leaving Werman & Schorr in Philadelphia where she was chief timebuyer . . . Mary Lou Benjamin, formerly with Grey Adv., has joined Kenyon & Eckhardt.
Waxed and rouged for tribal function.

Where now, wax-work, where away
In your black frock coat?
To the Eden Musee?
Where away with your silent candles?
Your long gray box with silver handles?

You're not the man with the prophet's eye
The holy fire, the battle cry.
You're not the man with the scholar's face
The open books, the gentle grace.
Nor are you the one condemned to bed,
The paralyzed, whom doctors fed
When all except his mind was dead.
Nor are you the corpse, poor thing of rust
Whose hand I held, as all sons must.
Ashes to ashes, dust to dust
What are you?

You know what you are,
With your ascot tie,
Your hair so prim,
And your mouth so sly?
You're a wax work thing, with an air of unction,
Waxed and rouged for a tribal function.

Go—and leave but this to me:
A little more of memory,
My father's image, clear and plain.
I do not think we'll meet again.

What I sent Rosser Reeves was my only published poem, "For Penelope," which appeared in Harper's magazine in 1948.

. . . and there was Polyphemus,
A very rugged character.
Bellowed like a bull
When we stuck the spit in his eye.
Scared the bloody blazes out of the crew.
Me? No, why should I be?
He was just a man, wasn't he?

And the Lotus Eaters,
And that damned fruit.
All we wanted to do was eat and eat
And sit on our tails under the trees
Forever.

And Circe. Circe and her swine
Rooting and wallowing and squealing—
Yes, I guess you'd call her beautiful,
Sort of hippy, bosomy, oriental—
No I didn't say that.
I didn't mean that either.
You're beautiful, too, but in a different way.
You're beautiful, well, like Ithaca,
You're—no, no I don't mean that.
I don't mean "bony, rocky, small"
I mean you're beautiful like home,
And I came home, didn't I?

And then, of course, there is the advertising business.

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?
EDITORIALIZING
(Continued from page 31)
las five minutes to an hour) re-
search begins. Research takes an
hour to as much as four days per
subject. Corporan begins writing at
2 p.m., takes the finished editorial to
management for approval at 4:30
p.m. Once the O.K. is given he
tapes the editorial for radio, and de-
livers it on tv. WDSU runs an ed-
torial twice on tv, five times on ra-
dio.

Corporan drew laughter from the
Shoreham audience by relating how
a supposedly “non-controversial”
editorial backfired. WDSU, follow-
ing a recent cold wave, decided to
run a tongue-in-cheek editorial
against cold weather, only to have
an upstate Louisiana woman censure
the station for preaching against
“What God has sent us.”

By contrast with WDSU’s big-sta-
tion editorializing, Simon Goldman,
WJTN, Jamestown, N. Y., who de-
scribed himself as the “last of the big
spenders” told how he got “$2.00 edi-
torials” for a market of 40,000.
WJTN, said Goldman has 1½ news
men (the other half is an announcer)
and when the station began editori-
aling in 1959, he offered them
$1.00 for each editorial written on
their own time. At this rich rate, he
received two or three editorials per
week. Then, said Goldman, he de-
cided to go all out and raise the price
to $2.00. He now gets five or six
editorials a week, and the station
broadcasts a total of 200 a year, half
of them on local subjects.

To prove the efficiency of his sys-
tem, Goldman read a “$2.00 Edi-
torial,” a highly creditable piece, at-
tacking the behavior of the Jame-
town mayor in a local council meet-
ing. It drew enthusiastic applause.

Quite a different system prevails
at WTOP AM-TV, Washington, Jack
Jurey, full-time editorialist described
how the station’s editorial policy is
kept quite independent of that of
the other properties (Washington Post
and Newsweek) owned by manage-
ment. The WTOP Editorial Board
meets every Monday, decides on sub-
jects for the week. Editorials run
two minutes (250 words) which,
says Jurey, is frequently not long
enough, and subjects are carried over
from one day to the next.

WTOP editorials appear on tv at
11:20 p.m., 7:10 a.m., and 1:30
p.m. Mon., Wed., and Fri. They are
carried 12 times per day on radio.

Tv editorials are for the most part
straight shots of Jurey talking. He
said that WTOP had experimented
with film clip inserts but generally
find them distracting. The word
“editorial” is superimposed on the
screen.

In addition to straight editorials,
WTOP runs six editorial docu-
mentaries per year, on such prob-
lems as slot machines, integration,
housing for African diplomats. Sub-
jects are explored in depth, and the
documentary concludes with a state-
ment of the station’s editorial posi-
tion.

Frederick Houwink, WMAL AM-
TV Washington, speaking to the
problem of presenting opposing ed-
torial views, described how his sta-
tion solved this by reference to its
own news and opinion schedules.
When opposing views were covered
in news-opinion programs, no extra
time is granted. When not covered,
equal time is offered.

The panel session which produced
the most fireworks and, according to
a number of registrants, left most un-
answered questions, was on “Politics,
Candidates and the Broadcaster.”

Daniel Kops, who moderated this
forum, announced that 11% of broad-

IRE SHOW

presenting

"THE GOLDEN
AGE OF
ELECTRONICS"

March 26-29, 1962
The New York Coliseum
...part of the
International Convention of the IRE

The Institute of Radio Engineers
1 East 79th Street • New York 21
Members $1.00. Non-members $3.00. Age limit: over 18

Q. How can I be sure my TV prints are of proper television quality?
A. Let BONDED procure the prints and check the quality
before shipping the spots to the stations.

BONDED TV FILM SERVICE
NEW YORK CHICAGO LOS ANGELES TORONTO
A Division of NOVO INDUSTRIAL CORP.
casters who answered the NAB questionnaire editorially support individual political candidates.

FCC Commissioner Ford traced the history and evolution of the Commission's attitude on this point. He recalled that the original "Mayflower" ruling in 1934 denied the right of a station (WAAB, Boston) to take sides on specific political candidates. In 1949, following a lengthy study, the FCC rescinded this ruling, and in setting down guidelines for the industry said that while broadcasters have a right to editorialize they have an obligation to "aid and encourage" the airing of opposing viewpoints.

In 1950, this language was expanded and broadcasters were told by the FCC that not only did they have an obligation to "aid and encourage" but to "actively seek out" opposition spokesmen. Ford surprised many of those at the convention by pointing out that, since July 1959, the FCC has dropped the "actively seek out" provision, and now requires only that broadcasters "aid and encourage" the airing of opposing viewpoints.

He ended a thoughtful and very well received presentation with a statement which many broadcasters found highly significant. "In the course of investigating subjects for local editorials, you are fulfilling your obligation to know your community."

Ford was followed by two broadcasters, both of whom have supported political candidates: Ray Stanfield, WIST, Charlotte, and Ewald Kockritz, v.p., Storer Broadcasting.

Stanfield, whose station editorializes five days a week, with a different two-three minute commercial each day, has a full-time editorial writer, even though his staff numbers only 14. He disclosed that WIST supports local and state candidates, but not national ones, and said that editorializing had proved a "fine thing economically" for his station.

Kockritz, discussing the Storer approach, indicated that editorializing will ultimately become a standard practice at all Storer stations but that they are proceeding on a station-by-station basis (WAGA, Atlanta, was the first). He said that Storer, as a group operator, sets policies and standards but that each station is autonomous.

Before any station attempts editorializing, Storer management insists that it has 1) a sound news operation, 2) a background of community service projects, 3) a qualified person to head the editorializing effort.

In commenting on editorial backing of candidates, Kockritz suggested "select candidates only on the basis of issues, not indiscriminately. Don't let your editorials downgrade your station image."

Douglas A. Anello, NAB general counsel, in a peppery speech, made these points:

"The Commission is unanimous about editorializing—but Capitol Hill isn't yet.

"Fairness is a prime obligation in all your editorials.

"Editorializing and Section 315 are different. Political editorializing does not require you to put on an opposition candidate. I suggest that you don't—keep the two things separate. It is better to put on an opposition spokesman, not the actual candidate."

"Stations are at liberty to censor opposition scripts—but, in the interest of fairness, I suggest you limit such censorship to matters of libel and slander.

"It's good practice to send a copy of your editorial to the opposition..."
with a note that you will be glad to discuss the airing of their viewpoint if they wish.

“A station that begins editorializing for a particular candidate on the night before election is asking for trouble.”

Questions from the floor indicated that many broadcasters were confused, despite the Ford and Anello talks, over their rights and obligations regarding editorials for particular political candidates.

A number tried to pin Commissioner Ford down on exact procedures to be followed, but he refused because he said that to do this would only set up needless restrictions. “Fairness is the only answer . . . and each broadcaster must determine this for himself.”

The guiding principle of fairness was stressed at the final panel session on “The Impact of Editorializing” by Lee Ruwitz, WTVJ (TV), Miami.

WTVJ has broadcast nearly 1,100 editorials, and its most striking editorial success came last July when three members of the City Council combined to fire the City Manager. WTVJ went on the air with such vigorous editorials protesting the action that at a subsequent (and televised) meeting, the Council rescinded its decision.

Other examples of the impact of editorializing were given by Ben Strouse, WWDC, Washington; Frank J. Abbott, Jr., WWPG, Sanford, N.C.; and W. C. Swartley, Westinghouse Broadcasting.

Strouse, whose station runs one-minute editorials seven times a day, seven days a week, said that any broadcaster who works at the job will find that editorializing will help him “1) in the pocket book, 2) in increased employee pride in the station, 3) in increased personal respect for the medium and the industry.”

As examples of successful WWDC editorial campaigns he cited the station’s drive against shady tv repair men, and its expose of alcoholism in the District of Columbia.

Abbott, operating in a town of only 13,000 with a staff of “four plus my wife,” runs a different editorial five days a week, and gives each 10 times a day. WWGP discusses only local problems and, says Abbott, research is a minimal problem. “Just go to the drug store for a half hour each morning.”

Abbott has editorially backed such projects as improvement of the community’s Negro swimming pool, county tax reform, and even the appointment of a town dog catcher.

Swartley, who is WBC, v.p., in Boston, admitted that Westinghouse found it difficult to get “exact measurements” of the effectiveness of station editorials, but cited the successful drive of KYW, Cleveland, to get proper school transportation for the community.

In his advice to broadcasters, Swartley emphasized the need for fairness in editorializing, and said “Beware of the temptation to overact, to get yourself involved in controversy, just for the sake of controversy. And remember—broadcast editorials reach a far larger audience than do newspaper editorials.”

All in all, according to delegates at the Convention, the first Editorializing Conference provided a wealth of meaty, informative, and challenging information. And as NAB president Collins said to SPONSOR, “Wait until next year. We’ll do it even better then.”

TOP 10: COMPTON

(Continued from page 35)

What determines which rating service you use first? “Currently we use ARB locally, and Nielsen nationally,” was the reply.

Should merchandising enter into a media decision or should it remain as a separate entity to be looked into after the buy? “Merchandising must be separate,” Hay said. “Our buyers are not merchandising experts so they cannot make a valid appraisal of the various merchandising plans offered.”

Do Compton staffers have an opportunity to visit stations and markets? “I personally visit stations and markets,” Hay said. “And my buyers do as conditions and opportunities warrant.”

Compton said it doesn’t solicit presentations on media. “Presentations are usually offered us,” Hay said. “We saw the RAB presentation last month.”

The agency said it does not intend to use 30- or 40-second commercials for any of its accounts this year. “Too expensive,” was the reason given.

How should 30- and 40-second spots be priced in relation to 20- second announcements? “The original premise is wrong,” Hay said. “Now that 30s and 40s are available, 20s must be reduced in price. Then, based on the lower price, a 20% premium for 30s and 40% premium for 40s would not be out of line.”

What is Compton’s attitude toward pre-emptible rates for certain spot announcements? “For certain spots, fine,” Hay replied. “Pre-emptible rates, however, should not be so whole scale.”

Hay was asked what was the basic reason for the continuing heavy demand for minute announcements. “It stems primarily from copy considerations,” Hay observed. “Media would be happy with nothing but 10s, for every media man recognizes that greater efficiencies can be achieved with shorter length commercials. But, we also recognize that copy factors must be considered.”

What is Compton’s attitude toward product protection in buying spot tv in view of the many problems created by the increasing number of network participating programs? “Frankly, we feel stations are taking advantage of a real seller’s market,” Hay observed. “As far as we are concerned, it is still the station’s duty to protect his customer.”

Would Compton prefer a high-rated adjacency where a competing product has been aired beforehand or a lower-rated adjacency where there would be the conventional product protection? “I’d still want the higher-rated spot,” Hay answered.

“We keep apprised of color but there is little interest today,” Compton media experts said when asked if there was any interest on the part of clients to run spots in color.

“Would a summer rate for spot tv encourage Compton accounts to increase their use of spot tv during the summer months? “Quite possibly,” Hay said. “The reduction should, of course, be a reflection of the reduction in sets in use.”

How does Compton feel about sponsorship of local public service programs for some of its accounts. “That’s up to our clients, of course, but some of our clients have considered the possibility from time to time.”

Media experts at Compton agreed with the management of WCCO, Minneapolis, to the effect that “at least half of the radio stations . . . are noth-
ing more than licensed jukeboxes... oscillating between the fast rating and the fast buck.”

However, Compton thought that there probably are a sufficient number of good radio stations (stations delivering quality as well as quantity) at its disposal in which to do business for its clients.

In a media review to Compton employees, Kemp said that “in later years we may look back on 1961 as the year television took a whaling from a minnow, for in 1961 it was squarely put to television broadcasters by new FCC Chairman Minow: upgrade programming or face the threat of government regulation. The crux of the problem—television is a commercial business, dependent on advertisers, and advertisers are dependent on audiences. The mass audience, however, has not taken well to so-called ‘quality’ programming. How do the networks get out of the bind? The question is not easily answered.”

Commenting, in particular, on the significance, if any, of the recently arrived 40-second commercial, the Compton media chieftain, said: “Designed principally as a prime time commercial to permit longer sell commercials in those periods of heaviest viewing, this baby was a product of surprised and indignant parents—network programs whose time was cut to permit the extra time needed by these commercials. When the smoke had cleared, two things were obvious: the 40s would be priced about 60% higher than the prime 20s (over three times the cost of a non-prime night 60), and, virtually, nobody was interested in their use.”

Although the outlook for the 40-second commercial appears to be as sagging as last year’s debutante, there is considerably more optimism regarding other aspects of the advertising business. Business can’t help but go up, according to Compton executives, and they estimate their billings should shoot up another 10% in 1962.

Informed observers say there is good reason to believe that this billing rise at Compton will indeed reflect increased business in both broadcast and print advertising.

DRUGS
(Continued from page 38)

stores outnumber the chains by about 10 to one, but in shopping centers the disparity in number of stores is not as great.

Result is that, according to Drug Topics, the chain stores (representing only one-tenth of the total) racked up 21.9% of total drugstore sales.

The growth toward bigger units, and the growth of sales within these units, is of prime significance to radio, since it is creating a potential advertiser with a sizeable budget.

The trend is recorded graphically in annual Nielsen Review of the drug industry, which points out that “B” counties in 1960 made the greatest growth in drug store sales (3.2% compared with 5.9% overall) and now account for 29% of all sales.

Nielsen also points out that the number of counties containing shopping centers rose from 15% in 1956 to 24% in 1960. A study made by This Week magazine concluded that 30% of all retail sales, including food and drug store sales, were accounted for by these shopping center counties in 1960.

(According to estimates of the

POLITZ KNOWS
WHO LISTENS
IN WGY'S VITAL 25-COUNTY COVERAGE AREA

- For example, out of the 1,287,000 who listen to radio, 465,000 listen to WGY... 147,000 are between 35 and 54 years of age... 199,000 are in the upper-third income group.

- Only the Politz study tells advertisers who, what, when, where, and why people listen in Albany, Schenectady, Troy, Northeastern New York, and Western New England. For the complete Politz survey on WGY's 25-county listening audience, contact WGY or your Henry I. Christal Co. representative.

*Average weekly cumulative adult audience

982-22

WGY 810 KC
50 KW
A GENERAL ELECTRIC STATION
ALBANY - SCHENECTADY - TROY

SPONSOR • 12 MARCH 1962
American Druggist, there are over 3,700 shopping centers open for business with 1300 drug stores located in these centers.

Physical re-location is putting the drug industry slap into radio's extra-urban backyard: whether the two become good neighbors is presumably up to radio itself.

There's another important factor which should make sales ammunition for radio. More than almost any other industry, the drug and toiletry manufacturers are dependent on new products. A 10-year study by Nielsen records that the dollar share of established products has shrunk from 93% of total sales in 1950 to only 50% in 1960.

In actual dollar sales, volume for new types of products in 1960 was 12 times their 1950 sales, while established brands slipped 11% in the same period. It's true that much of the gain was in ETHICAL (i.e., prescription) drugs which would not normally be radio advertisers, but a healthy portion also came from proprietary products such as the fast-rising new cold remedies, and the aero-sol analgesics—where radio's case for brand-name advertising of new products should be unmatchable.

The proliferation of cosmetic and toiletry products alone could yield fruitfully for radio, but U.S. radio's nationwide poll shows little improvement in either total advertising, or in the number of accounts handled, since 1960.

The explanation is not simply that the toiletry manufacturers are unaware of radio's merits. Their media advisors (at least, on the accounts which are using radio) categorize the advantages as:

- Flexibility
- Area coverage
- Selective audience
- Cost efficiency
- Product identification (especially, younger listeners)

A pertinent comment made by one cosmetic advertiser is that "radio stations and reps do next to nothing in merchandising and provide no real help in marketing information." However, on the basis of the U.S. radio survey, it appears that the bulk of d&d advertising has been effectively developed by the national reps and networks, at least on the long-standing, well-established accounts.

What may be true is that neither reps, nets nor stations have kept in touch with the rapidly-changing character of the drug and toiletry industry. Indeed, the manufacturers and retailers themselves have been surprised by the impact of new products and new selling procedures. It's up to radio itself now to compound a prescription which will fully capitalize on these dramatic developments.

CLIFFHANGER
(Continued from page 40)

Foy's attempts to gain entrance into the Dovalettes paper mill in order to learn the contents of the secret softness formula responsible for making Dovalettes the soft tissue they are. Golly-O's constant companion is a dove named Pet Dove. (The dove is the manufacturer's symbol; the generic name was given in anticipation of a Name-The-Pet-Dove Contest which was originally scheduled to break midway through the campaign.) After Golly-O's initial attempt to enter the mill is thwarted by the Dovalettes secret softness guards, he allies himself with one of them in an attempt to prevent "spies from other paper mills" from entering Dovalettes mill and learning the secret formula.

"We are quite pleased with the cliffhanger technique and the results it produced for our client, The Sanitary Paper Mills, Inc., of East Hartford, Conn.," said Alice L. O'Donnell, the writer of the commercials told SPONSOR. "In essence, we have written a juvenile 'Perils of Pauline,' complete with Golly-O's narrow escape from being swept over a waterfall. In the final episode, Golly-O aids in the capture of two notorious spies and is rewarded by a tour of the mill."

Miss O'Donnell said that at the conclusion of the series, currently being scheduled at three-week intervals. Golly-O will continue to be the Dovalettes' spokesman in commercials with a slightly different format. Faced with tough competition from private label brands and harassed by huge ad budgets of national brands, Dovalettes cliffhanger spot strategy...
helped solve both these problems. Spot schedules were placed on day-
time and late-evening time slots to sell the product's quality story to adults and in children's programs to establish the new cartoon characters and develop mechanising value. The agency reported that the children's influence in the buying of Dovalettes products was immediately established. Within several weeks after the introduction of a free coloring book and other promotional gimmicks, there was a sharp increase in sales. Sales, it was reported, zoomed twice their normal volume. This happened in the Hartford division of First National Stores consisting of some 164 supermarkets. With the coloring book came an offer of a hand puppet. Like personality, commercial deliveries were integrated within the schedule of films to sell the premiums.

"The campaign to date is an obvious success," Ed Hughes, agency president and account executive for Dovalettes, told sponsor, "More important, however, is the knowledge that we can confidently expand into new markets with the tools to immediately win and hold new distribution and consumers."

David E. Beenan, vice president of Sanitary Paper, said that trade interest in the campaign was manifest almost immediately. First-hand viewer response was evidenced by letters and telephone calls directly to our mill asking for news of what would happen to Golly-O next!"

The "Adventures of Golly-O Grady" was produced by Edmund J. Hughes and Miss O'Donnell. The production studio was Cambria Studio, Beverly Hills, Cal. The special animation technique was Syncro-Vox, Cambria's patented process which enables the sponsor to utilize a technique without incurring normal expenses involved in animation, and cut production costs in half. "This was a valuable asset for our regional client who did not have to sacrifice quantity or quality because of a restricted budget," Hughes said.

The interrupted or cliffhanger Dovalettes commercials were launched last June. They have been seen over WWLP-TV and WHYN-TV, Springfield, Mass.; WHNB-TV, Hartford, Conn., and WHNC-TV, New Haven, Conn.

In a determined effort to avoid the cliche in the fashioning of commercials, Clairol recently came up with an arresting six-minute commercial for its hour-long documentary "Debutante '62" over NBC-TV. The commercial was in the nature of a four-act "play" titled "The Adams Family," a situation story which feature three generations of women attending a birthday party. The commercial was divided into four acts, each lasting a minute-and-a-half. At the conclusion of each segment, the announcer—who in this instance was Roger Pryor—told viewers to "stay tuned" for more suspense and action in the upcoming commercials.

The Clairol commercial was penned as a complete family tv show by Shirley Polskoff, copywriter for Foote, Cone & Belding, produced by Robert Lawrence Productions and directed by Jerry Schnitzler. Robert Steen was the FC&B producer. Industry experts, with a trace of humor, observed that it was the first time in the history of television that a commercial had been interrupted by a program.

In the case of the Clairol commercial, which was shot for both "Debutante '62" and the upcoming "The Vanishing 400," the proper mood had to be established in the first act and sustained through three subsequent acts. The project, including six days of shooting, took between four and five weeks. Even though the commercial was shot for the two specials, it was so designed that, with a modicum of adapting, each act could be used as a separate commercial.

In view of the excitement attending the "maidens" appearance of the Clairol commercial, Robert Lawrence Productions also bought radio time on WNEW's (N.Y.) Klavan & Finch program on the day of the tv show, as well as display space in The New York Times inviting agency people and others to be sure to watch the commercial as well as the program.

Similar in technique to the Clairol commercial was the recent American Dental Assn., 'commercial' prepared by Benton & Bowles, Crest's agency, and okayed by a special ADA committee. It was presented on the special Henry Fonda family show over CBS TV during prime time. P&G's Crest had turned over its commercial time to the ADA. The commercial, consisting of four parts, added up to six minutes and depicted (1) a youngster of eight going to the dentist; (2) the same boy at 13 visiting the dentist; (3) the lad at age 20 in the same dentist's chair, and (4) a grown man with family, taking his three-year-old daughter to the dentist, now grey but alert as ever. The dentist in the commercial was a real one, as was the nurse, in keeping with ADA's credo to maintain everything on an authentic plane.

The ADA commercial was produced by Benton & Bowles and Paramount Pictures. Bob Colodzin was B&B producer; Walter Bien, producer for Paramount. Other B&B staffers involved in the preparation of the four-part message were Leo Higdon, copy supervisor; George Panetta, copywriter, and Roy Eaton, music director.

"The messages gave solid, accurate dental health information and at the same time helped to clarify the image of the dentist," Peter C. Goulding, director of the Bureau of Public Information of the ADA, said. "The messages helped to 'flesh-out' that image so that the public saw the dentist as something more than simply an individual to whom they went only for emergency treatment. They saw him as a scientifically trained, professionally oriented, health specialist concerned with the total well-being of his patients."

FILM BUYERS
(Continued from page 43)

are handled by contemplated use in the original agreement, or an allocation of print cost basis when color is requested on a basic black-and-white contract.

MGM-TV lists six stations now telecasting its features in color. Of a total of 60 features (30 each in the new post-50 groups), 21 are available in color. Stations may book an MGM color print at a booking fee of $75, or may buy a color print for the term of his license for $400.

Screen Gems notes that NBC affiliates are particularly heavy colorcasters, mainly because of "co-op money from the RCA distributor."

4. Can you give us any help in selling?

(Please turn to page 44)
No. 4 of a series

Nightwatch Theater*, Sun.-Sat. Avg.
110,000 DETROIT HOMES STARRY EYED
Most nighttime viewers! Pick of the packages... Seven Arts, Paramount, United Artists, RKO, 61 for '61, Sunset. Top stars... top titles.

THE NO.1 BUY IN DETROIT IS

WJBK-TV
detroit

A STORER STATION

*NAT, Jan. 21, 1962, 7 day avg.

NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.
While President Kennedy was handing out glowing tributes to the public service efforts of the ad fraternity at the Advertising Council meeting, the White House had a blast ready and waiting: Congress was to be asked to pass legislation tightening up protections for consumers.

Meanwhile, a wide-open split developed within the FTC. Since the dissent came from a Kennedy appointee, Philip Elman, and since this is the one agency on which Kennedy appointees form the majority, it was a split in the New Frontier.

The special message to Congress on consumers was due to cover the waterfront of legislative recommendations, including allegedly deceptive packaging, stronger food and drug inspection, standards and regulations, truthful publicizing of interest rates by lenders, safety of cosmetics, stronger action on mail frauds, etc. The list could be nearly endless.

An appeal to Congress to give the FTC injunction power to halt practices immediately instead of waiting long periods for final legal disposition of cases, appeared in advance to be the major thrust affecting advertisers.

The most immediate effect of the Presidential message to Congress, however, will not be in Congressional action. There is little doubt that the some 35 Federal agencies with some jurisdiction over consumer interests will be jogged automatically into greater activity under legal authority they already have. This would serve to dramatize the Elman dissent.

FTC commissioner Elman issued his dissent in a minor case involving alleged misrepresentation of furs by Gimbel's. Elman started off by saying this was the first time the store had ever transgressed in this manner, that it has never happened since, and that a minor employee was responsible.

Then he blasted the FTC and its staff for concentrating on such minor cases. "Just as courts abhor hard cases because they make bad law, administrative agencies should abhor petty cases because they make no law."

His contention was that the Commissioners and the FTC staff should concentrate more on broad areas of policy. The job of agencies is to regulate through administration, he argued.

There is no doubt that his dissent means he favors a "hard" regulatory line at the FTC. There appears to be even less doubt that the President's message on protection of consumers will push at least the two other Kennedy appointees (MacIntyre and chairman Dixon) in that same direction.

The Supreme Court has refused to hear an appeal by Amana Freezers against an Appeals Court ruling that TV time is not a commodity subject to the antitrust laws.

The company had sued CBS for treble damages under these laws, arguing competitive injury because of CBS time sales practices.

While refusal to hear doesn't set any legal precedent, it does permit the lower court ruling to stand in this case.

Question posed by Amana was whether the Clayton act applied to (a) a network's "must" buy policy, (b) tie-in sales on network time and program and (c) general discrimination in the sale of time by a network.

(For report on the deintermixture situation see SPONSOR WEEK, page 7.)
Spot-SCOPE

SPOT INTERCOM

Wheaties (Knox Reeves) is breaking a late spring spot tv campaign in 50 markets, with adult minutes the quest, this time around, and Phil Archer the buyer. Implied is a switch in Wheaties policy, which leans toward either kid audience or sports in the spot announcement area. Seemingly tv network now has the role of kid appeal and sports are handled on an individual basis.

For tv stations with Tide business it was a week of special communion with the Compton agency.

The transfer of the account from Benton & Bowles became effective officially and the first thing Compton did was to circulate a questionnaire crosschecking each station’s schedule status. That is, according to the information from B&B.

Meantime the stations were advised to keep their Tide schedules running as is.

The coming of March is the sign post that Spring can’t be far behind and so witness the emergence out of hibernation of several products lining up their warm-weather schedules.

Among the climate-conscious spot tv clients reactivating last week were Lipton tea, with requests in for May or June and Breast O’Chicken Tuna. Pacific-Hawaiian Products is running several flights for its Hawaiian punch. General Foods had jumped the gun several weeks ago to set up a major drive for Kool-Aid, but most of the big summer sellers are just getting started now.

Another noteworthy buy: despite a drastic cut-back by most of the home permanents due to the en masse return to the beauty parlor for complicated bouffant styles, P&G is going into 30 markets for Lilt. For details of the past week’s spot action see items below.

SPOT TV BUYS

General Foods buying last week included placements for regular Maxwell House. Eight-week schedules kick off on 2 April in 25 markets, using nighttime minutes and breaks. Agency: Ogilvy. Benson & Mather. Buyer: Sue Morrell. A long-range campaign (52 weeks) for Yuban, out of Benton & Bowles, calls for prime and fringe minutes in 13 markets, also starting 2 April. Pat Birody did the buying. GF has also lined-up kids minutes in 28 markets for its Post Cereals. Buy is for 52 weeks and the B&B buyer is Bob Gorby.

Bristol-Myers is going into 13 markets with nighttime minutes for Ban deodorant. The drive begins on the first of April and runs to mid-September. Ogilvy, Benson & Mather is the agency. Buyer: Sue Morrell.

Simoniz is involved in a three-months campaign for its car products, with the buying done out of Dancer-Fitzgerald-Sample. Nighttime minutes in 10 or more markets begin today, 12 March, with schedules continuing through 10 June. The buyer is John Griffith.


Breast O’Chicken Tuna launches a drive in early April for its canned tuna. Campaign is for six-eight weeks, with additional schedules set for summer. Requests are for daytime minutes and the market list is 30. Agency is D’Arcy. Los Angeles. Buyer: Bob Steres.

Thomas J. Lipton is buying selected markets for its tea, with requests in for five or ten-
minute news or weather shows starting May or June for a firm 13 weeks. The agency is SSC&B, New York. Buyer is Nick Imbornone.

**Sego Milk Products Co.** kicked off a campaign in west coast markets for its milk products. Schedules are for four weeks using day and night minutes. Buyer: Gail Meblin. Agency: Botsford, Constantine & Gardner, San Francisco.


**International Latex Corp.** has been running eight-week schedules in selected markets for Playtex users. Moderate frequencies of day minutes are being used. Buyer: Mary Mehan. Agency: Lynn Baker, Inc., New York.

**Golden Grain Macaroni Co.** has bought early and late night minutes for Rice-A-Roni in selected markets. Campaign is for 10 weeks. Buyer: Marian Monahan. Agency: McCann-Erickson, San Francisco.


**Pacific-Hawaiian Products Corp.** has placed the first of a series of flights in about 10 top markets for Hawaiian Punch. Its the first major step into TV, more markets are expected to be added later this year. Day and night minutes and 20's are used. Buyer: Jane Leider. Agency: Atherton, Privett, Inc., Los Angeles.

**Taylor-Reed Corp.** is adding schedules for Cocoa Marsh. Buys are for kid show minutes. Buyer: Claire Godowski. Agency: Hicks & Greist, New York.

**National Biscuit Co.** is running schedules in various markets for its American Harvest Bread. Fringe minutes are placed for eight weeks. Buyer: Irwin Davis. Agency: Kenyon & Eckhardt, New York.


**IXL-Nalley's, Inc.** has gone into western markets with a new campaign for its salad dressing. Day and night minutes and 20's will run for 19 weeks. Buyer: Kay Shelton. Agency: Compton Adv., San Francisco.

### SPOT RADIO BUYS

**American Tobacco Co.** is going into about 50 markets in March for Dual Filter Tareyton. Four week schedules of traffic and day minutes are being bought. 50-75 spots per week per market. Buyers: Johnnie Murphy and George Blinn. Agency: Lawrence C. Gumbinner Adv., New York.

**Tidy House Products Co.** planning a campaign to start 19 March for Dextol bleach. Minutes will be scheduled in 15-20 markets for eight weeks, two- and three-station buys. Buyer: Frank Finn. Agency: McCann-Marschalk, New York.

**Philip Morris, Inc.**, is making a corporate buy in behalf of all its brands to start mid-March or later, to supplement network schedules. Placements are for 52 weeks. Buyers: Irv Adelsburg. Agency: Benton & Bowles, New York.
SPONSOR HEARS

Sideline observers have a cogent commentary on the current trend among the larger agencies toward the use of computers as a solver of media problems.

These observers think that the agencies have themselves trapped by the quantification formulas, with the computers putting more emphasis on efficiency than on effectiveness, which after all is the objective of the advertiser's dollar.

Under the two-year extension with NBC TV Disney is guaranteed $5.5 million the first year and $6 million the subsequent year.
It covers 50 weeks of programing, with Disney having the sole discretion in determining which shows should be repeated.

It doesn't pay for an agency to be too conscientious about the way an advertiser insists on throwing his money around in the making of TV commercials.
So an agency recently learned, as it came to the parting of the ways with a toiletries account.
Among the backgrounds of the break: the agency had remonstrated with the ad manager about his personal intercessions in the studio during the filming of some commercials, which added up to about $14,000 in overtime.
The economy-conscious agency pointed out to the ad manager that he would have to sell 2,000 extra gross to cover the overtime itself.

One of the big differences between TV and radio in its heyday is the networks' cost in recapturing the audience level with each successive season.
In the heyday of net radio this turnover was 20-30%, but in TV it runs as high as 70%, and the investment in bringing back to the set runs into many millions.

Reports have it that Schick, Inc., in which Revlon has a substantial interest, will soon be introducing a hair drier of its own.
A major competitor would be Universal, which is fairly active in spot TV.

The Pavelle home color film developer, due for debut on the market shortly as a competitor to the Eastman Kodak service, has a kinship to the Schick razor (Compton) in line of ownership.
Pavelle is owned by Technicolor, which is controlled by Pat Frawley, who, in turn, has a controlling interest in Schick. Technicolor is in the K&E stable.

If you should get into one of those post-prandial arguments as to who introduced the singing commercial, you may not be far wrong if you cite Barbasol.
According to the records, Harry Frankel of Singin' Sam fame introduced the Barbasol jingle in 1933.
However, the first big jingle hit came some years later via Pepsi-Cola, which, according to reports, Lord & Thomas had the team of Kent & Johnson whip up as part of a pitch for the pop account. P.S.: L&T lost out, but Pepsi-Cola salvaged the ditty.
Viewpoints come to life on WRC-TV. The currents of the world cross in Washington. Nowhere else is there such a day to day flow of events, such a depth of newsworthy personalities. WRC-TV draws on these, and on the doings and ideas of the nation's leaders, to create Washington's widest range of informational programming. Programs like award-winning "Teen Talk," "Challenge," "Traffic Court," "A Moment With," "It's Academic"... and NBC Television's "Meet The Press" and "David Brinkley's Journal," both of which originate live from WRC-TV. This is the kind of programming, balanced by creative entertainment, that attracts Washington's discerning, adult audiences... and captures their attention for your commercials too.
FILM BUYERS

(Continued from page 53)

Answers vary here. Seven Arts believes in direct selling as much as possible, working with potential sponsors, agency timebuyers, reps. It considers its advertising campaigns in tv trade publications a direct selling aid, as well as its regular promotion mailings to over 4,000 advertising executives.

Screen Gems, on the other hand, reports that while it supplies expensive and useful promotion material as selling aids, “many stations are not promotion-minded and some material is wasted.” It sees its trade campaign of more than $50,000 a year as a selling assist, especially for Madison Avenue business.

Showcorporation and MGM-TV take the “hands off” view even further: “The only real selling help is in the provision of good motion pictures, with adequate supporting material and recommendation for its use,” says Bob Manby. “We can give other more direct help, but have not found many stations that really want it. Essentially, this is a we’ll-do-our-job, you-do-yours area.”

Richard A. Harper, MGM-TV director of syndicated sales, asserts: “There is not a single station in the country, to our knowledge, which does not program feature films. Obviously they must be programing them profitably. We would not pretend to tell a given station how best to sell its product.”

5. What kind of promotion and publicity support can you give us?

All major distributors supply fairly complete promotion and publicity kits, including stills, mats, synopses, slides, film trailers, cast and credit lists. Seven Arts provides what it terms “on-the-spot programming and promotion assistance,” helping stations newly purchasing its features to conduct conferences for their staff, reps, etc. MGM-TV looks for the unusual in station selling or programing activities, such as one station’s sale of prime time to a local power company for the movie “Young Tom Edison” in commemoration of Edison’s birthday, and gives such events “extensive trade publicity.”

Screen Gems has found that on-the-air promotion is notably deficient in many station operations. Showcorporation feels that once a station buys its features, they become part of the station’s own programing complexion and “we do not wish to overlay undue identification of our own.”

6. Assuming we make a deal for your features, can we acquire a set of permanent prints?

Variance here is negligible. All distributors say yes, pointing particularly to station advantages: elimination of booking, service and shipping charges; the provision of direct quality control of prints, etc. Many Screen Gems stations acquire a “house print” on long-term, multiple-run deals. Seven Arts also encourages print sharing between two or three stations in a given area, to reduce costs for permanent prints.

7. How are other stations selling your films and what types of advertisers are our most logical prospects?

Depends on the market, say the distributors. Most films are sold to premium national and local accounts, for the most part on a participating basis. Full sponsorship, though still reported here and there, is not the rule. Because of a feature film’s nature—its general family appeal—almost no advertiser classification is exempt.

8. Can we hope to sell out before we go on the air?

These stations did, says Seven Arts: KLZ-TV, Denver; WGN-TV, Chicago; KVII-TV, Amarillo; KTVK, Phoenix; WOR-TV, New York; KHJ-TV, Los Angeles.

The answer lies completely in the character of the market and station, say Screen Gems, MGM-TV and Showcorporation.

“Pre-air sellout is truer of two-station markets,” adds MGM.

9. As an NBC affiliate, we carry the network movies on Saturday nights. We know that several other NBC affiliates, like WNBC-TV in New York, are programing films back-to-back as a double feature. Have they been successful with this format?

WNBC-TV, which programs the Warner films on its Movie Four, with a 15-minute news and weather report between it and the network’s film, showed a 36% share-of-audience from 23 September through 16 December, 1961, as compared to 16% from 24 September to 17 December, 1960, in a special Seven Arts Arbi-
	ron study. This back-to-back format is being adopted by other NBC affiliates and, most film suppliers concur, with equal success. If, in some cases, it has not been entirely successful, says MGM, it’s because competition has been intensified at this hour.

“The CBS stations,” MGM’s Harper maintains, “are throwing their strongest features into their late Saturday night shows, on the theory that if the network movie is a weak one, viewers would prefer not to watch two features on the same night, and so would switch to CBS network programing in the beginning, thus saving the better feature for later. Similarly, the NBC affiliates, in order to preserve the lead already supplied by the network, must counter with extremely strong features.”

10. We know you’ve developed quite a track record in the major markets, but what about the smaller markets such as ours? What do these smaller markets think about the economics of your post-48’s and 50’s?

“Smallness,” declares Showcorporation’s Manby, “is a frame of mind. The value of a television home delivered in an audience figure does not really change, whether it is part of a total of 3 million or 30,000. Hence, a feature film that in its multiple runs can deliver a 60 cumulative rating on the more than five million homes in the coverage area of a New York station, and return a license fee to the distributor of $30,000 (we have a number that have done this), is worth $300 to a station which covers 50,000 television homes, if it delivers the same cumulative rating of 60 in its total runs. The economic logic doesn’t change.”

MGM-TV calls the response of smaller markets to its post-50’s “both encouraging and startling.”

“We maintain a small sales force,” says Harper, “and consequently, as a matter of necessity, apply our initial efforts almost exclusively to the larger markets. Nevertheless, many smaller markets have come to us unsolicited with offers to license our packages.”

Seven Arts lets a so-called “smaller market” speak for itself. F. Parker, manager of KVIP, Redding, Cal., commenting on his station’s use of post-50’s, says, “With these later, higher quality films, we’ve more than doubled our revenue in our feature film time slot.”
bas'ic (bas'ic) of or at the base; fundamental

... the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

In fact, ordering these books is a profitable decision...

1. ALL MEDIA EVALUATION STUDY (1954). An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited.

   155 pp. $2.00

2. 1961 TIMEBUYERS OF THE U.S. Listing of timebuyers and their accounts in all major business centers, representing 98% of all radio/TV spot billings. In handy pocket format.

   50 pp. $1.50

3. 1961-62 RADIO BASICS. The only all-radio factbook. Audience data, programing, advertisers, costs, research, FM... every aspect of today's dynamic radio industry is covered in detail, available only in this major study.

   120 pp. $1.00

4. THE NEGRO MARKET (1961). Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations.

   44 pp. $.50

5. 1961-62 TV BASICS. An outstanding compilation of tv dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns...the latest research with dollar-and-cents purpose.

   136 pp. $1.00

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.


   40 pp. $ .50

7. TV DICTIONARY/Handbook for Sponsors. Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available.

   50 pp. $2.00

SPONSOR PUBLICATIONS
555 Fifth Avenue, New York 17, N.Y.

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COMPANY

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CITY ______ ______ STATE ______
SPONSOR WEEK WRAP-UP

Spot tv up 12%
(Continued from page 7, col. 3)
advertisers' list. They are: Deluxe Reading Co., Drewrys Ltd., Eastman Kodak, Frito Lay, Green Giant, Mattell, Inc., Menley & James Laboratories, New England Confectionery Co., and Renfield Importers, Ltd. Their expenditures ranged from $1.6 million to $371,000.
Three product categories showed exceptional fourth quarter increases: sporting goods, toys, etc., 121.2%; household paper products, 63.2%; and pet products, 46.8%.

WIN A PROM was the tag line for a promotion at WWVA, Wheeling. Sandra Wilson and Mary K. Sloan prepare to count the thousands of empty Vicks cough drop boxes sent in by high schools competing for an all-expense paid prom. School collecting most empty boxes will win...

SCOUT JAMBOREE in Detroit was hosted by Worth Kramer (r), pres. of The Goodwill Stations, WJR (AM & FM) and WJRT (TV), who was chairman of the event. With him are (l to r) Merritt Hill, pres. of the Scout Council, X-15 pilot Major Bob White, Herb Shriner...

TRIUMPHANT ARTISTS in the contest to color and caption the Executive Coloring Book at WIND, Chicago, were Jay Levinson (l), co-creative dir. at R. Jack Scott and A. C. Trude, Jr., v.p. and media dir. at Clinton E. Frank, Gen. mgr. Ed Wallis looks on...

Advertisers

The FTC order regarding P&G's Crest toothpaste has important implications in the area of comparison test advertising.
In its complaint the FTC charged that the tests which P&G advertised comparing Crest with "regular" toothpaste are misleading as Crest was not tested in comparison with competing brands of commercially available product but with a formulation which was not commercially available and was substantially the same as Crest but minus the ingredient stannous fluoride.

WIN A PROM was the tag line for a promotion at WWVA, Wheeling. Sandra Wilson and Mary K. Sloan prepare to count the thousands of empty Vicks cough drop boxes sent in by high schools competing for an all-expense paid prom. School collecting most empty boxes will win...
P&G consented to the order but for settlement purposes only. It doesn't imply an admission that the law was violated.

Meanwhile, the FTC has launched a broad investigation of cold remedies to determine whether their advertising overstates their effectiveness.

Financial reports: Warner-Lambert Pharmaceutical reported sales for 1961 were $204,672,000 compared with $197,883,000 in 1960, up more than 3%. Earnings were $17,413,000 or $3.28 per common share, compared with $16,517,000 or $3.10 per share, a more than 5% increase.

Campaigns: Utility Co., makers of Gre-Solvent hand cleaning products, which recently appointed Dunay, Hirsh & Lewis, will be heavy this Spring in radio, according to the new agency which is currently blueprinting the campaign.

Merger: Mattel Inc. and one of Canada's largest doll manufacturers, Dee and Cee Toy Co., Ltd. Mattel will spend about $250,000 in Canadian tv and print in the coming year.

Kudos: John H. Breck got first prize for national tv advertising in the 10th annual merit awards contest of the Advertising Club of Springfield. Cited was a one-minute, color commercial for Breck Creme Rinse (Reach, McClinton). Breck also won five honorable mentions.

PEOPLE ON THE MOVE: John T. Dorrance, Jr. to chairman of the board at Campbell Soup, succeeding Oliver G. Willits. . . Richard C. Roth to Nytol and Pycopay product advertising manager and David Miller to Poligrip and C.D. 60 product advertising manager at Block Drug . . . Arnold C. Thomson to director of advertising for Dodge passenger cars.

SHE STUMPED THE PANEL on CBS TV's "To Tell the Truth." She's Betty Chadwick, chief photographer at WTHI-TV, Terre Haute, believed the only female tv news photo chief

SHARING THE SPOTLIGHT with Capitol recording star Forlin Husky (r) at the RTES Salute to Country Music is Matthew J. Culligan, RTES pres. and McCann-Erickson exec.

AROUND THE WORLD race to promote the Seattle World's Fair will be run by KVI d.j.'s Hardwick (l) and Buddy Webber (r). They glower at each other across the globe while pretty station staff member Lorena Deschamps stands by during the warm-up for the race.

MASTER SWITCH which activated the new 50 kw transmitter at WBAL, Baltimore, was pulled by v.p. and gen. mgr. Thomas S. Carr, increasing the station's range and fidelity.

CAPITOL HILL visitor to Charlotte, Ernest Lindley (l), special assistant to Secretary of State, talks with Charles Crutchfield, of Jefferson Standard Broadcasting Company.
**Station Transactions**

KTVT, Fort Worth-Dallas has been sold to The Oklahoma Publishing Company by NAFI Telecasting, Inc. of Oakland, for $800,000.

Oklahoma Publishing owns and operates the WKY Television System, which will take over management of the Texas outlet. Other stations included in WKY Television are WKY (AM & TV), Oklahoma City, WTIVT, Tampa-St. Petersburg.

KTIVT is the only independent TV station in the 4-station North Texas market.

Broker for the sale was R. C. Crisler & Company, Cincinnati.

WMRT (AM & FM), Lansing, was sold by Herbert Graham for $210,000.

The new owner is Metropolitan Radio Corp. of Indianapolis. Principals are Stokes Gresham and Luke Walton.

The sale was handled by Hamilton-Landis.

The sale of WWCC, Bremen, Ga. has been negotiated for $70,000.

The seller is Jimmy Faulkner, who also owns WBCA, Gay Minette, Ala. and the new owners, subject to FCC approval, are James H. Shedd of Bremen and Ross W. Long of Atlanta.

Blackburn & Company brokered the sale.

**Agencies**

JWT has moved forward another lap in its aim to collect a number of regional beer accounts instead of the one big one.

The Chicago office has taken on Sterling Brewers, of Evansville, Ind., this coming a couple months after the home office brought in Rheingold.

Sterling moves over 1 June. Its previous home: Compton.

Agency appointments: Delltown Foods to David G. Lyon, Westport... Parfums Marcel Rochas to Smith/Greenland for Femme, Madame Rochas and La Rose perfumes... National Benefit Life Insurance Co. ($1 million) to Erwin Wasey, Ruthrauff & Ryan... Grocery Products division of Armour & Company to Young & Rubicam, Chicago, for new products... Schaper Manufacturing Co., maker of plastic games for children, to Knox Reeves... Mohawk Airlines to Gaynor & Ducas. Farquhar & Co. will continue to handle the airline's special projects... Glenbrook Laboratories (about $2 million), division of Sterling Drug, to Cunningham & Walsh for Fletcher's Castoria, Dr. Caldwell's Laxative, Z.B.T. Baby Powder, and Z.B.T. Baby Lotion, effective 1 May... Sterling Brewers ($1.5 million) to JWT, Chicago, from Compton... Scott Paper to Bates from JWT, for its tissues, and Scotties. Loss to JWT amounts to about $2.5 million for the rest of this year's billings but Scott moved Confidettes to JWT from Compton.

Merger: Franklin Advertising and the Mautner Agency, both of Milwaukee, to form Franklin/Mautner, with combined billings of $1,500,000. New agency will headquartered at 225 East Mason Street, Loewi Building, Milwaukee.

New agency: Philip L. McHugh, vice president and director of tv and radio at Campbell-Ewald, Detroit, for the past eight years, and his assistant Peter S. Hoffman, have resigned to start McHugh & Hoffman, specializing in analysis of tv programs, commercials, and advertising in general for all segments of the business.

New v.p.'s: Henry Jacobson at William Esty... Thomas A. Lee, Jr. at Charles W. Hoyt, in charge of tv and radio... Richard Fechheimer at Olian and Bronner... Jack Seehof at Post & Murr... Carl H. Williams to executive vice president, W. Raymond Barr (creative director), Leonore Millhollen (art director), and William J. Ham (media director) to vice presidents at J. M. Korn & Son, Philadelphia.

**PEOPLE ON THE MOVE:**

John Kent Ellenbogen to Norman J. J. Berger Associates as an account executive... Charles A. Carpenter to associate media director at F&S&R, Cleveland... Fred Goodyear to marketing executive for food and packaged goods accounts at Werm & Schorr... Thomas A. Lauricella to account coordinator in the housewares and appliances division and J. J. Metroka to traffic manager at Hicks & Greist... Alan Douglas to creative director at Marcus Advertising... Harvey Pearlman to account executive at Metlis & Lebow Corp... H. Don Carlos to account executive at Bozell & Jacobs... Florence Bloch Farkas to director of public relations at Weiss &

only serious buyers will learn your identity

We do not send out lists. Every sale is handled on an individual basis. You are revealed only to serious, financially responsible buyers.

---

**BLACKBURN & Company, Inc.**

**RADIO • TV • NEWSPAPER BROKERS**

**NEGOTIATIONS • FINANCING • APPRAISALS**

**WASHINGTON, D. C.**

- James W. Blackburn
- Jack V. Harvey
- Joseph M. Sitrick
- RCA Building
- Federal 3-9270

**CHICAGO**

- H. W. Cassill
- William B. Ryan
- Hub Jackson
- 333 N. Michigan Ave.
- Chicago, Illinois
- Financial 6-6460

**ATLANTA**

- Clifford B. Marshall
- Stanley Whitaker
- Robert M. Baird
- John C. Williams
- 1102 Healey Bldg.
- Jackson 5-1576

**BEVERLY HILLS**

- Colin M. Selph
- Calif. Bank Bldg.
- 9411 Wilshire Blvd.
- Beverly Hills, Calif.
- CKEstview 4-2770
**Tv Stations**

Local business must be picking up in the south Atlantic and South Central regions, because stations there predict an 11% and 7% increase in time sales in 1962, higher than predictions from other regions.

Predictions emerged from a survey of TV stations by the TVB. The general consensus from all areas: a six per cent increase in local business and national and regional spots, and a five per cent jump in network time sales.

That five-year deal P. Ballantine made with WPIX (for air time) and the New York Yankees (for tv rights) cost the brewery over $10 million.

The package includes 81 home games and 46 road games. Ballantine resold a portion of the time to R. J. Reynolds, which will co-sponsor.

**Opposition:** WREX-TV, Rockford, general manager Joe Baisch submitted to the FCC some 1,000 typewritten pages opposing the proposed de-intermixture which would shift the station to uhf.

Kudos: WBRC-TV, Birmingham won a Freedoms Foundation Medal, its second in a row, for its eighth annual Fourth of July program . . . Frederick S. Houwink, vice president of the Evening Star Broadcasting Company and general manager of WMAL (AM-FM-TV), Washington, D. C., was named general chairman of the Washington Convention and Visitors Bureau’s Campaign for funds.

New bureau: Westinghouse Broadcasting has opened a news bureau in West Berlin, headed by Edward J. De Fontaine, who has been serving as a WBC correspondent in Bonn.

Financial report: Metromedia reported net income for 1961, after taxes and all charges, of $1,164,267, or 68c per share, whereas for 1960 it was $1,103,255, or 94c per share. Gross revenue for 1961 had been $48,653,186, compared to $42,598,179 for 1960.

**People on the Move:** John J. Vince, producer-director at WTAE, Pittsburgh, to the USA as a tv producer stationed in Washington, D. C. . . . M. H. Yeoman to the sales staff, Robert L. Tuttle to sales manager and Stan Richards to general manager of WCCB-TV, the new outlet in Montgomery which starts around 17 March . . . Robert W. Breckner to president of the Times-Mirror Broadcasting Co. and chief executive of KTTV, Los Angeles . . . George D. Lilly to national sales manager of WGAN-TV, Portland, Me. . . . Ralph Hansen to vice president and program manager of KTVI, St. Louis . . . James W. Phillips to promotion director at KING-TV, Seattle . . . Joseph Herold to general manager of the tv-radio division of Hawaiian Broadcasting System, Ltd., from v.p. and general manager of Mullins Broadcasting Company, Denver. . . . Joe A. Love to account executive at KVOS-TV, Tulsa . . . E. Johnny Graf has resigned as president of NTA broadcasting subsidiaries as a result of the sale of the properties . . . Emma Williams and Leslie Lindvig to vice presidents and Homer Lane to general manager of KOOL Radio Television, Inc., Phoenix . . . Lee G. Stevens to managing director of WWUP-TV, the new station to be built at Sault Ste. Marie, Mich., this spring.

**Radio Stations**

Disdained Macfadden stockholders last week obtained a temporary injunction enjoining the assets of the merged Macfadden-Bartell Corp.

The injunction was by a 2 to 1 vote of the N. Y. State Appellate Division but the prevailing opinion made it clear that the injunction would be in effect until the outcome of the injunction trial and that the court was not passing on the merits of the disputed merger.

RAB will spend between $500,000 and

**RADIO STATION**

BOSTON—CLASS B FM Maximum power—stereo multiplex with all brand new RCA equip. Priced for immediate sale. Cash $75,000 or $50,000 and take over all liabilities. Contact Harvey Sheldon, LY 9-3557 or JE 1-8092 or write 23 Central Ave., Lynn, Mass. Rm 710.
$850,000 over an 18-month period for a series of specific presentations to key advertisers.

The program, tagged Radio Test Plan, offers counsel and research to advertisers in 24 top markets which enables them to test radio’s ability to solve specific marketing problems.

The aim: to increase the medium’s national revenues by $30,000,000 within the 18 months. RAB plans 60-90 tests.

WROW and WSNY have been linked together by Capital Cities at a combination rate for coverage of Albany, Schenectady and Troy.

Capital has been making the announcement in a series of presentation-luncheons to New York buyers.

Ideas at Work: WIL, St. Louis, to celebrate its 40th anniversary, conducted a cake baking contest, with $100 as first prize for the most creative baker. The winning entry: a three-layer, 50-pound cake featuring a complete story of each WIL operation, including news, weather and music, on each layer . . . KOOK, Billings, reports a tremendous response to its early March musical feature—the Russian Top 40 Hits, recorded in Kalin Square, Moscow.

Financial report: Storer Broadcasting net earnings for 1961 were $4,453,682 or $1.80 per share compared with $5,062,668 or $2.05 per share in 1960. Fourth quarter gross revenues and earnings indicated an upward swing, with the net earnings 13.9% higher than in the same period of 1960. Gross revenues from radio and tv sales were 7% higher.

In high gear: That’s how WHIIH, describes its position in the Norfolk market and to dramatize the fact, the station refers to itself as “W-High-H Radio.” It’s owned by Providence Radio Inc., headed by Tim Elliot.

Sports sale: For the fifth consecutive season Oak Park Federal Savings and Loan Association has renewed its share of the Chicago Cubs scheduled on WGN.

Happy anniversary: To KMHT, Marshall, Tex., celebrating 15 years of service to East Texas . . . WSB, Atlanta, a pioneer outlet, now on the air 40 years.

Kudos: Four femmes at KMOS were honored by Downtown St. Louis, Inc.: Alice Koch, assistant to the general manager, Aline Daly, promotion director, Josephine Anthon, fashion expert, and Taffy Wibur, women’s sports reporter . . . WOR, New York got an official citation from the city on its 40th anniversary, for public service through the years . . . A George Washington Honor Medal of the Freedoms Foundation at Valley Forge went to “The Good Life,” a weekly 15-minute show produced by the radio-television division of the Episcopal Church and syndicated to some 300 stations around the world . . . KOIL, Omaha, won the first annual Community Relations Citation of the Cornhusker Lodge, B’nai B’rith . . . Certificates of Appreciation went to WJR, Detroit and its sports director Bob Reynolds from the Greater Lansing Jaycees and the United States Junior Chamber of Commerce.

Station restored: When KIT, Yakima was completely destroyed by fire back in August, it lost only three hours of broadcast time, returning to the air with make-shift and borrowed equipment. This feat is matched only by the speed with which new and modern studios have been built—KIT is now settled in an attractive new building at 114 South 4th Street.

PEOPLE ON THE MOVE:


Networks

Edgar J. Scherick, ABC-TV sales chief, gave the ANA workshop on tv advertising a run-down on his network’s strides in the area of news and public affairs.

New bureaus in Paris, Moscow, Rome, Berlin and Buenos Aires, and four across-the-board news programs (to 1960’s one) were among the year’s accomplishments.

Future plans include a series of instant news specials (a la the Gulf deal on NBC) and more documentary series.

Sales: NBC TV reports the following: “Vive Judson McKay!” to Brown & Williamson (Bates) and Scott Paper (JWT) . . . Eastman Kodak (JWT) bought participations in eight nighttime shows, commencing in May . . . R. J. Reynolds (Esty) renewed its alternate week in “Sing Along with Mitch” for next season . . . Seven-Up (JWT) bought 40% of “International Showtime” for next season . . . H. J. Heinz (Maxon) renewed sponsorship in eight daytime programs for the 52-week period commencing 10 May.

New affiliate: KEYT, Santa Barbara joins the ABC TV network on 1 May.

SPONSOR • 12 MARCH 1962
Kudos: ABC Radio newscaster Paul Harvey won the George Washington Honor Medal and $100, presented by the Freedoms Foundation, Valley Forge, for his editorial “Daddy, what would we go to war about?”


PEOPLE ON THE MOVE: Hubbell Robinson is back at CBS TV after a three-year absence as senior vice president in charge of tv programs. Bill Hylan and John T. Reynolds were named senior v.p.’s in charge of sales and in Hollywood, respectively.

Representatives

Rep appointments: WCKY, Cincinnati to H-R Representatives ... The Lobster Network in Maine to Foster and Creed, for New England sales ... KKTV, Colorado Springs-Pueblo, to Torbet, Allen & Crane/Venard, Rintoul & McConnell.

New office: Daren F. McGavren has opened its eighth office, located in Dallas, and headed by Charles Boland.

PEOPLE ON THE MOVE: Robert S. Billingsley to senior account executive at H-R Television, Los Angeles ... John J. Fahey to the radio sales staff of Advertising Time Sales ... Ray Watson to account executive at Daren F. McGavren, San Francisco ... Philip L. Gore to the New York sales staff and Grant Norlin to the San Francisco sales staff of ABC TV National Station Sales ... Frank Billerbeck to account executive at NBC Radio Spot Sales.

Film

United Artists Associated is expanding its operations in three directions. They are:
1) Releasing a new package of post-'50 feature films from United Artists.
2) Adding sales personnel on the east and westcoasts.
3) Combining its shipping and inspection departments with its sister company, Ziv-UA in Cincinnati.

SCOPE TELEVISION INC. has been formed in New York by Elliott Abrams, formerly vice president in charge of syndicated sales for Sterling Television.

A production-distribution outfit, the new company will handle several live and film packages already produced for tv.

Abrams plans to continue with Sterling in special sales areas.

Sales: Allied Artists Tv's package of 20 science fiction stories to 10 stations ... Screen Gems' 210-title package of post-'48 Columbia features to seven stations, upping the market total to 68 and its 156 five-minute cartoons by Hanna-Barbera to WPIX, New York and six other stations for fall debut ... Seven Arts' third volume of 41 post-1950 Warner Bros. pictures to six more stations, bringing the total to 22 markets ... Banner Films has sold the Debbie Drake series in 94 markets to date.

New properties: Jules Power Productions of New York and Bomar Films, Ltd. have a distribution agreement for the recently completed series, "Jellybean Comedy Clubhouse," 103 three-five-minute films ... NBC Films makes its debut in sports programming with the introduction of the off network "Celebrity Golf" series, produced by Bob-O-Links Productions.

PEOPLE ON THE MOVE: Lawrence A. Erbst to the legal department at Screen Gems ... Jay H. Smolin has resigned as director of advertising for UAA ... Harold J. Klein to world-wide sales manager of ABC Films ... William Smith to vice president in charge of new projects at Fermac Films, subsidiary of Fermac Graphic Industries, Ltd., Toronto ... Charles W. Goit has resigned as sales manager of 20th Century-FoxTv.

Public Service

The fourth annual Public Affairs Program Exchange conducted by the five CBS o&os’ gets underway on 14 April.

The concept, by which each station contributes a series of 20 half-hour programs for showing on the other four stations, allows each contributor to supplement its public affairs schedule with 80 half-hour shows. The exchange will run for 20 weeks.

This year’s contributions by the CBS o&os: “The American Musical Theatre” (WCBS-TV, New York), “The Touch of Fame” (KNXT, Los Angeles), “Repertoire Theatre” (WBBM-TV, Chicago), “Tottle” (WCAU-TV, Philadelphia) and “Wildlife” (KMOX-TV, St. Louis).

KQV, Pittsburgh, cancelled all regular scheduled programming to carry the public hearings on milk pricing throughout one day.

The hearings, which lasted a week, were called following protests to the Pennsylvania Milk Control Commission’s order permitting the sale of gallon jugs for 96c in stores and for $1.02 at home.

PUBLIC SERVICE IN ACTION: WRCV-TV, Philadelphia, has had such enthusiastic reaction to its 11-part series produced in cooperation with the local Crime Commission, that it will make the films available for study groups and seminars. Called "The Price We Pay," the series is now being televised by WGAL-TV, Lancaster ... Three KPIX, San Francisco, programs on nuclear survival will be distributed by the state Disaster Office to other tv stations in California ... Direct English broadcasts of Radio Moscow are being heard on WIP, Philadelphia, daily, every hour on the hour ... KFRM, Concordia, Kan. has asked 10 prominent citizens, including Governor John Anderson, Jr., to serve on an Advisory Council to aid supervision of public service activities.
Herbert J. Mendelsohn has taken over as general manager of WKBW, Buffalo. Mendelsohn has been sales manager for WABC (AM & FM) in New York. Prior to that he was an account executive at WINS, New York, for five years. Before entering the broadcasting field, he was sales manager of Hart Publishing Co. and held various sales positions in the food and hardware industries. Mendelsohn's appointment was announced by Thomas S. Murphy, executive vice president of Capital Cities.

John Barry has been named eastern sales manager for AM Radio Sales, after having served at the rep firm as an account executive since 1958. Barry's sales experience prior to that included exclusive representative for KYA, San Francisco. He was also an account executive with George W. Clark Representatives. A graduate of St. Mary's College in Maryland, Barry also holds a law degree from St. John's University in New York. He'll be headquartered in New York.

Max Sherman was promoted to vice president and general sales manager of WWDC, Washington, D.C., from vice president of local sales. He'll have direct supervision over all national and local sales activities for the station. Sherman has been with WWDC since 1947, when he joined the staff as an account executive. Taking over for Sherman as local sales manager is Stan S. Stoller, who has served as an account executive since 1946. Both men belong to the Advertising Club of Washington.

Fred Neuberth is the newest addition to the New York sales staff of John Blair & Co., radio station representatives. The appointment was announced by Louis Foust, vice president and eastern sales manager. Neuberth comes to Blair from Avery-Knodel, with which he has been associated since 1948. In addition to sales activities at Avery-Knodel, he also handled special areas of research and promotion. Previously, Neuberth had been on the executive staff of TWA.
The seller's viewpoint

"For years bauxite was an untapped mineral resource . . . Home town radio is likewise an untapped natural sales resource for the national advertiser," claims John F. Hurlbut, president and general manager, WVMC, Mt. Carmel, Ill. Now a station owner, Hurlbut was formerly promotion and public relations manager of WFBM (AM-FM & TV), Indianapolis. He is the immediate past president of the Broadcasters Promotion Assn. "Home town radio is a reflection of the area it serves," says Hurlbut, "and programs exclusively for its immediate area."

Home town radio—another bauxite?

For years, bauxite was an untapped mineral resource because it was thought valueless. Iron was king. Yet someone discovered a process to extract a valued metal from this homely ore, and our civilization was enriched with aluminum.

Home town radio is likewise an untapped natural sales resource for the national advertiser. Too often it is overlooked because some people think that it's too much trouble to consider radio stations in the smaller markets. But in these small market radio stations lies a selling power that proves itself day in and day out for the local and regional advertiser. Banks, bakeries, retailers of all descriptions use home town radio successfully to sell goods and services. The continued financial health of these stations—the price they command in the market place—is indicative of their value as an advertising medium. Local advertisers consider only one thing—results. Without results they don't renew. And they keep right on buying home town radio.

Audience studies show that home town radio is listened to more often and more intensively in the daytime than other media. The reason is quite simple. Home town radio is a reflection of the area it serves. Home town radio programs exclusively for its immediate area. It meets local issues head on with realistic emphasis on local news and sports and it courageously editorializes.

And home town radio sells. In our own area a dress manufacturer reported material advances in sales at his factory outlet after a week of spots on our radio station. An automobile dealer reports almost instant response to used car commercials on a five-day-a-week morning news strip on this station. And so on. Even public affairs programs are easily sold in home town radio markets, because they are geared to the immediate interests and needs of the community, thereby having a guaranteed audience.

If home town radio is such an asset for the local banker, baker, butcher and candlestick maker, it follows that the national advertiser can also enjoy the fruits of this strong selling force. Without using home town radio, the national advertiser is missing an important bet—a sure way to reach the grass roots.

How can the national advertiser capitalize on this very important selling resource?

(1) Through co-op money. There seems to be little question about local franchisers being encouraged to use local newspapers with co-op support. But home town radio's strong selling power is too often ignored by the national advertiser with co-op plans.

(2) Through using home town radio markets as test markets. Here, the theories of probability sampling come into play. Smaller samples have long been proved effective by the Census Bureau. Home town radio markets that offer good profiles of larger markets can be used effectively as test markets for commercial campaigns . . . at a fraction of the cost of experimenting in the large markets. This would save an advertiser important dollars in the long haul by making sure he has the right selling formula for the big campaign.

(3) Through addition of home town markets to schedules already in existence. Chances are that by taking a few spots away from large metropolitan schedules, an advertiser could spring important budget money loose which would allow him to reach people not otherwise covered in the campaign. Home town radio audiences are loyal to their stations.

Home town radio has well established itself in the hearts and loyalties of communities across the nation. It has prospered through loyal support of local advertisers who know what it can produce for them. Home town radio may well be another bauxite in the national advertising picture . . . a sure, economical, sales-effective way to reach people.
Automation and timebuyers

At one of the RTES Timebuying and Selling Seminars the other night, considerable apprehension was expressed by some of the younger members of the audience that the introduction of automation into agency media departments would eventually “replace timebuyers.”

Frankly, we’re not very concerned about this.

With all due respect to the dozens of earnest advertising men who have been swept up in the automation movement, we do want to point out that the subject contains large hunks of promotional razzle-dazzle.

Some of automation’s most enthusiastic proponents are obviously using it as a promotional gimmick, whose main purpose is not so much increased efficiency as it is to build up an agency’s image as “modern, progressive, forward-looking.”

But the realities of automation where it is practical (and some agencies have discovered that it has limited practicality) are these: it requires more, not less ability by mediamen, and in the long run should upgrade, not eliminate their importance.

Meanwhile, we suggest that agencies approach automation cautiously. It can lead to headaches and enormously increased expense. For, as one humorous definition has it, “automation is when you get rid of two $2-an-hour clerks, and add two Ph.D.s to your department.”

The editorializing conference

In our lead story in this issue we are covering at some length the recent NAB Conference on Editorializing. There are, in our opinion, few subjects of greater potential importance to the industry.

Editorializing, when it is well and responsibly done, not only benefits the community and the individual station, but it highlights the industry’s right to enjoy the free speech, free press protection of the First Amendment.

Vigorous radio and TV editorialists give the lie to those critics who feel that broadcasters should not be given the same Constitutional rights as newspapers and magazines.
What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. FB-264, Building 15-5, Camden, N.J.
CARTOGRAPHY A LA CARTE

Two AE’s from rival agencies, both in pursuit of a hot availability on WMAL-TV, met at X as they were headed for the station from opposite directions.

AE #1 continued 250 yards to the alley, turned right and walked 600 yards along the alley to the station. AE #2 walked from X to the intersection of Connecticut and Albemarle, turned left and walked along Connecticut Avenue to the station.

Both covered exactly the same distance and arrived at WMAL-TV at the same instant (only to discover that the availability had already been snapped up by a bright and beautiful lady time-buyer).

What’s the distance along Albemarle Street between the alley and Connecticut Avenue? (Yes, Virginia, this is a right triangle.) And are there any other availabilities on WMAL-TV?

Send us the answer to the first question, and we’ll send you the answer to the second.* Plus a surprise prize.

*Our cartography may not be as good as Mercator’s, but here’s one projection we can make with uncanny accuracy: minute participations in one of WMAL-TV’s four daily 30-minute news programs are the shortest route between your clients’ products and the Washington market. Ask your H-R TV salesman, or get in touch with us direct. But act fast. The world is full of lady time-buyers who don’t need a map to know a good thing when they see one.

Puzzle adaptation courtesy Dover Publications, New York I4. N. Y.

wmal-tv
Washington, D. C.

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

Congratulations on 40 years of outstanding service to the great South and to the radio broadcasting industry.
“Charlotte’s WSOC-TV... past performance makes it a top media buy”

-Anne Benton, Tucker Wayne

Remaining in the good graces of lady timebuyers is not at all difficult—if you do exactly what they want you to do. Namely, produce good results for their agency’s clients! This keeps everyone happy. So whenever you have a piece of business for the Carolinas remember WSOC-TV. Let us or H-R tell you about our service to advertisers here in America’s 19th largest TV market. We’ll make you happy, too.
...to cover Michigan!
Just as important as that other wheel is Michigan’s 2nd TV market...that rich industrial outstate area made up of LANSING-FLINT-JACKSON and 20 populous cities...3,000,000 potential customers...821,000 TV homes (ARB November ’61)...served exclusively by WJIM-TV for over 10 years.

WJIM-TV
Strategically located to exclusively serve LANSING...FLINT...JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA
<table>
<thead>
<tr>
<th>CITY</th>
<th>STATION</th>
<th>REP.</th>
<th>STATION COMMENT</th>
</tr>
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<tbody>
<tr>
<td>Aberdeen</td>
<td>KXAB-TV</td>
<td>Masla</td>
<td>CIMARRON CITY ups time period rating 80%. Large adult audience composition, easy to sell. Replaces Sat. night features. Stripped Mon.-Fri., 1:00 P.M.</td>
</tr>
<tr>
<td>Amarillo</td>
<td>KFDA-TV</td>
<td>Blair</td>
<td>Replaces 11:30 features. Scheduled 6:00 Sat. Three shows back-to-back Saturday afternoons. RIVERBOAT ARE rating up 200%, share up (71%), homes up 150%.</td>
</tr>
<tr>
<td>Atlanta</td>
<td>WAGA-TV</td>
<td>Storer</td>
<td>Sponsored by national advertisers at 7:30 PM. Stripped 7 days a week at 5:30.</td>
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<tr>
<td>Bangor</td>
<td>WLBZ-TV</td>
<td>Katz</td>
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<tr>
<td>Bay City-Saginaw</td>
<td>WNEM-TV</td>
<td>Petry</td>
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<td>Beaumont</td>
<td>KBMV</td>
<td>Holigb.</td>
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<td>Bellingham</td>
<td>KVOS-TV</td>
<td>Forjoe TV</td>
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<td>Bismarck</td>
<td>KFYR-TV</td>
<td>Blair</td>
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<td>Buffalo</td>
<td>WBN-TV</td>
<td>H. R. &amp; P</td>
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<td>Burlington</td>
<td>WCAX-TV</td>
<td>Averey-Knod.</td>
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<td>Chattanooga</td>
<td>WRGP-TV</td>
<td>H. R.</td>
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<td>Chicago</td>
<td>WGN-TV</td>
<td>Petry</td>
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<tr>
<td>Cincinnati</td>
<td>WXEO-TV</td>
<td>Blair</td>
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<td>Cleveland</td>
<td>WEWS</td>
<td>Blair</td>
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<td>Colorado Springs</td>
<td>KRTV</td>
<td>Bolling</td>
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<td>Columbus, O.</td>
<td>WBOA-TV</td>
<td>Blair</td>
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<tr>
<td>Dayton</td>
<td>WWHO-TV</td>
<td>Holigb.</td>
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<tr>
<td>Detroit</td>
<td>WXYZ-TV</td>
<td>N.J. Sln. Sls.</td>
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<td>El Paso</td>
<td>KTSN-TV</td>
<td>Holigb.</td>
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<tr>
<td>Elkhart</td>
<td>KEZI-TV</td>
<td>Adv. Time Sls.</td>
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<tr>
<td>Eugene</td>
<td>K2E4-TV</td>
<td>Meeker</td>
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<td>Evansville</td>
<td>1KGJ-TV</td>
<td>Young</td>
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<tr>
<td>Fargo</td>
<td>WAPA-TV</td>
<td>Meeker</td>
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<tr>
<td>Fresno</td>
<td>WBOA-TV</td>
<td>Holigb.</td>
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<tr>
<td>Ft. Wayne</td>
<td>W2PA-TV</td>
<td>Young</td>
<td></td>
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<tr>
<td>Ft. Worth Dallas</td>
<td>1WAB-TV</td>
<td>P-G-W</td>
<td>Rating up 120% replacing late features.</td>
</tr>
<tr>
<td>Green Bay</td>
<td>W2LJ-TV</td>
<td>Forjoe</td>
<td>Follows net feature Saturday nights.</td>
</tr>
<tr>
<td>Greenhills, S. C.</td>
<td>W2BC-TV</td>
<td>Blair</td>
<td>CIMARRON CITY viewing up 35%, Saturday 10:30 PM.</td>
</tr>
<tr>
<td>Harlingen, Tex.</td>
<td>K2BT-TV</td>
<td>Avery-Knod.</td>
<td>CIMARRON CITY Number one syndicated. Number three of all shows. Mondays. 7:00 PM.</td>
</tr>
<tr>
<td>Houston</td>
<td>K2RTV</td>
<td>Blair</td>
<td></td>
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<tr>
<td>Idaho Falls</td>
<td>KVID-TV</td>
<td>Holigb.</td>
<td></td>
</tr>
<tr>
<td>Indianapolis</td>
<td>K2TV</td>
<td>Skyline Ad.</td>
<td>Replaces 22 rating Thursdays at 8:30 PM.</td>
</tr>
<tr>
<td>Joplin</td>
<td>KODE-TV</td>
<td>Young</td>
<td>Fully sponsored at 10:00 PM 61% share. Fine ratings Saturday, 10:00 PM.</td>
</tr>
<tr>
<td>Kansas City</td>
<td>K2BC-TV</td>
<td>Avery-Knod.</td>
<td>Follows news at 11:15 PM.</td>
</tr>
<tr>
<td>Las Vegas</td>
<td>K2HO-TV</td>
<td>Young</td>
<td>Sold out at 10:30, following news. CIMARRON CITY, programmed Sundays. 7:30 PM. SUSPICION. Saturdays. 10:30 PM, Programmed Sundays. 11:15 PM. Prime time. Tuesdays, 8:00 PM. Sold out at 10:15 PM replacing features. SUSPICION, Fridays. 10:30 PM.</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>K2TV</td>
<td>Direct</td>
<td>CIMARRON CITY, 7:30 PM: SUSPICION, 8:30 PM. back-to-back. Thursdays. 10:30 PM, replacing features. Station extremely happy with rating and commercial results.</td>
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<tr>
<td>Louisville</td>
<td>W2LJ-TV</td>
<td>Avery-Knod.</td>
<td></td>
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<tr>
<td>Macon</td>
<td>W2LAZ-TV</td>
<td>Young</td>
<td>CIMARRON CITY programmed Sundays.</td>
</tr>
<tr>
<td>Marquette</td>
<td>W2LUC-TV</td>
<td>P-G-W</td>
<td>SUSPICION, Saturdays, 11:15 PM. Mondays thru Thursdays, 6:00, Rep. reports great sales.</td>
</tr>
<tr>
<td>Madison</td>
<td>W2SC-TV</td>
<td>Blair</td>
<td>SUSPICION, rating up 80%. Programmed at 5:30 PM.</td>
</tr>
<tr>
<td>Memphis</td>
<td>WMCT</td>
<td>Blair</td>
<td>CIMARRON CITY, Number One in time period.</td>
</tr>
<tr>
<td>Miami</td>
<td>W2CT</td>
<td>Avery-Knod.</td>
<td>CIMARRON CITY leader in Mondays. 7:00 PM. time period. RIVERBOAT, Number two among all syndicated shows. Replaces features at 10:30 PM. HOUR SHOWS up 63% to 250% in prime time.</td>
</tr>
<tr>
<td>Milwaukee</td>
<td>W2SA-TV</td>
<td>Young</td>
<td>RIVERBOAT, programmed Wednesdays, 6:30.</td>
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<tr>
<td>Minneapolis</td>
<td>W2CO-TV</td>
<td>Weed</td>
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<tr>
<td>Mobile</td>
<td>W2RG-TV</td>
<td>Weed</td>
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<tr>
<td>Monroe</td>
<td>K2KOE-TV</td>
<td>Petry</td>
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<tr>
<td>Montgomery</td>
<td>W2SA-TV</td>
<td>Weeding</td>
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<tr>
<td>New Orleans</td>
<td>K2UE-TV</td>
<td>Petry</td>
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<tr>
<td>New York City</td>
<td>W2NEW-TV</td>
<td>Weeding</td>
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<tr>
<td>Oklahoma City</td>
<td>K2TV</td>
<td>Weeding</td>
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<td>Phoenix</td>
<td>K2VAR-TV</td>
<td>Avery-Knod.</td>
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<tr>
<td>Portland, Me.</td>
<td>W2GAN-TV</td>
<td>Blaling</td>
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<td>Providence</td>
<td>W2PRO-TV</td>
<td>Young</td>
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<td>Richmond</td>
<td>W2RA-TV</td>
<td>Petry</td>
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<tr>
<td>Salt Lake City</td>
<td>K2SL-TV</td>
<td>Petry</td>
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<td>San Antonio</td>
<td>W2AQ-TV</td>
<td>Petry</td>
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<td>San Francisco</td>
<td>W2GO-TV</td>
<td>Petry</td>
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<td>St. Louis</td>
<td>K2PLR-TV</td>
<td>Petry</td>
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<td>Stockton</td>
<td>W2OR-TV</td>
<td>Petry</td>
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<td>Spokane</td>
<td>K2REM-TV</td>
<td>Petry</td>
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<tr>
<td>Springfield, Mo.</td>
<td>K2TS-TV</td>
<td>Petry</td>
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<tr>
<td>Tacoma-Sacramento</td>
<td>K2NT-TV</td>
<td>Petry</td>
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<td>Tampa</td>
<td>W2TV</td>
<td>Petry</td>
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<td>Tucson</td>
<td>KVAA-TV</td>
<td>Katz</td>
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<td>Tulsa</td>
<td>K2UL-TV</td>
<td>Avery-Knod.</td>
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<td>Washington, D. C.</td>
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<td>Avery-Knod.</td>
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<td>Young</td>
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<td>Wichita Falls</td>
<td>WSJD-TV</td>
<td>V. R. &amp; Mc.</td>
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<td>Wilkes-Barre</td>
<td>WBRE-TV</td>
<td>Blair</td>
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<td>K2NOO</td>
<td>Bolling</td>
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<td>Youngstown</td>
<td>W2KST-TV</td>
<td>Weed</td>
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<td>Young</td>
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</table>
FULL HOURS AVAILABLE INDIVIDUALLY

Story of a Roaring Town—And the Man Who Tamed It!

CIMARRON CITY
starring GEORGE MONTGOMERY
26 FULL HOURS

They Cleared A Stage Route Through 2,000 Miles of Danger!

OVERLAND TRAIL
starring WILLIAM BENDIX
17 FULL HOURS

Exploring America's Heartland In The Adventurous 1840's

RIVERBOAT
starring DARREN McGAVIN
44 FULL HOURS

Hollywood's Biggest Stars—In TV's Chillingest Tales!

SUSPICION
All Star SUSPENSE DRAMAS
21 FULL HOURS

mca
TV FILM SYNDICATION
598 Madison Ave., New York 22, N. Y.
Plaza 9-7500 and principal cities everywhere
no campaign is a national campaign without KELO TV LAND FEBRUARY 1962 AMONG ALL STATIONS IN ALL MARKETS

CBS - ABC KELO-tv SIOUX FALLS; and interconnected KDLO-tv Aberdeen, Huron, Watertown KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, Pres.
Evans Nord, Executive Vice Pres. & Gen Mgr.
Larry Benton, Vice-Pres.
Represented nationally by H-R In Minneapolis by Wayne Evans & Associates

MIDCO
Midcontinent Broadcasting Group KELO-1AND tv and radio Sioux Falls, S. D.; WLLO/2am, FM Minneapolis-St. Paul; WKO/2am and tv Madison, Wis.; KSO Des Moines

ARTICLES
The magazine concept: who's for it today?
27 Industry leaders—important spokesmen for the networks, agencies, the major advertisers—speak out on one of TV's most controversial subjects

100 media experts at B&B
31 With 77% of its billing allocated to broadcast, B&B has higher ratio of people to accounts than any other leading agency—seventh in series

Radio opens 3,600 outlets
35 Radio displays its potency by opening up 3,600 new dealer outlets for new vitamin-making firm in Philadelphia in less than six months' time

They're the top buyers (in the South)
37 What the reps and others think of the timebuyers working out of the agencies in southern climes, compiled from replies to sponsor survey

Why Santa Fe RR likes tv
40 Among U.S. railroads, Santa Fe's year-round campaign in major markets is unique; $1 million tv budget boosts passenger and freight business

Early, late night rise in 11.8% spot tv climb
41 Fourth quarter spot tv billings from Tvu give early evening an added 3.5% share: cosmetics and toiletries category moves up to second

NEWS: Sponsor-Week 9, Sponsor-Scope 19, Washington Week 55, Spot-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 62, Tv and Radio Newsmakers 68

DEPARTMENTS: 555/5th 14, Sponsor Backstage 16, Timebuyer's Corner 44, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

OFFICIERS: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Cooper Glenn, secretary-treasurer.

EDITORIAL: executive editor, John E. McMillin; news editor, Ben Bodec; senior editor, Jo Ransome; Chicago manager, Gwen Smart; assistant news editor, Howard Ehrlich; associate editors, Mary Lou Ponsell, Jack Lindrup, Ruth S. Frank, Jane Pollak; contributing editor, Jack Ansell; columnist, Joe Csda; art editor, Maury Kurtz; production editor, Barbara Lore; editorial research, Carole Ferster, reader service, David Wisely.

ADVERTISING: assistant sales manager, Willard L. Dougherty; southern manager, Herbert M. Martin, Jr.; midwest manager, Larry G. Spangler; western manager, George G. Dietrich, Jr.; production manager, Leonice K. Metz.


WHY DID WBKB BUY SEVEN ARTS VOL. 3?

Says Red Quinlan:
Executive Vice President and General Manager
WBKB, Chicago, Illinois

"We don't flip easily, but we flipped over this package. One good look at the titles, the stars, the story lines, and

I knew we were going to MAKE MONEY

"We have so much confidence in the audience pulling power of these Warner features that we have initiated a 'Time Buyers' Talent Test', a contest with tropical island vacations for the time buyers who estimate closest to the ratings and share of audience pulled by the Seven Arts films."

*For contest details (Entry Deadline March 24th) call your ABC National Station Sales Inc. salesman or WBKB's Director of Sales, Bob Adams.

Yes sir. Natural born comedian, that Fred Flintstone. Real rib-tickler.

Though some folks might take him seriously.

Like sponsors. Past, present and future. Such people should ponder the following:

Since March, 1961, for 39 out of 47 weeks, The Flintstones has been first in its time period. Including an unbroken string of firsts the last 5 weeks.*

On the current report,† The Flintstones is first among all programs in homes where the household head is under 40. (Younger families. Big spenders.)

Funny business? Good business.

COMING BACK FOR ITS 3RD SUCCESSFUL SEASON:
THE FLINTSTONES—ON ABC-TV.

BAR, NAB CODE SPLIT
BAR assails NAB code authority for lack of monitor support; Swezey calls the attack publicity-seeking

The question of how and where NAB gets its commercial monitoring reports exploded into a name-calling session last week as BAR, terminating a six-year connection with NAB, issued an open letter filled with invective against the association.

Broadcast Advertiser Reports (BAR), which since 1956 has provided the NAB's code authority with reports on commercials carried on some 240 TV stations, will cease providing the service at the end of this month.

Phil Edwards, chairman of BAR, in an open letter to Robert D. Swezey, NAB code director in Washington, gave some reasons for severing the BAR-NAB tie and then lashed out at the NAB itself.

BAR was dissatisfied at NAB's $12,500 annual subscription contribution to the BAR service, which costs about $750,000 a year to maintain, and NAB's reported lack of interest in extending monitoring to more stations.

Robert D. Swezey, director of the NAB code authority, confirmed that NAB was spending $12,500 a year for basic TV monitoring plus about $2,500 for special BAR reports. In addition, it had two of its own monitors at-large with mobile equipment.

Swezey said that for radio NAB was paying BAR $7,000 a year for monitoring which by July would have reached 250 stations in 50 markets.

Swezey attributed the break to unrealistic price demands by BAR coverage, 25% more for the same radio coverage, and a sliding scale that would have brought TV coverage to $182,600 in three years. He said BAR wanted $21,000 more to cover 14 three station markets in 1962, plus $49,000 more to cover 42-station markets in 1963, plus $99,000 more to cover 113 one-stations in 1964.

NAB is hoping to increase its radio monitoring to 500 stations in over 100 markets but was not depending on BAR for this.

Edwards' strongly worded letter called the Code authority a "creature of the broadcast industry" and incapable of self-regulation, one that never made violations of its own code known. He said that pressure for enforcement came from advertising agencies, but rarely from NAB.

"BAR can no longer provide its service under these conditions; we will not continue to be privy to a farce," Edwards stated.

BAR called it a "comedy" that following an agency complaint on commercial practices by KCMO-TV, Kansas City, the station cancelled its BAR subscription. The Meredith station is managed by Joe Hartenburg, TV code board chairman, Edwards pointed out.

Edwards further argued that only individual businessmen can regulate (Continued on page 12, col. 1)

L&M TO PUT $2 MIL. IN 'TONIGHT' MINUTES
L&M (JWT) will launch a $2 million campaign on the Tonight show starting in April and running for 52 weeks.

Kent, presently in the time period, will move with Jack Paar to his new weekly Friday night time period.

The L&M participations start 2 April three times a week, and will be expanded to five a week on 3 October when Johnny Carson joins the show.

The $2 million participations buy is the first major one in Tonight in its new format. L&M reportedly went in within 24 hours after it learned Kent was to leave the time period.

Tv nets' time up 9.7% to $749 mil. in 1961
Network TV gross time billings rose 9.7% in 1961 with a total of $748.9 million, compared to $682.4 million in 1960, reports TVB.

ABC TV's network billings in 1961 were $190.6 million, up 20.2%: CBS TV's billings were up only 2.4% to $280.6 million, but it was still slightly ahead of NBC, which rose 11.2% to $277.7 million.

The 1961 rise of 9.7% showed no slackening off from the three previous years. In 1960 the growth rate was 8.8%, in 1959 10.7%, and in 1958 9.8%, each compared to the previous year.

(For a month-by-month tally of the three networks, see p. 12.)
NBC TV DOES $8 MIL. ON 2ND Q. NIGHTTIME

NBC TV booked 234 nighttime minutes for the second quarter of 1962 in the sales week ending 9 March. The total value of this business is estimated to be $7.8 million.

Singer (Y&R) bought 38 minutes in six shows, U. S. Rubber (FRC&H) eight minutes in four shows, P&G (B&B) 32 minutes in six shows, Lehn & Fink (GMM&B) 13 minutes in seven shows, Quaker Oats (JWT), 25 minutes in five shows, Mennen 10 minutes in five shows, American Motors (GMM&B) 12 minutes in two shows, and Block Drug (SSC&B) 68 minutes in 10 shows.

In addition, Chevrolet renewed Bonanza and A.C. Spark Plug signed again in Laramie. Beech-Nut and Purex will share the 22 March Bob Hope special.

Salada defies NAB code on 5 1/2 min. radio spots

Salada (C&W) is going ahead with placement of 5 1/2 minute radio spots, first described as programs, in 27 large markets.

The segments, now described as commercials, are being accepted by stations under a revised rate scheme. Most of the stations are NAB subscribers although commercials of this size probably create a program-commercial balance violation.

Corinthian's Petersmeyer opens IBA meetings

Indianapolis:

C. Wrede Petersmeyer, president of Corinthian Broadcasting, defended broadcasting from criticism in the keynote speech of the Indiana Broadcasters Association last week.

He defended broadcasting as a competitive business that strives for profit "not to enrich the new, but rather responsively to serve the many.''

FTC looking at ratings 'victories'

Washington:

The FTC is the latest of the government agencies to take a close look at ratings, and they're especially interested in misuse by stations, not the rating services.

The FTC is understood to be looking for possible fraud in station promotional claims. The investigation could throw station ratings 'victories' promotions into the limelight.

Top rating men have already been interviewed in the investigation, which is understood to have been backed by the House and Senate Commerce Committee.

Few allegations of fraud are now under consideration, but trade observers believe that the FTC investigation might result in a directive that the services make even more explicit than at present the limits of and the margin for error in ratings.

One instance where a rating company might be cited is rumored to be a small midwestern service whose special jobs for stations the FTC is examining.

BBDO SYNDICATION STUDY TO UPDATE SITUATION

BBDO is understood to be taking a fresh look at syndication possibilities. It is reportedly preparing an up-dated survey of the syndication situation, including both programs and time.

Although the time period situation is not believed to have changed much in the last year or so, the supply of programs has changed.

There are many more recent motion pictures being shown by stations and fewer new action-adventure shows. It's understood the agency study will be concerned with the quality of programs and time available and not only the quantities.

NATIONAL SPOT RADIO $193 MIL. IN 1961

National spot radio gross time sales for 1961 were $192,752,000, according to Price Waterhouse estimates prepared for SRA. This is 4.6% less than the official FCC figures of $202.1 million for 1960.

Declines were visible in each of the four quarters. In 1961 the first quarter was down 4.0% to $43.4 million, the second quarter was down 3.0% to $51.3 million, the third quarter was down 5.2% to $52.2 million, and the fourth quarter was down 15.6% to $45.8 million, according to Price Waterhouse estimates compared to FCC figures for 1960.

4-man shuffle creates major CBS News shakeup

The departures of Edward R. Murrow, Howard K. Smith, and Ron Cochran from CBS TV over the past year or so, are now followed by a four-man shuffle revealed last week.

Walter Cronkite, Douglas Edwards, Charles Collingwood, and Bill Downs are affected, but three are staying with CBS.

Cronkite is taking over Edwards' 7:15 p.m. strip and Collingwood supplies Cronkite as Eyewitness narrator. Edwards replaces Collingwood on the 3:55 p.m. strip, and retains the local New York 11 p.m. news. It's understood Cronkite is also leaving Sunday News Special but will continue in Twentieth Century.

State Department correspondent Bill Downs is leaving the network, after 19 years.

Until now newsmen leaving CBS have ended up in Washington, like Murrow, USIA director, or at ABC, like Smith and Cochran.

It's understood CBS is now very cautious about letting newsmen out of contracts lest they migrate to ABC.
IN 6 OF AMERICA'S TOP 10 MARKETS

No matter how you present your commercial, it sells hard on the stations of the country’s largest, most powerful independent chain. It doesn’t waste its impact on non-buyers. It doesn’t fight listener apathy. Your commercial goes straight to the adults who make most of the buying decisions.

RKO General hits hard in 6 of America’s top 10 markets—plus one of the South’s richest areas. Your messages are concentrated in the buying belt....in areas populated by 67 million consumers.

Start really selling in these target markets now. Call your local RKO General station or RKO General National Sales Division man. Discover the new dimensions in sales that make RKO General Stations basic to any national advertising buy.

NATIONAL SALES DIVISION OFFICES

New York: Time & Life Bldg., Longacre 4-8000
Chicago: The Tribune Tower...644-2470
Hollywood: 5515 Melrose, Hollywood 2-2133
San Francisco: 415 Bush Street, Yukon 2-9200

A GENERAL TIRE ENTERPRISE

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

SPONSOR • 19 MARCH 1962
BAR, NAB code split
(Continued from page 9, col. 2)
late themselves. "Self-regulation, when administered by an industry
association for competing businessmen is, top to bottom, nothing more
than a canard," Edwards added.
"Self-regulation on an industry-wide
basis is not only deceptive, it is
impossible."

NAB’s Swezey, who said on the
following day that he had heard
about but had not yet received the
BAR letter of 13 March, said he was
surprised at reports of the content
of the letter and called Edwards "a
young man looking for publicity."

Swezey said that Edwards was try-
ing to sell a large monitoring pack-
age to NAB which was far beyond
what it could afford. He said that
BAR covered 77 markets and sold
NAB monitoring that was also sold
to other subscribers. To enter new
markets BAR was asking as much
as $10,000 a market, he stated.

NAB will continue to monitor sta-
tions on its own and is also looking
into possible use of other monitor-
ing services. Swezey said he would
select the best monitoring that he
could get under the NAB's budget.

FCC 3-YEAR RULE
ON LICENSE SALE

The FCC has adopted a new rule,
effective 23 March, which will re-
quire special hearings on station li-
censes transferred within three years
of acquisition.
The rule is to prevent the much-
criticized quick turnover of some
licenses for profit as in the past.

Five commissioners approved the
new rule and Commissioners Rosel
H. Hyde and T. A. M. Craven dis-
sented.

PHARMACRAFT IN $2 MIL.
SPRING-SUMMER TV PUSH

Pharmacraft (Papert, Koenig, and
Louis) is shifting money from print
and spot for its biggest network tv
buy to date: a $2 million spring and
summer campaign on ABC TV.

1961 MONTH-BY-MONTH TV NETWORK GROSS
BILLINGS ARE REPORTED BY TvB/LNA-BAR

<table>
<thead>
<tr>
<th></th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
<th>Total</th>
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<tr>
<td>January</td>
<td>$15,898,310</td>
<td>$22,894,855</td>
<td>$23,031,118</td>
<td>$61,824,283</td>
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<tr>
<td>February</td>
<td>14,939,180</td>
<td>20,928,850</td>
<td>21,203,055</td>
<td>57,071,085</td>
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<td>March</td>
<td>16,577,140</td>
<td>23,085,353</td>
<td>23,952,458</td>
<td>63,614,951</td>
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<tr>
<td>April</td>
<td>15,791,220</td>
<td>21,989,913</td>
<td>22,003,383</td>
<td>59,784,516</td>
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<tr>
<td>May</td>
<td>16,197,190</td>
<td>22,253,355</td>
<td>23,229,565</td>
<td>61,680,110</td>
</tr>
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<td>June</td>
<td>15,233,000</td>
<td>21,787,201</td>
<td>22,845,630</td>
<td>59,865,831</td>
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<td>July</td>
<td>14,296,970</td>
<td>21,988,688</td>
<td>21,860,668</td>
<td>58,146,426</td>
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<tr>
<td>August</td>
<td>14,484,650</td>
<td>21,466,651</td>
<td>22,472,613</td>
<td>58,403,914</td>
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<tr>
<td>September*</td>
<td>15,258,660</td>
<td>22,524,732</td>
<td>20,600,315</td>
<td>58,383,707</td>
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<tr>
<td>October*</td>
<td>17,646,030</td>
<td>27,477,605</td>
<td>25,426,861</td>
<td>70,550,496</td>
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<tr>
<td>November*</td>
<td>17,719,890</td>
<td>26,408,191</td>
<td>25,827,079</td>
<td>69,955,160</td>
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<tr>
<td>December</td>
<td>16,572,900</td>
<td>27,813,690</td>
<td>25,206,519</td>
<td>69,593,109</td>
</tr>
</tbody>
</table>

TOTAL (1961) $190,615,140 | $200,599,084 | $277,659,264 | $748,873,488

TOTAL (1960) 158,591,010 | 274,139,763 | 249,640,296 | 682,371,069

Change  up 20.2% | up 2.4% | up 11.2% | up 9.7%

*September, October and November 1961 figures revised as of March 5

The three brands are: Allerst, new-
ly national; Fresh, shifting from mag-
zines and tv spot, and King, trans-
fering expenditures from magazines
and newspapers.

FCC hearings start
today in Chicago

Chicago:
The tv industry will be closely
watching the FCC hearings under
Commissioner Robert E. Lee which
begin here today. A contest is ex-
pected between AFTRA and NBC's
WNBQ over the matters of live local
programming and the station's ap-
lication for license renewal.

AFTRA has asked that the four
commercial tv stations and the one
educational station submit state-
ments on their program logs, profit
and loss, performers hired, and live
local programming activity and facili-
ties. AFTRA has even assured the
stations that it would not use such
information in future negotiations.

In four days of hearings some 100
or more community, cultural, and
religious leaders are expected to
testify.

ABC TV daytime up 35%

ABC TV claims that it is enjoying
a 35% larger daytime audience be-
tween 11:30 a.m. and 4 p.m. than a
year ago in NTI February 11, 1962.

Last year it had 1.7 million homes
and 15.7 share in the hours above,
Monday through Friday, and this
year it has 2.3 million homes in the
comparable Nielsen report.

ABC TV is further claiming that
its daytime as defined above now
delivers 10% more homes and 44%
more adult women (18 or over) than
the CBS TV morning block, 10 a.m.
to 4 p.m. In addition, ABC TV ex-
pects yet another boost from Ten-

(Continued on page 62, col. 1)

NAB agenda for 1-4 April

The NAB convention in Chicago
1-4 April will begin with fm day.
Gov. LeRoy Collins will make a
special award to Edward R. Murrow
on Monday, and FCC Chairman New-
ton Minow will deliver an address on
Tuesday.

There will be a labor clinic and an
FCC panel on Wednesday.
YOU CAN QUOTE ME...

"WLW stations for Squibb Vigran Vitamins provide the perfect package, strong coverage and important cooperation at the local level that gives added impact before and after the selling messages are presented to consumers."

Gerald T. Arthur
Vice President & Media Director
Donahue & Coe, Inc.
New York

I'LL SAY THIS...

"In buying Broadcast today the 3 necessary ingredients are: coverage, having an important selling background in terms of the programming and extra mileage for merchandising at the point of sale. In all 3 areas WLW stations fit the bill."

Peter J. Dalton
Associate Media Director
Donahue & Coe, Inc.
New York

Call your WLW Stations' representative...you'll be glad you did!

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

Crosley Broadcasting Corporation

SPONSOR • 19 MARCH 1962
LISTENERS LISTEN TO 'TALK'
Strangely—since it is a foremost exponent of talk programming—KCBS is not mentioned in your article, “Will 'talk' radio spread?” (26 February).

Since the first of the year, adult talk programming has been stepped up to 12-and-a-half hours per day, on weekdays. Our unique afternoon program, Spectrum 74. Aired from 1 to 5 p.m., it features in-depth interviews with doctors, lawyers, clergymen, and national and local news-makers. . . .

Other segments of the program offer a complete calendar of local events, shopping information, dramatic readings, women in the news, a cooking feature, travel tips, flying, boating and skiing information, a look at the local and international press and national magazines, features on etiquette, hobbies, Broadway shows, the stock market—and more. Jules Dundes v.p., general manager KCBS San Francisco

Two sides of heresy
Thank you for your Commercial Commentary on "Heresy." ["Heresy in Washington," 26 February.]
Les Biederman president Midwestern Broadcasting Co. Traverse City, Mich.

I just had an opportunity to read the 26 February SPONSOR and enjoyed your Commercial Commentary. That is good writing!

W. T. Clawson director advertising and promotion Harris Intertype Corp. Cleveland

Just read your "Heresy in Washington" . . . and IT IS GREAT!

We think yours is the finest comment to date about the sorriest mess we've had in years.

Once more, CONGRATULATIONS! We're behind you ONE HUNDRED PERCENT!

Si Willing
general manager
KMAR
Winnsboro, La.

The column "Heresy in Washington" [Commercial Commentary] in your 26 February issue contains so many random and "shotgun-blast" statements that a complete statement of reaction and rebuttal would occupy an entire issue of your magazine. I am greatly disturbed that John McMillin believes that the "role of the FCC and FTC . . . is to protect a vague something called the 'public' from the wickedness of commercial business. This is a monstrous idea."

Does this represent the industry view? Pray tell, what is the role of a federal agency? Is the reverse true (as the column indicates), that the protection exists for the industry from the evils of the public and the government? Following this line of specious reasoning, our school-age children should be protected from the necessity of attending classes, since school attendance is determined by adults and children are a "minority" group.

Furthermore, suppose that we were successful in creating an increase in literacy in Choctaw, Okla., of 0.6%? Would that advance culture in the Sooner State? According to Mr. McMillin—"What rubbish!"

I propose that such ill-based and wholly illogical attacks be more carefully considered before dignifying them in an emotional appeal to unreasonable printed in your normally solid magazine. Where are the industry spokesmen who have other values than those of self-aggrandizement?

Channel 5
MARKET BULLETIN!


First “5-city Metro” NSI Report. WNEM-TV leads in every Bay Part!

WNEM-TV delivers largest evening audience in this 10th consecutive NSI Report!


WNEM-TV delivers 64,300 of Viewing Homes* between 6:00 p.m. and 10:00 p.m.!

WNEM-TV’s afternoon “Sea Chest,” delivers 62,500 buy-minded kids at just $1.14 CPM!

WNEM-TV’s 6:00 “Top of The News” again leads all competition by a wide margin!

WNEM-TV’s 6:15 Mondays through Fridays action & adventure strip averages 41,000 Viewing Families available for just $2.01 CPM!

As all Saginaw Bay City Flint advertisers KNOW . . . if you want to dominate all Eastern Michigan you simply can’t beat the economical effectiveness of WNEM-TV . . . consistently Tops On Any Poll!

* ARB gives WNEM-TV 56,240 total Viewing Homes in all Eastern Michigan!

WNEM-TV

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

Affiliated with WNEM FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian.
The move toward 'good music'

Handwriting began to appear on a number of walls. There was the handwriting on the wall represented by the aggressive selling of the radio stations who refused to go rock 'n' roll or so-called Top 10. Sure you can get a big audience with the undisciplined, noisy disc jockey rock, these stations told advertisers and agencies, but they aren’t the money to buy the products advertisers are trying to sell.

There was the scribbling manifest in the vertical wagging of Mitch Miller’s beard and his arms at the ill-fated disk jockey convention in Miami a couple of years ago, when Mitch made the same pitch as the “good music” radio stations.

There was, in letters big and bold (though partially obscured at the time by the emphasis on television), the message in FCC Chairman Minow’s “vast wasteland” speech in Washington in May: We do not intend to overlook radio!

At a faster and faster rate it has been coming. One station after another, in one market after another, has forsaken the all-out rock and Top 10 pattern for what is loosely referred to as a “good music” format. Recently, right here in New York, the Top 40 raucous rock leader, WINS, went “good music” with a silken rhythmic bang when station manager Ted Steele grabbed the outlet’s tremendous publicity by playing nothing but Frank Sinatra records for a full day or more.

Changeover for WMGM

At the same time, WMGM, which had long been a Top 10-style operation, changed its call letters (to WHN) and its format (to “good music”) under its new Storer management.

At the moment, WABC is the only station in town still utilizing a Top 77 (spot on the dial is 770) format.

Broadcasters all around the country, of course, have been studying their music situations continually. Not too long ago Harold Kredstein, the head of the Plough chain, called me to discuss some very intelligent changes in the “good music” direction he was instituting for his complex of stations. In December, at the invitation of my old friends Dick Pack and Bill Kaland of Westinghouse Broadcasting Company, I served on a record industry panel to discuss music in radio. The panel was moderated by Paul Ackerman, music editor of Billboard Music Week, and the audience was Westinghouse’s program directors and their key assistants.

And the other Sunday (4 March), WNEW here in New York took the broadcasters’ music problems and the ways they were trying to solve these problems directly to the public. Called “New York Close Up,” the show represented an excellent piece of public relations not only for WNEW, but for independent radio in New York as a whole.

(Please turn to page 53)
T.V. spot editor

Sponsored by one of the leading film producers in television

The fact that M&M's go everywhere is shown in live-action on-the-spot scenes at a basketball game, bowling alley, party, and even in a car. The proof that "the milk chocolate melts in your mouth, not in your hand" is clearly demonstrated by a charming little girl with snow white gloves.

Produced by SARRA for FOOD MANUFACTURERS, INC. through TED BATES & COMPANY, INC.

Popular Broadway and recording star, Robert Goulet, sings for DU MAURIER in this series of spots. Scenes in dressing room, restaurant, and home, give Goulet natural settings to show that "du Maurier is a cigarette of good taste."

Produced by SARRA for B. HOUDE & GROTHE LTD. through VICKERS & BENSON LTD

"A man's best friend is his wife," says this Amoco commercial, and one of her best friends is the American Oil Credit Card. The convenience of obtaining the company's many products is emphasized in the spot.

Produced by SARRA for THE AMERICAN OIL COMPANY through D'ARCY ADVERTISING COMPANY.

"I like your eyes," says the busy housewife..."TEXIZE," says Arnold Stang, who has appeared in a puff of smoke to lighten her burden. In this series of commercials, the touch of good natured humor emphasizes the many uses of new concentrated Texize, and also sells both the glass and plastic bottles.

Produced by SARRA for TEXIZE CHEMICALS, INC. through HENDERSON ADVERTISING AGENCY, INC.
New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers must have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver all of these premium opportunities.

where are your 60-second commercials tonight?
SPONSOR-SCOPE

That loyal perennial for spot radio, GMAC, will be back in the medium this late May for the usual eight-week run.
Again it will be 120 markets at the rate of 15 spots a week.
Campbell-Ewald, New York wants it known that it won't be in a position to scout for availabilities for at least three weeks.

The tv networks shouldn't be surprised to encounter a spell of relative inactivity after the current flurry of fall nighttime buying and program slotting peters out in two or three weeks.

Impression garnered by SPONSOR-SCOPE from several important agencies is that some of their smaller tv accounts would prefer to wait another 30 or 60 days to make a more studied perusal of the leftovers. Particularly the new product.

It isn't very often that tv's business developers are brought up short by an agency prospect on the matter of tactics, but it happened to TvB at JWT last week in relation to the Ford account.
The gathering consisted of the more than 30 JWT personnel who serve as the intermediaries between the regional dealer groups and the agency and prime purpose of the TvB callers was to talk about spot. In brief, a sort of updating.
Before the TvBites had a chance to take off on their story, the chairman of the group wanted to know what topics were to be covered.
When something was said about tv vs. newspapers, the spokesman retorted that auto dealers were rather ticklish about any critique of their newsprint loyalty (it was like waving a red flag before a bull) and that it would be more discreet to focus the pitch on tv vs. radio.
However, added the spokesman, it would be wise to bear in mind the fact that the dealer—though on the average is spending 90% of his air media money in tv—has a strong disposition toward radio because (1) the economic factor and (2) it lends itself to lots of frequency.
As it virtually turned out, the TvB pitch hammered much on the theme that tv offers a big plus to the dealer in that it increases the readership of his newspaper ads.

Some tv reps have come around to the view that the medium has been shortsighted in discouraging I.D. campaigns by making them preemptible by 30's and 40's.
Theirs apparently is a long range attitude: in discouraging copywriters from thinking about I.D.'s the medium is setting up a segmentation procedure that some day may not work to its advantage.
In other rep quarters there's a feeling that spot potential may be painting itself into a corner by not being more lenient in the pricing of 30's and 40's. Here again, it might be advisable to open the door wider and let copywriters concoct added commercial forms.

NBC TV got a windfall out of Singer Sewing Machine (Y&R) via a purchase of 39 nighttime minute participations at a cost of around $900,000.
The spots are to be run off during April, May and June.
As the result of recent buying for the spring months the only network, it seems, that'll have much to offer for that quarter is CBS TV.
McCann-Erickson figures it's making good progress in working out those franchises that Humble's Enco division would like to establish in about 20 tv markets.

The agency apparently had no illusions when it started out on its quest for news strips a la Esso. It knew that other oil companies in the Enco area were already in these strips, and the general strategy became one of getting on a station via weather or sports, if a news participation was not available, and hoping to do the best from there on.

The break has come so far in these eight markets: Austin, Beaumont, Temple, Phoenix, Roswell, Midland, Harlingen, Corpus Christi.

In other markets it picked up public service sponsorships. A case in point is Denver where the Enco label is attached to a monthly special, plus instant news I.D.’s.

P.S.: Out of the middlewest a couple of the important oil companies, American and Pure, are buying spot radio again. (For details see SPOT-SCOPE, page 56.)

The toy makers are gradually getting to finding themselves niches on the tv networks, preliminary to making their spot decisions also for the fall.

As far as network is concerned, the people in the toy industry—figured to spend around $12 million this year—are in one respect a frustrated lot. Each manufacturer would like to have his own show as the spearhead for his dealer promotion but the nature of his commitment, at the most 26 weeks, doesn’t make him conducive to sellers.

Here’s how some of the top companies are fitting themselves into the fall picture:

MARX: Marx Magic Midway on NBC TV Saturday 11:30 a.m. brought in by Bates.
IDEAL: minutes on CBS TV Saturday.
TRANSOGRAM: part of Top Cat on ABC TV Saturday.
MATTEL: continuation of Matty’s Funnies on ABC TV early Friday evenings.

Even though they admit they’ve about come to the end of the line in recruiting saleable events, the tv networks will have about $70 million worth of spots for sponsorship on the 1962-63 schedule.

With the NCAA’s 14 football games plus all National Football League regular contests under its belt, CBS TV will, by far, be carrying the biggest load.

The sellout package values and the events themselves by network:

<table>
<thead>
<tr>
<th>EVENT</th>
<th>PACKAGE PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ABC TV</strong></td>
<td></td>
</tr>
<tr>
<td>Sat. Night Fights</td>
<td>$7,000,000</td>
</tr>
<tr>
<td>Amer. League Football</td>
<td>6,000,000</td>
</tr>
<tr>
<td>Wide World of Sports</td>
<td>5,400,000</td>
</tr>
<tr>
<td>AFL Post-Game Show</td>
<td>1,500,000</td>
</tr>
<tr>
<td>All-Star Football</td>
<td>375,000</td>
</tr>
<tr>
<td>Orange Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>Bing Golf Tournament</td>
<td>250,000</td>
</tr>
<tr>
<td><strong>TOTAL ABC TV</strong></td>
<td><strong>$22,075,000</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVENT</th>
<th>PACKAGE PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CBS TV</strong></td>
<td></td>
</tr>
<tr>
<td>Nat. Football League</td>
<td>$10,800,000</td>
</tr>
<tr>
<td>NCAA Football</td>
<td>8,000,000</td>
</tr>
<tr>
<td>Baseball Game of Week</td>
<td>6,000,000</td>
</tr>
<tr>
<td>International Golf</td>
<td>850,000</td>
</tr>
<tr>
<td>Cotton Bowl</td>
<td>350,000</td>
</tr>
<tr>
<td>Triple Crown</td>
<td>350,000</td>
</tr>
<tr>
<td>Football Kickoff</td>
<td>350,000</td>
</tr>
<tr>
<td>Masters Golf Tournament</td>
<td>275,000</td>
</tr>
<tr>
<td>PGA Golf Tournament</td>
<td>225,000</td>
</tr>
<tr>
<td>Blue Bonnet Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>Gator Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td><strong>TOTAL CBS TV</strong></td>
<td><strong>$27,700,000</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVENT</th>
<th>PACKAGE PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NBC TV</strong></td>
<td></td>
</tr>
<tr>
<td>Pro Basketball</td>
<td>$7,500,000</td>
</tr>
<tr>
<td>World Series</td>
<td>3,800,000</td>
</tr>
<tr>
<td>All-Star Golf</td>
<td>2,800,000</td>
</tr>
<tr>
<td>All-Star BB Games</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Pro Championship</td>
<td>850,000</td>
</tr>
<tr>
<td>Rose Bowl</td>
<td>700,000</td>
</tr>
<tr>
<td>Sugar Bowl</td>
<td>700,000</td>
</tr>
<tr>
<td>Liberty Bowl</td>
<td>250,000</td>
</tr>
<tr>
<td>East-West Game</td>
<td>250,000</td>
</tr>
<tr>
<td>Blue-Gray Game</td>
<td>250,000</td>
</tr>
<tr>
<td>Pro Bowl Game</td>
<td>250,000</td>
</tr>
<tr>
<td>NIT Games</td>
<td>250,000</td>
</tr>
<tr>
<td>National Open</td>
<td>250,000</td>
</tr>
<tr>
<td>Las Vegas Golf</td>
<td>200,000</td>
</tr>
<tr>
<td>Thunderbird Golf</td>
<td>200,000</td>
</tr>
<tr>
<td>Palm Springs Classic</td>
<td>200,000</td>
</tr>
<tr>
<td><strong>TOTAL NBC TV</strong></td>
<td><strong>$19,650,000</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EVENT</th>
<th>PACKAGE PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td><strong>$69,425,000</strong></td>
</tr>
</tbody>
</table>
Buyers of minute participations on nighttime network TV have come to feel themselves kind of second-class citizens because of the networks' disposition to discriminate against them in varying the time cost of various prime hours.

These differences in rates apply only to those who commit themselves to more than a commercial minute a week on a program.

In fact, as far as CBS TV in particular is concerned, there's no discount unless an advertiser shares 20% of an hour's program on consecutive weeks, which means two commercial minutes per week.

Nomark's Esquire shoe white (Grey) is spending around a half-million with NBC TV for the second quarter.

It's a record seasonal TV outlay for that account and will be used entirely for daytime participations.

ABC TV has introduced a new wrinkle in the sale of its sports: it's offering the American Football League games and the Wide World of Sports as a combination buy.

The competitive target, of course, is CBS TV's NCAA football games.

ABC TV's Saturday-Sunday combination package for $2 million: a fourth, or 68 commercial minutes of the 17 AFL games, and a fourth of Wide World, consisting of 43 minutes, both over a period of four months. (The AFL games alone are $1.5 million for a fourth of the package.)

How ABC TV compares this to the NCAA package, which is being offered at $2 million per quarter: 58 commercial minutes in 14 games over three months.

ABC TV in its pitch vs. CBS TV also notes the AFL package, unlike the NFL offer, includes the championship game.

In the matter of delivering the top markets, ABC TV says it will be doing much better this fall since NBC TV will be out of the seasonal pro football picture.

Network TV, after all, isn't getting such a bad break from the automotives for the second quarter of 1962; in terms of commercial minutes the clan will use but 41 minutes less than it did for the initial quarter of the year.

The only division that's bowed out of the first quarter's roster is Pontiac (20 minutes), but this is somewhat offset by American Motor's buy of 11 minutes on NBC TV.

In the matter of total home impressions by the auto industry for the next quarter you can estimate some 700 million less than the first quarter. As for expenditures for the April-June period, a rough estimate would be in the neighborhood of $13.5 million, which is $1.5 million under the estimated outlay for the first 1962 quarter.

The following breakdown of commercial minutes and home impressions covering the second 1962 quarter, as compiled by SPONSOR-SCOPE from network information and rating reports, takes in regular network programing and specials:

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>ABC TV</th>
<th>CBS TV</th>
<th>NBC TV</th>
<th>TOTAL MINS.</th>
<th>HOME IMPRESSIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Motors</td>
<td>0</td>
<td>0</td>
<td>11</td>
<td>11</td>
<td>65,000,000</td>
</tr>
<tr>
<td>Buick</td>
<td>0</td>
<td>0</td>
<td>20</td>
<td>20</td>
<td>220,000,000</td>
</tr>
<tr>
<td>Chevrolet</td>
<td>39</td>
<td>39</td>
<td>78</td>
<td>156</td>
<td>1,600,000,000</td>
</tr>
<tr>
<td>Chrysler Corp.</td>
<td>0</td>
<td>0</td>
<td>12</td>
<td>12</td>
<td>120,000,000</td>
</tr>
<tr>
<td>Ford Division</td>
<td>0</td>
<td>0</td>
<td>78</td>
<td>78</td>
<td>725,000,000</td>
</tr>
<tr>
<td>Lincoln-Mercury</td>
<td>0</td>
<td>0</td>
<td>39</td>
<td>39</td>
<td>320,000,000</td>
</tr>
<tr>
<td>Oldsmobile</td>
<td>0</td>
<td>39</td>
<td>0</td>
<td>39</td>
<td>380,000,000</td>
</tr>
<tr>
<td>Studebaker</td>
<td>0</td>
<td>39</td>
<td>0</td>
<td>39</td>
<td>320,000,000</td>
</tr>
<tr>
<td>Willys</td>
<td>26</td>
<td>0</td>
<td>0</td>
<td>26</td>
<td>150,000,000</td>
</tr>
<tr>
<td>TOTAL</td>
<td>65</td>
<td>117</td>
<td>238</td>
<td>420</td>
<td>3,900,000,000</td>
</tr>
</tbody>
</table>
Robert Hall (Arkwright) is virtually passing up tv for its current seven-week spot flight.
The campaign, which will run through mid-June, involves 150 radio stations.
The chain clothier severely cut back on tv last year because of the huge hike in wild spot payments it suffered under the new AFTRA contract.

In its search for local socio-economic data to feed into its linear programing computers BBDO can take heart from one quarter.
Some of the major tv reps are advising their stations not to pooh-pooh BBDO’s bid for such information.
These reps note that tv has grown so fast that it hasn’t had to sell on this basis but the time may not be far off when such data will come in handy.
And the stations may find themselves sorry that they hadn’t got started on this path before the need for such material became imperative.

ABC TV’s daytime side is keeping under wraps its plans for refurbishing the schedule for the fall.
Certain to go in are Father Knows Best reruns. There are also several pilots on hand from which to select replacements.

Business developers specializing in spot tv appear to have singled out tv network sports programs as their latest target of competitive jousting.
The pith of their attack: if the ratings are to be taken as an index, these sports events miss out on from 70% to 90% of available homes.

Shell (OBM) is taking a hiatus from spot tv, even though it hasn’t been back on the medium but a couple months.
The plan, OBM has informed reps, is to stay out a month and come back in April and stay on in most markets through Labor Day. Shell’s been using minutes and 40’s in prime time.

American Motors (Geyer), regarded by spot tv as an old reliable, is placing about $200,000 of its spring-push money with NBC TV.
It will sprinkle 11 commercial minutes among four nighttime shows during April and May.
Incidentally, Chevrolet has issued fall renewals for Bonanza, My Three Sons and Route 66.

The mushrooming discount store has become a source of grief to local radio.
Reports from around the country indicate that list price retailers have been curtailing their radio expenditures because of the loss of business to the discounters.
The stations’ obvious recourse: to divert some of the ad money that the discounters are disposed to place exclusively with newsprint.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Spot-Scope, page 56.
THE DAYS

Chicago remembers

Certain pages on our calendar are underscored because they are television days in Chicago especially remembered because of the distinguished programs carried on WBKB.

Such days as:

**THE DAY CHICAGO WAS ATTACKED**—a two-hour documentary entitled “Countdown: Is Chicago Defensible?”

**THE DAYS STEVE ALLEN & ARCHIBALD MACLEISH CAME HOME**—two in the unique series of programs entitled “Home Again.”

**THE DAY ALEX DREIER NAILED THE MUGGERS**—a remarkable demonstration of investigative journalism; the breaking of the Warren Culbertson mugging case.

**THE DAY WBKB MISSED THE TWISTER**—a frank admission of a failure to believe radar; a determination to be on the alert in the future.

**THE DAY ARGONNE OPENED ITS DOORS**—a one-hour program, “Argonne Revisited,” showing the remarkable progress in making atoms work for peace.

These were special days on WBKB’s calendar.

Chicagoleans have learned that every day is a vital and exciting day of timely and informative WBKB service to them.

Chicagoleans have learned that this kind of programming can come only from a television station whose people work in what we like to call a “Climate of Creativity.”

By the way, are your clients taking advantage of WBKB’s “Climate of Creativity?”

A GOOD CHICAGO HABIT

WBKB
CHICAGO’S CHANNEL 7

[Ad for WBKB, Chicago's Channel 7, featuring images related to the content and promoting the station's programming.]

An Owned-and-Operated Station of the American Broadcasting Company - A Division of American Broadcasting-Paramount Theaters, Inc.
Surprise! Where is the SOUTH’S LARGEST
Seal the idea that the navy is the only blue chip in Norfolk-Tidewater. With over 21,000 employees, and a payroll of nearly half a million dollars for every working day, Newport News Shipbuilding and Drydock Co. is the South’s largest industrial plant.

In addition we have Ford, Dow Chemical, Union Carbide, U.S. Gypsum, etc., AND the No. 1 port in the U.S. in foreign commerce tonnage—equal in employment to 500 average industrial plants! AND military installations whose civilian employees alone outnumber all of Delaware’s manufacturing workers!

Dig a little and you’ll find lots of surprises in Norfolk-Newport News—America’s most underestimated market! For more information, write to any of these stations at Norfolk, Va.

WAVY-TV CHANNEL 10—NBC
WTAR-TV CHANNEL 3—CBS
WVEC-TV CHANNEL 13—ABC

A METRO MARKET OF NEARLY A MILLION PEOPLE, AND ONLY THREE TV SIGNALS!
But...you can certainly benefit from its dynamic four-state coverage by specifying KTBS-TV, Shreveport, Louisiana. That's right! KTBS-TV is rising to greater heights. Its new 1,600-foot antenna is coming soon to give 50 per cent increased coverage in a four-state area of Louisiana, Texas, Arkansas and Oklahoma. Tallest in the Gulf South and one of the tallest in the world, the tower will extend the station's reach from 22,000 to 33,000 square miles.

The new structure will enable KTBS-TV to beam exclusive ABC programs to 427,000 TV homes in 58 counties and parishes. . . a $1.9 billion market of 1.5 million buyers. To reach the growing Gulf South market area with your sales message, be sure to specify KTBS-TV, Channel 3, Shreveport, Louisiana.

E. Newton Wray, President and Gen. Mgr.
The Pat Weaver formula started both the term and the trend in U. S. tv; now his ‘child’ is the center of one of tv’s bitterest controversies.

“T”he best interests of all—the advertisers, the broadcasters, and the public—will continue to be served if television is sold not through a magazine concept but through a television concept—one which offers single sponsorship for the advertiser who seeks identification and association, yet provides participating plans for those who want maximum mass circulation.”

Thus spake James T. Aubrey, Jr., president of the CBS television network, before recent FCC hearings.

“T”he best interests of all—the advertisers, the broadcasters, and the public—will continue to be served if television is sold not through a magazine concept but through a television concept—one which offers single sponsorship for the advertiser who seeks identification and association, yet provides participating plans for those who want maximum mass circulation.”

Thus spake Fairfax Cone, executive committee chairman of Foote, Cone & Belding, in an interview at his Chicago office late last month (SPONSOR, 26 February).

Together, these industry leaders represent the north and south poles of one of the most controversial issues in television today. Between them range the other industry giants—the network programers, the agen-
Few in the industry endorse the Cone plan; most see 'serious danger' in its application

cy spokesmen, the major advertisers whose TV futures might well be at stake—all caught up in ideas that began with Pat Weaver, that could end in empty rhetoric—or in commercial revolution.

Who is for the magazine concept—and who's against it? First, both proponents and dissenters agree, you have to define it. The Weaver "grand design"—NBC programs such as Today, Tonight, Home, Your Show of Shows, the so-called "magazine formats" that made available minute participations to small and medium-sized advertisers—has undergone considerable surgery since Weaver's spectacular network days.

"If by the 'magazine concept' you mean random programming for participating advertisers, such as all three networks now offer in abundance, then who's quibbling?" said most of the industry leaders with whom sponsor spoke last week. "All of us, basically, are after the same thing the FCC is after—better programs, greater opportunities for all advertisers, not just the blue chip few. But if you mean commercial programming like Britain's or like Cone proposes, . . ."

It's programming such as Britain's, and such as Cone proposes, that's at the heart of the sometimes violent dissent. The British commercial system, as practiced by the Independent Television Corporation (ITC), is virtually stripped of advertiser say-so. A London advertiser wanting a commercial between 8:30-9:30 Sunday night, for example, simply takes "x" number of dollars to ATV, the commercial network for London on weekends, and, if it's available, gets it—but without knowing where it may run, or when. Nor is the network obliged to notify him of any program change. The Cone approach, on the other hand, is more complex. As he outlined it at a meeting of Chicago's Broadcast Advertising Club last October, his concept is twofold:

1. To program as a responsible magazine would, balancing shows between regular and special entertainment features, and regular and special features in the nature of controversy, ideas and the arts.

Industry leaders go all-out in approving or condemning

FAIRFAX CONE

chmn., exec. comm., FC&B

"I FEEL the minority has a right to expect something for itself during prime nighttime television hours. I get very annoyed with friends of mine who never fully explain why the magazine concept won't work."

JAMES T. AUBREY, JR.

pres., CBS TV

"THE BEST interests of all will continue to be served if television is sold not through a magazine concept but through a television concept—single sponsorship . . . yet providing participating plans."

WALTER D. SCOTT

exec. v.p., NBC TV

"FAR FROM assuring improvement of television, the magazine concept would greatly damage the medium's advertising and programing effectiveness by forcing commercials into inappropriate vehicles."
2. To revolve advertisers through a total week's programming, cutting out preferred positions in the weekly schedule, and opening up the time to experimental programming with every advertiser paying his share.

"The method," said Cone, "is as simple as the rotation of commercials by a single advertiser for six products through two weekly shows; only the network would rotate all advertisers through all except special shows."

The British and Cone plans, while extremes, so to speak, of the Weaver experiment, are at the moment representative of the magazine concept—at least to most government and newspaper criticisms of television. And since the Cone proposal is the most widely discussed in this country, it's the one generating the most firework. Here's how the roman candles, rockets and pinwheels are exploding.

The networks, to a man, are dead against it. Aubrey's recent testimony before the FCC sounds the note: "It is quite misleading to draw a parallel between a run-of-schedule purchase of television facilities and the purchase of space in a magazine. Network program schedules are diversified to the extent that they encompass the appeals of many different types of magazines. Forcing an advertiser to buy television without regard to program adjacency would be analogous to insisting that the advertiser who buys a page in Fortune must also run his advertisement in all other Time, Inc., publications—Architectural Forum, House and Home, and Sports Illustrated, as well as Time and Life. And in evaluating the theory that a magazine concept would improve television programming, we must not ignore important evidence to the contrary. Many advertisers have brought meaningful programs to television not because their identification with the program was in some manner submerged, but for the opposite reason—a desire that their company or product be associated with a program of quality, significance and stature."

Walter D. Scott, executive vice president of NBC TV, goes even further. "Far from assuring improvement of television," he maintains, "the magazine concept would greatly damage the medium's advertising and programming effectiveness by forcing commercials into inappropriate vehicles and consequently driving many valuable advertisers away from it and markedly limiting its scope."

Everett Erlick, vice president and

**magazine concept; no middle-of-the-roaders in this one**

**JOHN P. CUNNINGHAM**

chmn., exec. comm., C&W

"SHOULD divorcing sponsors from program control be decided in the public interest, then let's have it. [The magazine concept] will accomplish many good things . . . end blind devotion to ratings."

**EVERETT ERLICK**

v.p., gen. coun., AB-PT

"WE THINK the preferable method is the one we (ABC TV) are now pursuing . . . to preserve the system within the framework of sponsored programming . . . not [to] destroy the economic base."

**RICHARD A. R. PINKHAM**

sr. v.p., radio/tv, Ted Bates

"THE EXTENT of the magazine concept as we have it today is close to the optimum. To go as far as Cone would have us go would take all the skill out of buying. We must still be able to select audience we want."
Two big advertisers, agency media director, speak their minds

A. A. WHITTAKER
v.p., marketing, Bristol-Myers

"THE MAGAZINE concept makes no more sense than giving advertising dollars to Curtis Publishing to place advertising in its magazines as it may elect, at such times as it may determine."

DAVID W. BURKE
mgr., inst. pgm. oper., GE

"WHEN WE consider the whole program environment as working for the sponsor, it is doubtful that we would continue to use television for institutional communication, should the magazine concept come."

HERBERT D. MANELOVEG
v.p. in charge of media, BBDO

"ONLY WHEN there is a concept of rotation within shows that deliver similar marketing conditions is the magazine concept sound. It's wrong for certain type advertisers, certainly for certain type products."

general counsel of American Broadcasting-Paramount Theatres. last month told the FCC of an actual "magazine" plan which Young & Rubicam, at which agency he was then an executive, considered about two years ago.

The plan, proposed for week-night presentation on ABC TV, called for a cartoon at 7:30, to be followed by an hour adventure, a comedy, a musical variety show, and ending with Winston Churchill—The Valiant Years. The program, overall, was to have had a host—for the sense of continuity and completeness. It was to be offered to non-competitive sponsors with commercials to be scheduled on a rotating basis, so that— theoretically, at least—a sponsor would start out in position number one, two, three, and so on, through the weeks and months, until he would have gone completely through the cycle, and so start back over at number one again.

At that time, said Erlick, he and several other Y&R executives discussed the plan with various sponsors. This was the result of it:

"One sponsor, who primarily wanted to reach an audience of housewives, young housewives, did not want to advertise after 10 o'clock at night. This was a policy of the company. So the 10 to 10:30 segment was out, as far as that particular advertiser was concerned.

"A tobacco company did not wish to advertise to children and did not wish to participate in cartoons.

"A small client, as I recall, with a limited budget, did not believe it would get the frequency and continuity and impact it wanted in its advertising by being in a different position each week, and in a different show after a certain number of weeks.

"Another large company wanted only men, and rotation was not really appealing to them because you had children there, you had other programs reaching a mixed family audience, and it was not the kind of thing they would have bought, had they had a free choice."

Concluding, Erlick contended, "We think the preferable method and the one we would like to stick to and pursue is the one we are now pursuing... to preserve the system within the framework of sponsored programming... if we frame the medium in such a way that it loses its appeal to sponsors and advertisers, then we are destroying the economic base of the medium."

(Please turn to page 47)
Inside the top 10 spot agencies: 7. BENTON & BOWLES

100 MEDIA EXPERTS AT B&B

With 77% of its large billing allocated to broadcast, Benton & Bowles has a higher ratio of people to accounts than any other large agency in the land.

The trenchant timebuyers (and they are indeed numerous) at Benton & Bowles abide by the rubric that broadcast spot must deliver the maximum mileage for the dollars expended. It is a buying mandate that evidently has paid off in many satisfied clients.

As William R. Hesse, president of Benton & Bowles, put it recently: "We are leaders not in the numbers of dollars we spend in advertising, but in the results we get. Our chief province is to create persuasive and effective advertising. But we counsel in all areas of marketing. Given a product, we serve it in every single possible way we know with a view to making it lead its competitors."

Though Hesse and his supremely qualified staffers may not regard Benton & Bowles as a "leader" in the...
number of dollars spent in advertising. It is the educated opinion of industry observers that this is indeed a dazzling top-rung agency zooming ahead in typical tactical missile and spacecraft fashion.

Benton & Bowles, which emerged in sixth position in sponsor's 1961 analysis of the top 50 air agencies, also houses one of the most outspoken media men in the dazzling vortex of the Madison Avenue advertising fraternity. The man is Lee Rich, senior vice president in charge of media and tv programming. Manager of the media department is Lee Currlin. Bern Kanner is a vice-president and associate media director who heads up the General Foods Group at the agency's vast array of offices in the gleaming and dramatic structure at 666 Fifth Avenue.

These men were largely responsible for broadcasting's adipose share of the agency's overall billing in 1961. The broadcast share was approximately 77%. a 15% increase over 1960. The combined radio-tv billing last year amounted to $70 million of which some $10.3 million went into network tv. $29 million into spot tv. These are sponsor estimates and not agency figures. According to recent computations, Benton & Bowles billed about $116 million last year. This included some $6.3 million overseas.

Like his boss, Hesse, Rich is constantly on the battlefield fighting the cause of both the advertising agency and its clients. There are approximately 1,000 persons employed at Benton & Bowles and some 100 individuals concern themselves with the intricate problems of media. All told, there are 22 clients in the house. "This is a higher ratio of people to accounts than any other leading agency," an official of Benton & Bowles observed recently.

Broadcasters have often been taken to task by Rich. He has admonished them on such abuses as ratings and verbiage than all the plays, all the novels, all the magazines produced since the invention of the printing press in the 15th Century." Instead of describing tv as a "vast wasteland" it might be better to call it an "intellectual wasteland" because of the tyrant clock which dominates the medium, in Rich's view.

The big radio/tv billings at Benton & Bowles derive from General Foods, Procter & Gamble, Philip Morris, S. C. Johnson and Texaco, the latter a $11.5 million account acquired from Cunningham & Walsh in 1961. Four of its major accounts—P&G, General Foods, Norwich Pharmacal and Philip Morris—are massive employers of spot television.

To what extent do Benton & Bowles timebuyers take part in media selection, market selection, station selection and other planning factors? Kanner replied that the media department at Benton & Bowles is an integral part of the total marketing process for a particular brand or product. "As such, our timebuyers take part in the various factors affecting media choice," Kanner said.

At Benton & Bowles basic media plan can evolve from many places, according to Kanner. "It can evolve from discussions between the account groups and their selves," Kanner said, "The copy department, for example, may have suggestions. It evolves from an integration of all the activities of the agency."

Acutely aware of the significant role of automation and computers in media selection today, Benton & Bowles' time and space buyers nonetheless do not feel that the "educated" machine will supplant the agency buyers. Far from it, was the consensus. As Kanner puts it emphatically: "I heartily disagree with those people who say the computer or any other machine will replace the buyer. The computer, I think, will enable him to work more quickly, more accurately than he can now, because the computer can store up larger amounts of information that a media buyer now has to gather from various divergent points.

"We don't predetermine a budget apportionment by media type," Kanner said when asked how Benton & Bowles apportioned a budget to the
Broadcasting gets biggest share from B&B media dept.

**LEE M. RICH**—Senior v.p. in charge of media and tv programing

**LEE CURRLIN**—Manager—media department

**GRACE TUCCILLO**—administrative assistant

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### GENERAL FOODS GROUP

**Bern Kanner**—Assoc. media director  
**George Simko**—Asst. media director  
**Dick Gershon**—Asst. media director

<table>
<thead>
<tr>
<th>Print &amp; brdcst. buyers</th>
<th>Staff assts.</th>
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<tr>
<td>Tom Peschel</td>
<td>Pat Briody</td>
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<td>Stuart Hinkle</td>
<td>Robert Gorby</td>
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<td>Grace Porterfield</td>
<td>Jerry Koffler</td>
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<tr>
<td>Steve Silver</td>
<td>Ray Ferguson</td>
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<td>Ron Siletto</td>
<td>Tom Fuld</td>
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<td>Len Silverfine</td>
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### PROCTER & GAMBLE GROUP

**Rudy Maffei**—Assoc. media director  
**Tom McCabe**—Asst. media director  
**Jim Courtney**—Asst. media director

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<tr>
<th>Print &amp; brdcst. buyers</th>
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<tr>
<td>Bob Friedlander</td>
<td>Bob Jones</td>
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<td>Charles Kahao</td>
<td>Ken Keoughan</td>
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<td>Barrie Alley</td>
<td>Paul Halpern</td>
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<td>Larry Colen</td>
<td>Clark Allen</td>
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<td>Joel Segal</td>
<td>Norman Kappler</td>
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<td>Tony Trapp</td>
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### DIVERSIFIED PRODUCTS GROUP I

**Milton Kiebler**—Assoc. media director  
**Roger Clapp**—Asst. media director

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<th>Print &amp; brdcst. buyers</th>
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<tr>
<td>Clay Briggs</td>
<td>Frank Dewey</td>
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<td>William Watterson</td>
<td>George Sharpe</td>
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<td>Robert Wilson</td>
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<td>Stan Kreiser</td>
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### DIVERSIFIED PRODUCTS GROUP II

**Dave Wedeck**—Assoc. media director  
**Sam Haven**—Asst. media director  
**Merrill Grant**—Asst. media director

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<thead>
<tr>
<th>Print &amp; brdcst. buyers</th>
<th>Staff assts.</th>
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</thead>
<tbody>
<tr>
<td>Tom Focone</td>
<td>Gary Lane</td>
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<tr>
<td>Mal Gordon</td>
<td>Ira Kaltiniek</td>
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<td>Irv Adelsberg</td>
<td>Scott Clark</td>
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<td>Walter Reichel</td>
<td>Diran Demirjian</td>
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<td>Jack Miticham</td>
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<td>Jim Thompson</td>
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<td>Brian Barry</td>
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### MEDIA ANALYSIS GROUP

**Art Heller**—Assoc. media director  
**Dana Redman**—Broadcast super.  
**Caroline Cunningham**—Assistant broadcast super.  
**Margaret Keenan**—Print super.  
**Dorothy Gibbons**—Assistant print super.

### PERMANENT ANALYSTS (NON-SUPERVISORS)

**Broadcast**  
Pat McPartland  
Diane Stein  
Pat Flanagan

**Qualitative**  
M. Ephron—Supervisor  
Daniel Finton  
Ada Gottardi

**Coverage**  
Bette Leckner

**Print**  
Lenore Saltzman  
Ruth Jeffrey  
Lynne Karson  
Mary Hartshorn

**Staff assts.**  
Steve Heller  
William Brady  
Tony Kloman
various advertising media.

Are Benton & Bowles buyers familiar with different media? Are they separate air and print buyers or a combination of the two? The agency said its buyers are experts in all media. Said Kanner: “I think our system is better because it makes our buyers well-rounded and knowledgeable about all media. Thus they have choices rather than a bias toward their particular experience.”

Media at Benton & Bowles makes it a practice to coordinate with its market development department and its account people “who are essentially responsible for managing the brand.”

What’s happened to sponsor identification since so much money is going into tv spot carriers? According to Kanner: “There could possibly be some dilution of sponsor identification for some clients although several like General Foods and Procter & Gamble who sponsor their own programs do have their own sponsor identification.”

What is the Benton & Bowles philosophy when it tries to go “beyond the numbers in buying?” Replied Kanner: “We try to look at the various factors, kinds of shows, time periods to determine if the audience profile correlates with the consumer profile of their products.”

What are some of the big marketing changes which have increased the complexities of media plans problems? “The large number of competing products, less than national franchises that have been developed and therefore the need to place advertising where it can be expected to provide the best results,” he said.

Asked what influence do Benton & Bowles clients and their local representatives exert in selecting the media or station to be used locally, Kanner said: “If they are more familiar than we, as well they might be of a particular local marketing problem, they have an obligation and right to suggest variation in our local media plan.”

Having observed a long line of station representatives in search of business over a period of years, Benton & Bowles media staffers are in an admirable position to comment on the attributes that go to make up a first-rate rep. In answer to the question what criteria does Benton & Bowles feel is important in judging a station rep, Kanner said: “The service he provides to the agency in terms of getting the availabilities to us quickly, having the correct rates and quickly delivering the confirmations once the spots have been ordered.”


Asked if Benton & Bowles and its (Please turn to page 51)
RADIO OPENS 3,600 OUTLETS

- Radio proves its potency for a Philadelphia vitamin maker by adding record number of outlets in short time
- Advertiser plans to broaden sales in other markets, moves to follow first vitamin success with new product

Radio, long touted by seasoned advertisers for its flexibility, cost economy and out-of-home audience, is adding new laurels to its working attributes in the Philadelphia market. For TOD Laboratories, makers of Take-One-Daily vitamins—a virtual infant firm less than a year old—radio has opened the door to some 3,600 dealer outlets in less than six months.

The result: while competitors are sinking hefty ad budgets into other and more expensive media, this local advertiser is slicing a big share of vitamin sales at a minimal cost in the country’s fourth largest market.

Radio’s potency is well borne out here since radio only (and a single radio station, at that) is the only ad medium being used by TOD at this time. The fact that this local newcomer is wooing a substantial chunk of vitamin business away from established and giant drug firms who bolster their campaigns with heavy splurges in print and tv, is something short of spectacular.

The TOD Laboratories story begins in September 1961 when the vitamin maker launched its product by placing a spot schedule on Philadelphia’s WPEN. The campaign broke on 5 September (it’s still running) and consists of 17 one-minute live participations per week. Ten spots each week run in the station’s daytime personality program line-up, namely Mac McGuire, Red Benson and Jack O’Reilly. Seven a week are slotted in WPEN’s late night program, the Frank Ford Show. This campaign—the only TOD advertising—costs the company only $495 a week.

Total distribution of the TOD vitamins looked like this only days before the radio spots broke: drug stores, 59; food markets, 73; drug wholesalers, two; and rack jobbers, one.

As of 1 March 1962, only six months later, TOD’s distribution stacks up this way in the greater Philadelphia area: drug stores, 900; food markets, 2,800; department stores, 10; drug wholesalers, eight; and rack jobbers, 11.

In addition, the item has received scattered distribution in Ohio, Alabama, South Carolina, Virginia, Kentucky, Connecticut, Texas, Maryland, New York and Maine. All, according to a TOD spokesman, directly attributable to the distribution that was achieved in the Philadelphia area.

Here are samples of how dealer acquisition pick-up was paced: 14 September, Quaker Food Stores; 20 September, Rexall drug stores; 30 October, Llewellyn drug stores; 7 November, Kiddie City Family Centers; 6 December, Lit’s department stores; 20 December, Franklin Discount Drug Stores, Sun Ray Drug Stores and Bargain City discount centers; 10 January, Whelan Drug Stores; 11 January, Unity Frankford Food Stores; 25 January, Silo discount centers; 1 March, American Stores supermarkets.

As of 1 March, volume of TOD
vitrins is at a rate of over $30,000 per month retail.

Much of the credit for the rapidly spreading popularity of the Take-One-Daily vitamin tablets is traceable to the manner in which the commercial pitch is handled, says Stan Schoenberg, TOD sales and advertising promotion director. TOD Laboratories is owned and operated by Jules Schoenberg and his sons, Stan and Floyd. The Schoenbergs—Jules is merchandising director and Floyd the retail contact—have been associated for more than 25 years in consumer merchandising and chain store operation.

The Schoenbergs believe strongly in the selling potential of radio personalities. Says Stan Schoenberg: "In our decision to advertise TOD vitamins, we felt that a product of this nature could best be sold on the basis of personal recommendation. Therefore, from past experience and knowledge of media, we selected radio exclusively and WPEN's top personalities." Schoenberg adds, "Such well established performers as Mac McGuire, Red Benson, Frank Ford and Jack O'Reilly have proved themselves to enjoy the full confidence of the public in the Greater Delaware Valley area."

Radio stations staffed heavily with popular air personalities will be sought by TOD Laboratories when they are ready to break open a large scale campaign to introduce a new product later this year, and to broaden out advertising of Take-One-Daily vitamins. "Our plans for 1962 will be in two directions," says Stan Schoenberg. "We will soon be introducing a second item in the greater Philadelphia market and we will also be extending the same advertising and merchandising program we have had on WPEN into other key markets as soon as possible."

Also up for consideration when the time comes for the planned ad campaign will be popular women's program personalities on radio, according to Schoenberg.

In keeping with Schoenberg's faith in the pulling power of radio personalities, the announcers are given almost carte blanche with the delivery of the commercial. Instead of a prepared script, the radio personality is given a fact sheet. Prior to going on the air, the TOD principals meet with each personality to explain the product and the program. The personality then delivers the message in his own personalized manner. Thus, no two commercials are exactly alike and each commercial is tagged with a few names and addresses of stores that sell TOD vitamins.

Since dealer ties grew at such a fast rate, it was not feasible to tag the commercials with dealer names consistently. Hence, new dealers are mentioned once at the time of acquisition and at a rate of three names per commercial.

Merchandising aids which WPEN has provided to TOD include a brochure filled with photographs and program data of its air personalities selling the product, and mailings to local dealer druggists informing them about the station, its personalities and the product.

The brochure is used by TOD salesmen in selling retailers. Tapes showing how WPEN announcers handled the sales pitch were also made available to TOD people to aid in adding retail outlets.

TOD Take-One-Daily vitamin tablets have another advantage in pricing. Packaged in four sizes of 60, 100, 250, and 500 tablets, the 60's sell for $1 and the 100's for $1.59. These two sizes are pivots for the promotions. The reason: since competing top national brands package in 100's, the price comparison shows Miles One-A-Day at $2.91; Squibb Vigran at $2.98, and Upjohn Uni-caps at $3.11.

Schoenberg is stacking his chips on radio saturation to make a sizable dent in vitamin markets outside of Philadelphia. "Sporadic spots," he says, "are not good enough." TOD's advertising is handled by Irwin Silver Advertising, a Philadelphia ad agency.
Late last year, SPONSOR conducted a special survey among West Coast-based reps asking the question: "Who, in your opinion, is the most knowledgeable timebuyer in your area?", and presented the findings in the January 1962 issue with the article "They're the top buyers (on the West Coast)." Last month, SPONSOR put the same question to national and regional reps located in the southern states region. Nearly 50% replied and the story below is the result of these answers. And although the majority of those replying were generous in their comments, no rep, of course, would permit his name to be used.

When it comes to spelling out the ingredients which go into the making of a really good timebuyer, reps in the southern states region share a likeness with their West Coast counterparts: both agree that a top-notch timebuyer "receipt" should include a full measure of market facts; a soupçon of courage to look beyond the ratings; a sprinkling of fair play; and a pinch of common sense.

These were the ingredients which figured prominently in the list of attributes credited to those timebuyers named as "most knowledgeable" in both surveys. And since the time-buying function is predominantly a female performance in the southern states (as is the case on the West Coast), it is understandable that women walked off with the lion's share of votes and accolades in the SPONSOR survey, which sought to turn the spotlight on those buyers touted as outstanding by reps in the South.

The buyer who made off with top score honors in the southern region survey is a Houston, Texas gal, Helen Sanford, media director of Clay Stephenson Associates. Miss Sanford, who has directed media activities for such accounts as the Dun-can Coffee Company (Maryland Club, Admiration and Fleetwood coffees); Gladiola Baking Products; Roegelein Meat Products; Texsun Citrus; and Wolf Brand Products (Chili and related food products) for the past seven years, is cited by the reps with whom she has business dealings as a "rare combination."

The following qualities have most endeared Miss Sanford to the reps, according to the consensus of opinion: she asks sensible questions; is willing to listen; knows how to evaluate all types of station and market material; and makes good "buys" based on sound appraisal. She is not one, they'll tell you, for displaying a "know-it-all" attitude. One rep has this to say about Miss Sanford: "Even when the 'buy' goes to the competition, you know you've had a fair hearing"; while a station man is quoted as remarking, "When Helen Sanford says we are wrong, I know we are wrong and start looking for our mistake."

TOP vote-getter is Helen Sanford, Clay Stephenson Assoc., Houston, media director, cited by southern reps as creative and objective buyer.
These buyers won high scores as the 'most knowledgeable'

Other reps voted Miss Sanford as "most knowledgeable" because she "gives us a great many details with which to work" while others like the way she has of making a quick 'buy' once she has reached a decision. Still other reps praise her as a "creative and objective buyer"; moreover, some credit her with much insight into account problems.

Other reasons why reps have voted Miss Sanford as "knowledgeable" are shown by these comments: "Helen is not only highly intelligent, but is, at the same time, thoroughly professional in her approach..."she has proved herself to be an excellent timebuyer with very fine results for her clients. She knows what she wants, demands it, and yet is always willing to listen to the salesmen's story and use the various suggestions, etc., for the client's best interest." ..."Helen is interested in the image of a particular station as well as its relationship to the total market. The type of programming, management and successful coverage of the station will outweigh cost factors and ratings in most instances."

A native of Dallas, Texas, and a graduate of Sweet Briar College, Virginia, Miss Sanford has worked in consumer advertising for the past 12 years.

Another gal who came in for a large share of rep votes is Mrs. Dean Hulse, radio/TV media director for Grant Advertising, Dallas. A veteran of some 10 years in the ad game (with more than half that time devoted to broadcast) she is cited by the reps for performing her chores with a minimum of frills. She is credited also by reps with being endowed with a better than average knowledge of market data and specifics.

Mrs. Hulse's background in the industry is extensive. She began her career in advertising with Glenn Advertising in Fort Worth in 1952. Two years later she joined J. Walter Thompson in Dallas where she became a timebuyer on various Ford Dealer accounts. Prior to a short retirement, Mrs. Hulse was with the Couchman agency as a time and space buyer. She reentered the ad field in 1957 with the Dallas office of Avery-Knodel and joined Grant in October, 1958.

Responsible now for the placement of more than $1 million of the Grant-Dallas business, Mrs. Hulse's primary duties involve spot market placement of both radio and television for the Dr. Pepper Company and Comet Rice accounts.
Miss Betty McCowan, media manager of Henderson Advertising, Greenville, S. C. ranked up a sizable number of rep votes for these reasons, according to the reps: an inherent ability to dig out the real important information relating to a station and the market it serves; a good working knowledge of many of the major markets in the country; a reliance on good judgment, as well as on ratings. She is capable of explaining her reasons for making a buy on a given station, clearly and concisely; her grasp of her job "makes it a pleasure for reps to work with her." She is praised for being conscientious, courteous, and receptive, as well.

Miss McCowan, who was born in Jacksonville, Fla. and has spent most of her life in Birmingham, Ala., joined Henderson in September 1950. She came from Greenville, S. C. radio station WESC. A member of the 4-A Committee on Broadcast Media, Miss McCowan supervises the activities of all the Henderson media department and its buyers, and is actively engaged in buying for Texize, Pet Dairy Products, Havatampa Cigar Company, and several small print accounts.

Despite the preponderance of female timebuyers in the southern states area, a Miami man capped a hefty portion of the rep votes. The man is Andrew (Andy) Purcell, an "old timer" from New York, now media director of McCann-Marschalk's Miami office. Probably no other buyer in the Southeast has the "storehouse of knowledge" that Andy Purcell has, according to some of the reps. Dubbed "a real valuable man" by many of the southern reps, it is claimed that Purcell "soaks up information, almost effortlessly; asks pointed questions and can make impulse decisions (it appears) without making costly mistakes."

At the Miami office of McCann-Marschalk, Purcell is responsible for all planning and media services centering around such accounts as National Airlines, Ryder System, Miami Coca-Cola, Storer Broadcasting, Magnuson Properties, Quality Courts United, Royal Castle System, etc.

A graduate of Syracuse University in 1950, Purcell took the plunge into advertising at Geyer, Newell and Ganger. After a year in Geyer’s media department, he became space buyer at Marschalk & Pratt. He quickly assumed other buying duties including radio and television buying for Esso and International Nick.

(Please turn to page 52)

These other buyers were rated as pros by the southern reps

Despite fact that these buyers trod varied paths to reach their timebuying niches (i.e., some came from radio and tv stations, others from newspapers, trainee courses, still others from secretarial chores), all rated high with reps in the southern timebuying arena for knowledge of markets, not being wed to numbers, good judgment.

ANN HUTCHESON
Tucker Wayne, Atlanta

E. BOYD SEGHERS, JR.
Knox Reeves-Fitzgerald, New Orleans

SALLY LUTTRELL
Henderson Adv., Greenville, S. C.

DOROTHY NELMS
Liller Neal Battle Lindsey, Atlanta

PATTIE MORELAND
Lowe Runkle, Oklahoma City

ANNE BENTON
Tucker Wayne, Atlanta

C. KNOX MASSEY
C. Knox Massey, Durham, N. C.
WHY SANTA FE RR LIKES TV

Among U. S. railroads, only Santa Fe has full tv timetable, now spends $1 million in the major markets

Prime time 20’s build passenger, freight trade, promote industrial plant sites on rail’s right-of-way

CHICAGO

Santa Fe holds a unique position among railroad advertisers; it is the only one that uses television in major markets throughout the country—and utilizes the medium on a continuous, year-round basis. This year Santa Fe will spend over $1 million in television, representing about 40% of its advertising budget, according to Arthur A. Dailey, Santa Fe’s general advertising manager.

Currently, the railroad’s tv timetable includes prime 20-second animations on these stations in six of Santa Fe’s markets: KNXT (TV), KRCA-TV, KTLA (TV), Los Angeles; KCNO-TV, KMBC-TV, WDAF-TV, Kansas City; KRLD-TV, Dallas; WBAP-TV, Fort Worth; KHOU-TV, KPRC-TV, Houston; and WBBM-TV, WBKB (TV), WNBQ (TV), Chicago.

In addition, for the past 14 months Santa Fe has rotated sponsorship of Late News, Weather and Sports Roundup, a 10-10:15 p.m. strip on WBBM-TV, the highest rated Chicago news show in its time period, according to the station. Santa Fe’s sponsorship averages one-and-a-half programs per week. (Because of the sponsorship rotation plan shared with Standard Oil and Illinois Bell, Santa Fe sponsors one show one week, two shows the next.)

Beginning 31 March, Santa Fe adds New York to its market line-up, with sponsorship of Saturday and Sunday night news programs on WNBC-TV. Although New York is not on the Santa Fe line, Dailey reports that it is one of the railroad’s largest markets for passenger and freight customers.

Another market, San Francisco, will be added to Santa Fe’s schedule just as soon as an appropriate availability occurs.

“We don’t buy time just to get on the air,” Dailey points out, speaking of Santa Fe’s 20-second animations. “What we do buy are highly rated prime-time adjacencies—the very best spots for our purposes.”

And just what are Santa Fe’s purposes? To schedule commercials at

LIVE commercial is done in WBBM-TV (Chicago) studio for the ‘Late News, Weather and Sports Roundup.’ Prime time spots are taped, but Santa Fe prefers live announcements without synthetic excitement or pitchman technique. Live Chicago spots will be taped for WNBC-TV, N.Y.
Product groups showing greatest spot tv rise

<table>
<thead>
<tr>
<th>Product Group</th>
<th>Billings</th>
<th>Change</th>
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<tbody>
<tr>
<td>SPORTING GOODS, TOYS</td>
<td>$8,255,000</td>
<td>up 121%</td>
</tr>
<tr>
<td>HOUSEHOLD PAPER PRODUCTS</td>
<td>2,495,000</td>
<td>up 63%</td>
</tr>
<tr>
<td>PET PRODUCTS</td>
<td>2,601,000</td>
<td>up 47%</td>
</tr>
<tr>
<td>TRANSPORTATION, TRAVEL</td>
<td>1,180,000</td>
<td>up 42%</td>
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**LEISURE** time spending for pleasure is reflected in these products’ tv allocations in 4th quarter 1961. Sporting goods, toys continue to rise. Household paper, and transportation, travel are also seasonal. Source: TVB-Rorabaugh

### EARLY, LATE NIGHT RISE IN 11.8% SPOT TV CLIMB

- Early evening picks up 3.5% in share of spot tv billings, daytime drops 4.1% in fourth quarter 1961
- Cosmetics and toiletries gain 25%, take over second place as drugs drop to third, latest TVB report indicates

Spot tv billings released today (19 March) show an increase of 11.8% for the fourth quarter 1961 over the same period in 1960.

Gross time billings for the entire year rose to $617,308,000, an increase of 2.3% over the 1960 figure, $603,294,000.

The fourth-quarter increase is computed on the basis of 311 stations reporting during the fourth quarter in 1960 and 1961. Figures were compiled by N. C. Rorabaugh Co. and released by Television Bureau of Advertising.

Actual spot tv billings for the final quarter 1961 were $177,827,000. For the same three months in 1960, they were $163,060,000.

In the third quarter, 1961, the gross time tally was $127,644,000. Early evening and late night spending showed impressive gains over last year. Early evening garnered 21.4% (17.9% in 1960) and late night went up to 21.2% (19.1% in 1960). The gains in these time periods continue a trend established in the third-quarter last year.

Prime time expenditures accounted for the greater portion—30.5%—of the fourth-quarter gross. In the October-December period in 1960, prime night took 32% of gross billings.

The second period in billings was daytime, with 26.9%, dropping from 31% in 1960.

Several categories made unusually large strides in spot tv expenditures in the fourth quarter. The biggest hike came in the sporting goods, bicycles and toys category, up 121% over 1960 to $8,255,000. In the third quarter, these advertisers had tripled expenditures to $1,105,000. The October-November-December figures normally rise for pre-holiday outlays in this category, but a general increase is indicated by spending in
Top 100 tv clients, 4th quarter 1961

1. Procter & Gamble $14,436,600
2. General Foods 6,498,800
3. Lever Bros. 6,128,300
4. Colgate-Palmolive 3,265,400
5. Standard Brands 3,042,400
6. Bristol-Myers 2,816,700
7. Miles Laboratories 2,439,300
8. Coca-Cola Co. bottlers 2,410,600
9. Corn Products 2,371,500
10. William Wrigley 2,243,900
12. Continental Baking 2,113,200
13. Gillette 1,957,200
14. P. Lorillard 1,831,800
15. J. A. Folger 1,813,000
16. Liggett & Myers 1,739,600
17. Richardson Merrell 1,723,300
18. Campbell Soup 1,593,800
19. Deluxe Reading 1,585,000
20. Warner-Lambert 1,561,300
21. Alberto-Culver 1,531,500
22. Louis Marx Co. 1,527,000
23. Carnation 1,494,700
24. Philip Morris 1,486,500
25. Kellogg 1,439,200
26. General Mills 1,370,300
27. North American Phillips 1,362,200
28. Avon Products 1,330,600
29. International Latex 1,289,700
30. Pepsi-Cola Co./bottlers 1,259,400
31. Nestle 1,245,400
32. Anheuser-Busch 1,203,200
33. Food Manufacturers 1,121,100
34. American Tobacco 1,115,100
35. Pabst Brewing 979,700
36. Ford Motor (dealers) 947,600
37. General Toy 935,900
38. General Electric 882,200
39. Carter Products 856,700
40. Pet Milk 840,300
41. Canadian Breweries 813,100
42. Mattel, Inc. 782,000
43. Helene Curtis 757,000
44. United Vintners 752,000
45. General Motors (dealers) 747,900
46. Ralston-Purina 742,200
47. Menley & James Labs. 731,700
48. Sterling Drug 721,600
49. Jos. Schlitz Brewing 716,600
50. Coty 698,700

51. Welch Grape Juice Co. $684,300
52. Chesebrough-Ponds 644,000
53. American Chicic 626,600
54. Helena Rubinstein 622,900
55. Hills Bros. Coffee 620,000
56. U. S. Borax & Chemical 612,000
57. Plough 599,200
58. Humble Oil & Refining 590,000
59. Coffee Growers of Col. 582,300
60. Andrew Jergens 565,100
61. Chrysler Corp. 560,500
62. Peter Paul, Inc. 545,300
63. Ward Baking 541,700
64. Sinclair Refining 537,100
65. Green Giant 532,500
66. Eastman Kodak 531,500
67. Scott Paper 529,900
68. Kayser-Roth Hosiery 524,800
69. American Bakers 518,400
70. Amer. Motors (dealers) 514,600
71. Pharma-Craft 514,100
72. Phillips Petroleum 508,500
73. American Oil 508,000
74. Quaker Oats 505,600
75. National Dairy Prod. 492,100
76. Schick 482,300
77. Pacific Tel. & Tel. 481,200
78. Wonder 476,500
79. Pillsbury 468,100
80. Gulf Oil 465,000
81. Phillips-Van Heusen 453,000
82. Lionel 434,500
83. Lanvin Perfumes 429,600
84. Falstaff Brewing 425,000
85. A&P 424,800
86. M.J.B. Co. 421,800
87. J. Nelson Prewitt 419,700
88. Beech-Nut Life Savers 409,400
89. Amer. Sugar Refining 407,200
90. Frito Lay 402,500
91. Kimberly-Clark 400,200
92. Norwich Pharmacal 395,300
93. Drewry’s, Ltd. 394,700
94. E & J Gallo Winery 394,000
95. Chrysler Corp. (dealers) 387,000
96. Atlantic Refining 361,600
97. R. J. Reynolds Tobacco 380,700
98. New Eng. Confectionery 378,600
99. Safeway Stores 373,300
100. Renfield Importers 370,900

Source: T.B. Roxborough

Both quarters.

Also up in the final quarter was spending for household paper products. This category rose 63% to $2,195,000 from $1,529,000.

Pet products increased 47% to $2,601,000. Transportation, travel hit $1,180,000, a rise of 42%. 1960 expenditures were $1,772,000 and $832,000, respectively.


Categories which accounted for $10 million or more in expenditures were: 1) food and grocery, $19,972,000 (up 7.2%); 2) cosmetics and toiletries, $17,383,000 (up 25.5%); 3) drugs, $15,799,000 (up 4.8%); 4) household laundry products, $13,253,000 (up 25.3%); 5) ale, beer & wine, $12,666,000 (up 9.7%), and 6) confections and soft drinks, $11,007,000 (up 10.4%).

Cosmetics and toiletries moved from third to second place last year, rising from 1960 expenditures of $13,319,000. Drugs dropped from second to third, although spending rose from 1960's report of $15,074,000.

Certain spot advertisers showed important gains in fourth-quarter spending as compared with 1960. Among them:

Alberto-Culver rose from $73,000 to $1,531,000.
Campbell Soup Co. jumped from $125,000 to $1,593,000.
Coca-Cola and its bottlers were up from $1,112,000 to $2,410,600.
Corn Products increased from $1,220,700 to $2,371,500.
General Mills went up from $409,000 to $1,370,300.
Lever Bros. nearly doubled its spending, rising from $3,779,300 to $6,120,300.
Liggett & Myers rose from $315,000 to $1,739,600.
Louis Marx went up from $184,000 to $1,527,000.
Procter & Gamble increased expenditures from $11,990,500 to $14,136,000.
Either breaking par or making money requires a selection of the proper approach. In golf, you need the right club to make the green. In radio advertising, you need the right stations to make that all important "green." Each of the six ABC Owned Radio Stations provides an open fairway to more profitable selling. Why? Because of the ABC Owned Radio Stations' ability to adapt to the local market with its own programming, or as we call it, effective use of the Flexibility Factor. The results speak for themselves. The ABC Owned Radio Stations are providing bigger and better audiences constantly. Compare December 1961 with December 1960. The stations provided a collective per quarter hour increase of 40% more families. Looking for the right course for your product? Tee up. For WABC, WLS, WXYZ and KGO check with John Blair and Company. Adam Young, Inc. for KQV. The Katz Agency for KABC.
About three weeks ago, I was told that when the late Edward Winer of the Boston Ritz received a room reservation request from someone he hadn't heard of, he judged the applicant's suitability by examining the quality of the note paper used.

This has all but ruined my life. In a burst of enthusiasm to tell advertisers just what sort of people WEZE appeals to most, I've been feeling note paper and holding it up to the light and weighing it and smelling it until I've become the Pinkerton of the Paper Mills. The only trouble is that my findings merely tell me what we knew all along: the WEZE audience is Everybody.

We get letters from all over New England, telling us how much listeners enjoy our "Wonderful World of Music" and these listeners write on anything and everything. Some letters, for example, are on such heavy paper that we suspect Mr. Rockefeller and the writer share the same stationer; others are written on lined school paper with three holes down the side; some are scented; others tinted; some engraved; others decorated with flowers or birds. Occasionally, we even receive letters written on the backs of restaurant doilies.

The only things I've proved, therefore, are that: 1) there are an awful lot of WEZE listeners, and 2) they're the sort of people who do things. This, obviously, is not the audience that lies back in its chair and yawns. This is the audience that dashes for the desk (or doily), writes the congratulatory letter, and rushes out to mail it.

While they're out, of course, they buy up all the WEZE-advertised products they can lay their hands on. Which is exactly the sort of audience your clients are looking for, isn't it?

Call me at Liberty 2-1717 in Boston, or contact your nearest Robert E. Eastman representative for all details.

Sincerely,

Arthur E. Haley
General Manager

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Ed Green moved from B&B to Gumbinner . . . Fred Koppelman is leaving C. J. LaRoche . . . Peg Graham to Smithy/Greenland from Manoff . . . Ted Bates' Jack Flynn named him Mathew . . . Ed Barz has been made manager of media services at Foote, Cone & Belding, in charge of media research and estimating . . . At BBDO, San Francisco, Randy Farrand had his first, Kimberly Ruth.

ATTENDING Capital Cities Broadcasting's presentation to show the combined coverage of WROW, Albany, and WSBN, Schenectady: (l-r) Betty Nasse of Grey; Bob Peebles, WROW; Carol Lewis, Elaine Art, Papert, Koenig & Lois; Joan Stark, Grey

Liz Griffiths of FRSH was at Gibson's Steak House with a product research man whose agency handles a new bubble gum now being tested in vending machines. When no one was looking, he demonstrated it, blowing it up to blimpish proportions. "I practiced this trick for 10 hours," he said to Miss Griffiths. "And it wasn't easy. Kids kept pushing me away to get the gum."

Jeanne Sullivan of SSC&B, lunching at the Penguin Restaurant with Needham Smith of WTRF-TV, Wheeling, W. Va., had this to say about an over-meticulous woman: "It's all right to be meticulous, but who uses a knife and fork to eat potato chips?"

Tom Gilchrist of WESH-TV, Orlando-Daytona, Fla., said at Mike Manuche's Restaurant last week that army training prepared a man for handling any dangerous situation. Bob Lazatera of D'Arcy disagreed. "The very first lesson in the art of self-defense," he said, "is—keep your glasses on."

(Please turn to page 46)
Diversified economy brings stability to the rich Central Kansas market with an estimated $1,500,000,000 effective buying power . . . more than 290,000 TV families, all within the BIG COVERAGE of KTVH. And most important – these 290,000 families are Kansas families, viewing TV programmed for Kansans. KTVH dominates the hub of this rich Central Kansas area – WICHITA, HUTCHINSON, plus coverage over 13 other important communities with 100% unduplicated CBS programming. To sell Kansas . . . buy KTVH!

* Nielsen, February 1961
Almost $1/2 BILLION IN SALES... OVER 45,000 AUTO STORES!

And WHLI IS THE LEADING STATION BECAUSE WHLI SERVES LONG ISLAND'S NEEDS BEST!

* The independent Long Island (Nassau-Suffolk) market—4th largest in the U.S.—where over 2 million customers live and shop.

DINING at the Penguin Restaurant: (l-r) Cy Ackermann of WTRF-TV, Wheeling, W. Va.; Dick Brown, media buyer, Compton; Charles Theiss of Geo. P. Hollingbery

Young & Rubicam's Paul Theriault was at Ruby Foos with reps when a buyer who is a notoriously fast driver came into the restaurant. He'd just gotten his license back after it had been suspended for one year. Theriault commented: "I bet he expires before his new license does."

Peter Theg of Mutual Broadcasting entertained Reidl & Freele buyers at the Pen & Pencil where he remarked: "No one's ever satisfied with what he's got. I know a buyer named Riley who wants to be Paul Getty."

A friend of Mort Reiner of Hicks & Greist had to retain the services of a number of experts to prepare reports, when his agency secured a cold remedy account. When Reiner met him at the Envo) Restaurant last week, and he opened his attache case with all the reports, he asked him which one of them was by the doctor. "You can tell which one is by the doctor," his friend told him, "because it has no appendix."

The success of Chubby Checker's twist lessons on television throughout the country has led packagers to seek variations on it. Herman Raichle of JWT was with a film man at the Grinzinger Restaurant and made several suggestions. "Have you heard of the Juvenile Delinquent Twist?" he asked. "It's like the Sabre Dance—only with switch blades."
MAGAZINE CONCEPT  
(Continued from page 30)

Agencies, for the most part, appear solidly behind the networks. Richard A. R. Pinkham, senior vice president in charge of radio and television, Ted Bates, and Herbert D. Manelove, vice president in charge of media, BBDO, are fair examples of the general agency tenor.

"The extent of the magazine concept as we have it today," says Pinkham, "is close to the optimum. To go as far as Cone would have us go would take all the skill out of buying. We must still be able to select the audience we want to talk to. We must have both qualitative and quantitative circulation. To go to the Cone extreme would be a serious mistake for the networks."

Manelove, noting also that the magazine concept does exist to a certain extent in today's schedules—especially in daytime TV—contends, "It is sound only if there is a concept of rotation within shows that deliver similar marketing conditions. It's wrong if you're a certain type of product."

Among top agency planners, few have voiced even lukewarm approval of the Cone ideas. An exception is John P. Cunningham, chairman of the executive committee, Cunningham & Walsh. In a speech before the Cleveland Advertising Club in January 1960, Cunningham recommended that a long-term study of the proper role of the sponsor be undertaken by "a commission like the Hoover Commission—a commission of laymen, not legislators, laymen who not only represent every facet of our business but also represent the 160 million TV viewers."

Should they decide that divorcing sponsors from program control is in the public interest, said Cunningham, "then let's have it! The so-called magazine concept might work this way: the advertiser may buy a block of commercials, let's say 20 in a 13-week cycle. In fairness to all advertisers, these should be rotated on various kinds of shows of various ratings—so that each advertiser will get about the same average rating. The commercial will have to stand on its own selling ability. This will accomplish many good things. It will end blind devotion to ratings. It may end monopolies of good prime time by a few large-spending advertisers."

It will cut down a lot of imitation and mediocrity in programing. It will relieve sponsors of concern for the content of the program. It will free TV editors of commercial control and restriction, enable them to try new cultural and enlightening programing."

But if the magazine concept is decided upon, Cunningham added, two safeguards should be set up to protect the sponsors' interests:

"First, the networks should permit exclusively-sponsored shows, such as Hallmark's Hall of Fame, or the Chevy Show, to continue their sponsorship as long as they care to. As a matter of fact, I believe that the 15% of sponsor-produced shows on TV are of higher quality than the 85% of programing developed by the networks—industrially or through packagers. And, secondly, for the protection of the sponsor—should the magazine concept come—the sponsor should be notified, in advance, when and on what program his commercials will appear. He should have limited rights to shift his commercial."

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Direct line to Pittsburgh women:

KAY CALLS

(124,270 mail pull—first 8 months on the air!)

"Kay Calls" is Pittsburgh's women's magazine of the air. Kay Neumann, long-time cooking authority and TV personality, presents cooking hints, the day's "best buys" and the quiz game, "Twin Ones"—with cash prizes to viewers. Kay also presents filmed segments of Art Linkletter & The Kids.

Alice Weston, another popular WIIC personality, gives news and views of the greater Pittsburgh area. Eleanor Schano, top Pittsburgh model, offers beauty and charm tips. John Hills, famed physical culturist, shows the ladies how to reduce and stay in trim.

TYPICAL SPONSOR COMMENTS:

"Kay Neumann—greatest TV saleswoman in the East."

"We've been trying TV in various cities, with varying results. But for the first time I think we are using TV advertising properly, thanks to the help we have received from Kay Neumann and the WIIC staff."

You, too, can get on the direct line to Pittsburgh's buying women. Join the party line when KAY CALLS—week days at 5 a.m.—on WIIC, Channel 11 in Pittsburgh.
Media budgets are like cookies. No two break alike. Nor should they. Every client problem demands a different solution. And it's your problem to be sure that your client is getting the whole cooky for his money, not just the crumbs. Often a switch in media can make the difference. If you've been in print, you'll like the way Outdoor stands up there alone—with nobody else's message competing. If you've been in TV, you'll appreciate the breathing space Outdoor gives your message—and the low cost (compare Outdoor's 36 cents per thousand with prime TV's $4.00). Outdoor actually reaches more people, more often at lower cost than most primary media. Your client's story, bigger than life, in full color, is still selling prospective customers just three minutes away from the cash register. Outdoor is the marketer's medium. So, before you start planning next year's budget, be sure to call your Outdoor advertising representative or your nearest plant operator.

OUTDOOR ADVERTISING
With the big spenders—the major advertisers at whom the charges of tv program control have been hurled, mainly by newspaper critics—commitment is less copious. Two who have become vigorous spokesmen for advertiser choice, however, are A. A. Whittaker, vice president in charge of marketing, Bristol-Myers, and David Burke, manager, institutional program operations, General Electric.

“"This (the magazine concept)," says Whittaker, "makes no more sense than giving advertising dollars to Curtis Publishing Co. to place advertising in its magazines as it may elect, at such times as it may determine. An advertiser who is called upon to pay the freight must have the right to select the type of audience which best suits his marketing needs—and, therefore, the program for which his money is being spent.'"

Burke, pointing out the success of his company's General Electric Theatre in terms of institutional value (tv, he says, outstrips any other medium as the source of ideas about the company), maintains that sponsor identification is vital in corporate advertising.

"When we consider the whole program environment as working for the sponsor," he says, "it is doubtful that we would continue to use television as a means of institutional communication, should the magazine concept ever become a reality.'"

Tom McFadden, vice president in charge of national sales, NBC TV, expresses even further doubt. "I feel the sophisticated major advertisers wouldn't buy into a magazine format," he told SPONSOR. "Some advertisers, of course, such as drugs, want to reach lots of people and aren't overly concerned with propriety. But automotives, as an example, are extremely show-conscious.'"

And where, in all this, is the father of it all? Sylvester L. "Pat" Weaver, Jr., now chairman of the board of McCann-Erickson International, and still identified with the magazine concept—however rudimentary his original approach—made his last public utterance before an FCC hearing in June 1961. Said Weaver:

"What we (NBC) did could not have been done without a deep and basic knowledge of the real needs of the advertisers who pay the bills. . . . The change in television has come about because in the interaction of the elements in the business there is not enough fighting for better things with intelligence based on experience and knowledge. Advertisers have never been more than a slight influence on programing since television really got under way. The belief that the advertiser is the 'heavy' in what we see on the screen is wrong. Naturally, no advertiser wants to present programs to make enemies instead of friends, but advertisers supported a sold-out schedule of great programing for many years. The agencies must represent their clients and spend their money on what makes the most sense among the availabilities before them."

"I believe, however, that an improved television service will emerge as a result of the public outtry in the last few years, because of the increasing knowledge and bitterness of many artists who have not been given a place to work in television, because of the interest of the FCC and Chairman Minow's declaration that the public that owns the air can be considered in the future as an interested party.'"
TOP 10: B&B
(Continued from page 34)

clients are getting beyond the "numbers" game and buying more on a selective or qualitative basis. Kanner said: "I don't think Benton & Bowles is in the 'numbers' game, per se. Obviously, cost-per-thousand is a very important factor in our choice, but we would not buy kid-time spot at $1.50 per thousand when we want to reach adults and spots in adult time at night cost $2.50 per thousand. We are interested in the kinds of people we are going to reach and when we are going to reach them."

The following question brought forth an emphatic response: Isn't your clients' "showbiz" instinct for network tv making his dollars work less hard for sales than if he placed those dollars in the less glamorous workhouse medium of national spot tv? To this Kanner answered: "No, it is not true.

"Both of them," Kanner continued, "serve very useful purposes and not necessarily to the exclusion of one another."

When asked "Isn't media flexibility a rapidly growing factor in today's growing scientific approach to marketing, he replied, "Yes, very definitely." What were the major factors that influenced the switching of schedules already bought? "Better spots on other stations." was the reply.

Should merchandising enter in a media decision or should it remain as a separate entity to be looked in to after the buy? In Kanner's opinion, for most products, the media values are of primary importance. "Merchandising is an additional plus which need not influence the basic media decision," he said.

Asked when the agency last requested a full scale presentation on radio, it replied: "Two weeks ago." Does Benton & Bowles plan to use 30- or 40-second commercials during 1962? The answer was "perhaps, if the cost relationship reflects the values received."

Both copy and media considerations are the reasons for the continuing heavy demand for minute announcements, according to the media department. Regarding product protection, media staffers declared: "We still have a strong attitude that product should receive at least 15 minutes protection."

A summer rate for spot tv priced below the rate during the balance of the year would interest Benton & Bowles, it was asserted.

The agency also indicated that a number of its clients are indeed interested in sponsoring local public service programs provided the cost factors "are not out of hand."

L-A-S-T C-A-L-L!

THE NAB CONVENTION SPECIAL, FEATURING SPONSOR'S OPEN LETTER TO MR. MINOW,

PROFILES ON ALL FCC COMMISSIONERS, AND DETAILED USE DATA OF VALUE TO NAB CONVENTIONEERS, OFFERS YOU AN EXCEPTIONAL TWO-FOR-ONE AD OPPORTUNITY. PHONE OR WIRE SPONSOR FOR DETAILS. FORMS CLOSE NEXT WEEK.

WILL DOUGHERTY

555 FIFTH AVE., N.Y.C.

PHONE MURRAY HILL 7-8080

SPONSOR • 19 MARCH 1962
el. Shortly after Marschalk & Pratt became a division of McCann-Erickson, he was promoted to associate media director of the New York office.

Four months after the company opened the Miami office (in November 1956), Purcell was transferred there as media director.

In Nashville, Tenn., Noble-Dury & Associates' media director, Mrs. Jane Dowden (one of the youngest media directors in the business), has been acclaimed by southern reps as a conscientious buyer. Reps claim she is continually searching for whatever factual information can be ferreted out pertaining to a station and its relationship to the market. She has racked up votes because she has, according to the reps, an exceptionally good memory, is not married to ratings, and stays abreast of developments and trends.

Mrs. Dowden has been director of the media department of Noble-Dury for the past six years. She joined the agency in 1956 after an early career in radio and tv, including a four year stint as assistant to the station manager of WSM-TV, Nashville.

At Noble-Dury she and her five person staff are responsible for the buying activities for an agency that concentrates a major portion of its $5 million billings in broadcast time.

Mrs. Glenn Tinkler of Tracey-Locke, Dallas, a comparative newcomer to the business has nevertheless racked up a considerable number of rep votes. The reasons, according to the reps: "she is objective and does a thorough examination of all presentations"..."she has been wise enough to listen to stories about markets and stations from all reps, leaving them with a needed grain of salt, and has become a good timebuyer with promise to be an even better one in the future."

Mrs. Tinkler, born, reared and schooled in Arkansas, joined Tracey-Locke in 1957 as secretary in the radio/tv department. Here she worked for almost four years adding to her experience the additional duties of traffic and assisting the timebuyer. In 1960 she attended the company's training school for timebuyers. She now handles these ac-
counts: The Borden Company—Southern division, Chaupin Oil & Refining, Imperial Sugar, Pearl Brewing, Southern Union Gas, Southern Life Insurance, and Standard Fruit.

Mary Kay Mansell, media director for Erwin Wasey, Ruthrauff & Ryan, Houston, is rated high with the reps as a knowledgeable buying veteran who knows her stations, markets and clients. Miss Mansell, who joined EWR&R in 1951, was a journalism major at the University of Houston.

A man who managed to swing a sizable number of votes his way is Liller, Neal, Battle & Lindsey's Ronald J. Blaquiere. Mr. Blaquiere, who finds himself in what he considers an enviable dual position of timebuyer and account representative, is, according to rep talk, endowed with the rather unique ability to retain information about the various markets and stations with the result that his timebuying duties are remarkably well executed.

Mr. Blaquiere, married and the father of five youngsters aged two months to 10 years, joined Liller, Neal, Battle & Lindsey in June 1961 where he serves as general manager in the Dallas office and works on the Carling Brewing account.

He was launched into the advertising business in 1952 when he started in the mail room of J. Walter Thompson (Detroit office) and worked his way up to traffic and production; assistant manager, direct mail department; then on to junior account representative. In 1957 he moved to the Dallas office of J. Walter Thompson.

In New Orleans, E. Boyd Seghers, Jr., broadcast media director at Knox Reeves-Fitzgerald, is regarded highly by southern area reps for these reasons: "He provides us with a great deal of information with which to work and handles his buying with admirable dispatch"..."His knowledge of practical usage of the broadcast media is pretty hard to beat."

Seghers' background is somewhat different from those usually connected with the timebuying phase of the business. His earlier career (from 1946 to 1953) was that of a show business performer. In New York City and around the country he performed in radio, tv, night clubs, vaudeville, musical comedy, summer stock, and a dance troupe. He gave it up in 1953 and entered the media field as a local salesman with a radio station in New Orleans. From there he went to a small radio and tv agency and later to Fitzgerald as assistant director of radio/tv.

Anne Benton, a v.p. and media director of Tucker Wayne & Company, Atlanta, Ga., ranks high on the "most knowledgeable" list by southern reps because she "has the courage to ignore ratings occasionally when her common sense tells her she should." Once more she is "a proponent of tv and radio and encourages her agency to use them."

Miss Benton joined Tucker Wayne in 1946 as assistant media director. Handling all timebuying for the agency since 1951, she attained the titles of acting media director in 1956, and media director in 1957. She was named a vice president in 1959. Since she joined the agency, the media department has grown from a staff of three to 15 people.

Other timebuying pros who made off with substantial shares of rep accolades include Ruth E. Trager, and Ann (Hutch) Hutcherson, both of Tucker Wayne, Atlanta.

Miss Hutcherson, or "Hutch" as she is known by her colleagues, is an assistant media director, who also serves as a timebuyer. Educated at Brewton-Parker Jr. College, the University of Florida and Vanderbilt University, she has gained experience in almost every department of a radio station including traffic, writing, accounting and programming. Her Georgia-Florida-Texas radio and tv career was started at Jacksonville, Florida's WMBR as a radio control operator who soon became traffic manager.

Following station traffic experience with Atlanta, Georgia's WAGA, both radio and tv, and at Houston, Texas' KTRK-TV, she served as time and space buyer with a Houston agency. She joined Tucker Wayne in 1957 as radio and tv timebuyer. Assistant media director since 1958, she assists with all media plans for all accounts and buys radio and tv time for American Bakeries, Sealtest Foods—Southern divisions, National NuGrape, and The Atlantic National Bank of Jacksonville, Florida.

Miss Trager, a journalism graduate and Phi Beta Kappa student at the University of Georgia, began her... (Please turn to page 60)
Steve Labunski of WMCA, Hal Neal of WABC, Ted Steele of WINS, Grady Edney of WHN and the Storer chain and John Van Buren Sullivan of WNEW itself all told briefly how they endeavored to determine the musical preferences of the people of the city, and to supply musical fare to meet those preferences.

Then WNEW program director Mark Olds carried on a dual interview session with June Bundy, editor and journalist, and John David Griffin, radio-televison columnist for the New York Daily Mirror and syndicated in other papers. Griffin, in rich and well-modulated tones which indicated he could make a good living as an announcer if he ever blows the column, welcomed the move toward “good music” and defined his own musical tastes, which embrace an area bounded on the north by Mantovani, on the south by Guy Lombardo, on the east by Perry Como, and on the far-out west by Frank Sinatra.

Miss Bundy testified that there was good rock ‘n’ roll, in addition to bad, and indeed pointed out, that the good, or modified rock, was being used liberally on many “good music” stations.

**Trying to improve**

Mark Olds conducted the interviews with pleasant authority, and made all of his points in behalf of independent radio in general, as well as WNEW in particular. WNEW, he concluded, constantly re-examined its own sound, and worked hard to try to improve it. Its emphasis, he said, was on the “best” music, presented by powerful personalities—personalities who are people in their own right and not just record spinners. He took a well-deserved bow for the Live Spectaculars the station’s Big Wilson has been doing with such great bands as Jonah Jones, who kicked off the series, and such stellar vocalists as Tony Bennett, this week’s attraction.

Radio’s constant search to improve itself, build its audience—quality-wise, as well as numerically—is, of course, all to the good. This is no less true of its endeavors in the music aspects of its programming than in the news, public service, sports or other phases. I did a column a while back, however, in which I made the point that it might be equitable, as well as wise, for broadcasters who are making the move to so-called “good music” to explore whatever ways within FCC bounds might be found to improve the exploitation values of performances on their air to the record companies who supply them with the records, whether paid or free.

I made this same point to my friends from Westinghouse in the course of the panel to which I referred earlier. I must say that the reaction to the suggestion has been less than enthusiastic.

It’s not our job, say my radio friends, to worry about plugging records or selling records. It’s our job to supply the kind of music our listeners want to hear.

True, true. But record companies presently supply literally hundreds of thousands, if not millions of dollars worth of great talent and great performances of all kinds to broadcasters for nothing or next to nothing. They do so obviously because, in certain forms of presentation on the air, the airplay helps them sell their records. When this help becomes virtually non-existent, the record people will want some other form of compensation from the broadcasters.

I predict nothing dire, of course. I point out simply a possible, and unnecessary increase in program costs, for a vital program product. And I don’t think most broadcasters are seeking ways of increasing their costs.
YOU MAY NEVER VISIT THE TALLEST STATUE*

BUT... You Can Build A Giant Audience
In Greater Western Michigan!

WKZO Radio carries commercials to FAR the largest radio audience—morning, afternoon, night—in the Kalamazoo-Battle Creek and Greater Western Michigan market. And the WKZO Radio coverage area is one of America's fastest-growing markets, too. Kalamazoo alone is expected to outgrow all other U.S. cities in personal income and retail sales between now and 1965.

WKZO outpulls all competitors in all 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday (see Pulse at left).

Ask your Avery-Knodel man soon for the amazing facts about WKZO's supremacy in Greater Western Michigan.

Sources: Sales Management Survey of Buying Power, May 10, 1961; Television Magazine.

*The 173-foot Buddha in Afghanistan is the world's tallest statue.

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**7-COUNTY PULSE REPORT**

KALAMAZOO-BATTLE CREEK AREA — SEPTEMBER, 1961

<table>
<thead>
<tr>
<th>SHARE OF AUDIENCE — MONDAY-FRIDAY</th>
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<tbody>
<tr>
<td>WKZO</td>
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<tr>
<td>6 A.M. - 12 NOON</td>
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<tr>
<td>12 NOON - 6 P.M.</td>
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<td>6 P.M. - 12 MIDNIGHT</td>
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**The Fetzer Stations**

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC-TRaverse CITY
KOLN-TV — LINCOLN, NEBRASKA
An FCC hearing examiner has jumped in where the Commission has thus far hesitated to tread.

Examiner David I. Kraushaar, quoting FCC anxiety over overpopulation of radio stations, has turned down three bids for stations in Cincinnati suburbs on grounds they will be needed more in farther-out areas. He added that such grants without regard to interference to existing stations would erode quality of reception in metropolitan and adjacent areas.

These were applications which would have gone to a comparative hearing with one bidder getting the station, that is prior to the worry over too many stations. There have been suggestions for a freeze on new am radio stations and for tougher engineering standards which would have the same effect.

Kraushaar cites the lack of need for new stations in Cincinnati, and also brings in engineering criteria stiffer than has previously been followed. This approaches rulemaking by a hearing examiner, since the FCC hasn't acted officially. Thus it will be both interesting and important to see how the Commissioners handle the case when it is appealed to them.

The FCC was preparing to compromise on killing, or at least delaying for an indefinite period, the proposed deintermixture of eight important markets in order to secure all-channel tv set legislation from Congress.

At the same time, it was becoming quite likely that there would be no reason to compromise.

Passage by Congress of all-channel set legislation began to appear more and more unlikely, with or without deintermixture. Many Congressmen fear the precedent involved in telling manufacturers what to make and how to make it.

Over at the Commission, a neat legal question was circulating. It involved whether in a rulemaking proceeding which so clearly involves private gains and losses the FCC can legally make any "deal" of this kind. An act of Congress can legally bind the FCC, but the reason for the compromise was to avoid anything so final and inflexible. The FCC's promise would be left, and this is likened by some to response to "ex parte" pressures.

The projected RKO General pay-tv experiment over WHCT-UHF in Hartford will shortly be in the Supreme Court: however, the unanimous Appeals Court decision upholding the FCC's approval of the three-year test was so emphatic that the theatre owners who oppose the whole thing seem to have little hope.

The three judges adopted all of the FCC's legal conclusions and rejected all of those put forward by the theatremen.

The decision seemed to go even farther than that into the area of FCC power to look into programing on free tv as well as on pay tv.

The FCC has warned stations that it will take action in "double billing," where stations send a correct bill and a fraudulent larger bill to enable the local sponsor to collect more on co-op advertising from a national advertiser.

FCC termed the practice widespread, and warned not only of its own action but possible mail fraud prosecution by the post office and unfair competition action by the FTC.
Spot radio in the mid-West has hit an up-beat for the first time in months.

Accounts most active this past week included Rival Dog Food (NL&B), buying multi-stations in 11 markets, mostly eastern but with some large midwest markets, with schedules varying from four-six weeks; Kraft Miracle Whip (JWT), buying for April first starts in 25 markets, for a total of eight weeks run in short flights, using two stations per market; American Oil (D'Arcy), buying 39-week schedules in major markets for early Spring starts.

Look for a rapid expansion by American Tobacco on behalf of its new king size mentholated filter, Montclair Modern Cigarettes, being test marketed via SSC&B.

It’s starting out with a modest outlay in Memphis and Indianapolis, but reps who remember the lavish introduction of Pall Mall which rang up about $15 million for spot, are anticipating kindred treatment in this case.

Montclar’s selling point: the menthol is in the tip, not the tobacco and the menthol delivery is controlled by the amount of smoke drawn through the filter. The proportion of menthol in the smoke increases between the first and last puff, making it a “self-refreshing cigarette.”

As things started to perk for radio out of the midwest, the tv spot side in that area began to feel the cutback aspects of the warm season.

The biggest stroke in that respect came from Miles Labs (Wade).

Effective 30 April, there’ll be a general slice in the spot budget of 50%, but with the smaller markets hit hardest; most of them will be out of the Miles picture altogether.

On the brighter side for spot tv: several seasonal campaigns are set to kick off in the near future, among them being International Shoe. Sun Oil, Socony Mobil. Gulf, Good Humor. For details see items below:

**SPOT TV BUYS**

**International Shoe** is planning its Easter-Spring campaign for Red Cross. Poll Parrot, and Weather Bird children’s shoes. As in the past, kid show minutes will be used in about 75 markets. Buyer: Natalie Schneiderman. Agency: Krupnick & Associates. St. Louis.

**Carnation Co.** has gone into 50 markets with schedules for Friskies dog food. Placements are for 13 and 18 weeks using minutes, I.D.’s and 20’s. Buyer: Pat Hipwell. Agency: EWR&R, Los Angeles.

**Seaboard Finance Co.** is planning a new campaign to cover 15-18 top markets. Short runs of minutes and 20’s reportedly will start later this month. The buyer is Stuart Newmark. Agency is Foote, Cone & Belding, Los Angeles.

**Sun Oil** is planning an early Spring push in 20 states for its gasolines and oils. Prime and fringe night minutes will be used. Buyer: Ernie Kaufman. Agency: William Esty, New York.

**Socony Mobil** has started its pre-Spring campaign in about 15 markets. Thirteen week placements of prime and early night minutes will run into May, when its summer campaign gets underway. Buyer: Dick Weller. Agency: Ted Bates, New York.

**Minnesota Mining & Manufacturing** went into 20 top markets this month for Scotch-Brite. Placements are for 12 weeks using moderate frequencies of day and fringe night minutes. Buyer: Dick Swart. Agency: BBDO, Minneapolis.

**Interstate Bakeries Corp.** is going into midwestern markets shortly with day minute schedules. Campaign will be for 13 weeks using moderate frequencies. Buyer: Fran Carlandro. Agency: Potts-Woodbury, Inc., Kansas City.
Gulf Oil is launching a spot campaign on 8 April using prime breaks and 40's in 15 markets. The drive is for eight weeks. The buyer is Lou Fox at Young & Rubicam.

American Motors is planning a 17-market tv push for Rambler. The buying is out of Geyer, Morey, Madden & Ballard. The campaign, which uses fringe nighttime minutes, begins 12 April and runs for four weeks. Helen Kourtides is the buyer.


Colgate-Palmolive Co. is adding markets to its present campaign for Choice soap. Day and night minutes and 20's are being bought. Buyer: Eileen Greer. Agency: Ted Bates, New York.

The M. J. B. Co. is readying a campaign for its teas and rice, in addition to the current push on its coffee. Day and early fringe night minutes will be placed in early Spring in 10-12 west coast markets. Buyer: Barbara Smith. Agency: BBDO, San Francisco.

Sears, Roebuck will go into 10 scattered markets with test schedules for its credit cards. Early and late night minute-and-two-minute spots will be bought. Buyer: Larry Cole. Agency: Ogilvy, Benson & Mather, New York.

Kemper Insurance Group is buying sports and weather slots in midwestern markets. This is a joint buy for the five companies under its banner. Buyer: Mary Alice Crisafulli. Agency: Clinton E. Frank, Chicago.

Martinson Coffee, a division of Beech-Nut Life Savers, kicked-off runs in top markets. Schedules are for day and fringe night minutes. Buyer: Joan Stark. Agency: Grey, New York.

Q-Tips, Inc., went into about 15 markets with tv schedules for its cotton swabs, in addition to the radio placements reported here earlier. Moderate frequencies of day minutes are being used for 10 weeks. Buyer: Maureen Murray. Agency: Lawrence C. Gumbinner, New York.

M. K. Goetz Brewing placed schedules for Country Club in a limited number of markets. Buys are day and night I.D.'s, 20's and minutes. Buyers: Isabel McCauley. Agency: John W. Shaw, Chicago.

Kimberly Clark Corp. is going into midwestern markets for its Spun Mist tissues. Six-week schedules of night minutes are being bought out of DCS&S, New York. The buyer is Bob Widholm.

Good Humor is lining up three-week flights for its Spring-through-September campaign. Minutes and 20's adjacent to reach women and kids will be used. Buyer: John Twitty. Agency: MacManus, John & Adams, New York.


Schenley Industries, very heavy in radio for the new "picture label" on its Roma wines, will use some tv to promote the idea. starting 1 April. Fringe-time minutes are set for six weeks in 10 markets. Agency: Norman, Craig & Kummel. Buyer: Pat George.

**SPOT RADIO BUYS**

P. Lorillard Co. is going into about 10 top markets this month with schedules for Newport cigarettes. Traffic and day minutes will run for four weeks. Buyers: Sally Reynolds and Bob Kelly. Agency: Lennen & Newell, New York.

Merck & Company is going into selected farm markets with multi-station buys for Ampro, a health product in its agricultural division now being used on turkeys and broilers. Merck is awaiting Federal approval to increase the usage scope of the product and the campaign should get underway in April or May, using about three spots a week. C. J. LaRoche, New York is the agency and Bob Cagliero is doing the buying.
SPONSOR HEARS

Reports in cosmetic circles have it that George Abrams will be heading a newly formed company in that field, with some of the money coming from one of the Revsons.

The company, it is said, will go public and bid for the syndicate business.

The line: comparable to Hazel Bishop's.

Abrams' background: Block Drug, Revlon, Warner-Hudnut, Pharmaceuticals, Inc.

Looks like the Schick shaver, for the first time, is bent on capturing a bigger share of the market by outspending its competitors in tv.

The reported plan: in addition to the $1-million package recently bought at NBC TV, there'll be another $2.25 million split between that network and ABC TV by June, with $3 million more likely to be spent on the medium come the fall.

Schick several weeks ago switched from a sales force to a distributor setup.

Purported shares of the shaver market: Norelco, 32%; Remington, 30%; Schick, 18%; Sunbeam, 14%.

The shaver market itself has dropped off about 15% the past two years.

MCA's production arm, Revue, will be spending as much as $500,000 each on some of the episodes of the Virginian, which debuts this fall on NBC TV, Wednesday 7:30-9 p.m.

Where Revue expects to get a major portion of its investment from: the release of the series in theatres under different titles.

MCA is said to be matching NBC TV dollar for dollar on the production.

Just to add a nostalgic flavor, here are some of the things that happened in March five years ago:
- P&G came to the conclusion that the 15-minute soap opera was not for tv.
- The crossover of top echelon network tv executives became a surge.
- Independent packagers were found to control 64% of network tv nighttime shows.
- Colgate set up its toiletries, household soaps and international divisions.

The social whirl has been an uncommonly heavy one for timebuyers this season. They've been showered with luncheons and cocktail parties, big and small, in the environs of Madison Avenue.

With some stations, particularly where group ownership is involved, this wining and dining have come to represent big bites in the promotional budgets.

What gives it all an aura of diminishing returns: the competitive station is loath to let the other fellow shine as a host and hence makes plans to stage its own party in the near future.

Another growing gambit in the area of currying favor is the entertainment of secretaries whose bosses by virtue of being members of the agency plans board have a special value for a pitch.

The inferred reciprocity: the secretary prevailing upon her boss to "see this fellow who says he's got something very important he wants to show you."

One such executive noticed an expensive bottle of perfume on his secretary's desk. She readily related that a seller, trying to see him, had given her this gift.
Stuffed Eggplant... OLD NEW ORLEANS FAVORITE

As served at world-famous Galatoire's Restaurant.

WWL-TV... new New Orleans Favorite

"Ladies First" ... a sparkling thirty minute show every morning at 9:30, specially designed for the housewives of our town. Ginny Hostetler charms the ladies of New Orleans with her contagious personality, interesting interviews and various women's features. Sonny Adams, the newest personality in town is Ginny's "man Friday", and does a matchless job of morning entertaining with his piano and songs.

"Ladies First" is becoming a buy-word in almost every New Orleans home.

Represented nationally by Katz

WWL-TV
NEW ORLEANS

Here's how to make it!

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Quantity</th>
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<tbody>
<tr>
<td>1 medium large eggplant</td>
<td></td>
</tr>
<tr>
<td>4 tbsp. butter</td>
<td></td>
</tr>
<tr>
<td>1/2 cup chopped green onions and tops</td>
<td></td>
</tr>
<tr>
<td>1/4 cup minced fresh parsley</td>
<td></td>
</tr>
<tr>
<td>Salt and pepper to taste</td>
<td></td>
</tr>
<tr>
<td>1/4 cup cooked, peeled shrimp</td>
<td></td>
</tr>
<tr>
<td>1/2 cup cooked flaked crabmeat</td>
<td></td>
</tr>
<tr>
<td>Buttered bread crumbs</td>
<td></td>
</tr>
<tr>
<td>Grated Parmesan Cheese</td>
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</table>

Cut eggplant in half lengthwise. Wrap each half in aluminum foil and bake in a 400 degree oven about 45 minutes or until tender and moist. Scrape the pulp from the skin, leaving about 1/4 inch around the edges. Chop pulp into small pieces. Melt butter in a saucepan. Sauté chopped onions and parsley until browned. Season with salt and pepper. Then stir in the pulp, shrimp and crabmeat. Cook together for several minutes. Fill the eggplant shells with this mixture; sprinkle bread crumbs and cheese over the top of each. Bake in the oven about five minutes until brown. Makes matchless serving for two.
SOUTHERN TIMEBUYERS
(Continued from page 52)

broadcasting career at Atlanta's WAGA in 1948, first as radio traffic department assistant manager and later as manager. From 1951 to 1954, she worked as tv traffic manager with WAGA-TV; served one year as sales promotion manager with Nashville, Tenn. WLAC-TV, then returned to her former post with WAGA-TV.

She joined Tucker Wayne in 1957 initially as general assistant to the media director. When the agency's print and broadcast media were split, she became a timebuyer. Responsible now for the planning and purchasing of all radio and tv time for Creemulsion Company and Atlantic Coast Line Railroad, she also handles all media time and space buying for Artra Skin Tone Cream and agency of record contract negotiations for Artra, Feen-a-mint and Sulfur 3 with Negro radio station.

Other vote-getters include C. Knox Massey, president of his own agency, C. Knox Massey & Associates, Durham, N. C., who handles all the buying for BC Remedy: Sally Luttrell, Henderson, Greenville, S. C. whose major time-buying accounts are Texize Chemicals (All-Purpose household cleanser, Dish detergent, bleach, Laundry Fluf. starch), and Miles Products, division of Miles Laboratories (Ariden, decongestant and cold tablet). Miss Luttrell's background includes a stint as traffic manager, Lowe and Stevens Advertising: promotion-publicity assistant, WAGA-TV and its radio affiliation, Atlanta, and assistant ad manager. Orkin Exterminating Co., all in Atlanta. Also praised were Pamela Tabberer, Liller, Neal, Battle & Lindsey, Atlanta, a former newspaper free-lance writer and radio station staffer who joined LNB&L in 1955; Dorothy Nehms, of the same agency, joined Lindsey and Company in 1946 and was transferred to Atlanta in 1958 when that company merged with Liller, Neal and Battle to form LNB&L; Marie Burton O'Meara, Walker Saussy, New Orleans, broadcast buyer who handles media buying for such clients as Wembley Neckties, General Electric, Elmer's Candy, King Cotton Meats, Henderson Sugar, Avondale Marine Ways, Luzianne Vodka. Taaka Hubbard-Higgins Slacks and the Royal Orleans Hotel; Pattie Moreland, media and traffic director for Lowe Runkle Advertising, Oklahoma City, who handles all media buys, proposals, research, and media recommendations for the agency's entire list of accounts.

SANTA FE
(Continued from page 41)

cheering section at last fall's Wisconsin-Northern football game, and by a desk clerk at a Palm Springs hotel. He attributes this catching-on to the audio-visual effects of tv.

Eighty-four percent of Santa Fe's total revenue dollar is derived from freight operations. In spite of this, the railroad emphasizes passenger service in most of its consumer advertising. It feels that most people think of railroads in terms of passenger travel, therefore its corporate image is stressed in that area.

However, freight operations are spotlighted in tv commercials from time to time. Dailey outlines the reason for this: "How best to ship goods used to be mainly a traffic manager's decision, but now it is often a subject for committee discussion and top management decision. Serving the growing areas of the West and Southwest, Santa Fe likes to tell the public about the advantages of shipping goods on one railroad."

Of Santa Fe's passenger service. Dailey says there is no specific segment of the population that can be classified as "train travelers." It's more of a representative cross-section, he says. Passengers vary by age and economic groups, and from pleasure travelers to business travelers.

About 58% of Santa Fe passengers travel for pleasure, 32% for business. About 10% fall into a miscellaneous category—those on emergency trips, such as death in the family, and those on a combination of vacation and business.

There is a noticeable variation in passenger types according to which trains they use. Dailey says, "The Super Chief attracts a mature, sophisticated traveler, while the El Capitan serves a younger group—teen-age and college-age—and an elderly, retired group, all traveling on a close budget."

Santa Fe passenger trains also serve many families traveling togeth-
er. This has been induced, Dailey feels, by a special Santa Fe family travel rate. Another Santa Fe innovation, the go-now-pay-later plan has stimulated passenger business, Dailey feels. Of Santa Fe's passenger business, 63% is chair car, 12 1/2% pullman.

The various trains and travel plans are emphasized on Santa Fe's live commercials during the Late News, Weather and Sports Roundup on WBBM-TV. The reasons for live commercials, according to Dailey, are that they have a certain fresh flavor, they're flexible, and can be changed quickly and as often as necessary.

Santa Fe believes it was the first among television advertisers to introduce a conversational tone in commercials. "We don't like synthetic excitement or a pitchman's technique," Dailey says. About seven years ago, when Santa Fe was auditioning for an announcer to deliver live commercials on a Chicago weather show, they deliberately picked a man who lacked announcer technique.

This philosophy has been carried over to the present Santa Fe-sponsored news, weather and sports show in Chicago. Jim Andelin, the announcer who delivers the live commercials, uses what could best be described as a conversational technique. Andelin's live commercials will be taped for use in New York when Santa Fe begins its schedule on WNBC-TV.

"With the addition of the New York market," Dailey says, "we believe Santa Fe heads the list as the largest user of tv in the railroad industry."

Use of tv by railroads has not been widespread, probably because of the local and regional aspects of railroad management. However, there are a few railroads using the medium on a limited basis in their areas of operation. Among them are Great Northern; Denver and Rio Grande; Southern Pacific, and Union Pacific. The latter sponsors the college basketball tournament, an annual event in Salt Lake City.

Although a large share of Santa Fe's advertising budget is invested in television, the railroad uses newspaper, magazine, outdoor, and direct mail, as well as being the largest tv advertiser among railroads. Dailey believes that Santa Fe is also the largest railroad user of outdoor. In addition, he points out, Santa Fe does a tremendous amount of collateral—calendars, wall maps, posters—advertising in which the agency is not involved.

In discussing specific documentation of television results, Dailey says, "We believe all advertising works together. Our magazine, newspaper, and outdoor are all helpful in ways that tv might get credit for if we attempted to credit the medium with specific results."

But Dailey freely acknowledges the frequent comments on Santa Fe commercials from both passenger and freight customers. He also cites examples of business executives inquiring about the railroad's plant location service, referring to a commercial seen the night before.

He also recalls an advertising situation that Santa Fe conducted several years ago. Radio and tv were the only media used for a certain period in the Chicago area. "Cash sales increased surprisingly," he reports.

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**IN DENVER...**

**ONLY KLZ CAN OFFER YOU**

**Pat Gay**

...POPULAR WOMEN'S Information Show!

A familiar... "Hello, this is Pat," begins another telephone conversation on KLZ's "The Pat Gay Show," 12:10 to 12:50 pm, weekdays... and thousands of Denver area homemakers listen with interest, to the caller's suggestion or household hint covering anything from cleaning a rug to baking a new kind of dessert. In a ten year span, over 35,000 such, two-way conversations have been broadcast on "The Pat Gay Show."

This system of person-to-person participation by thousands of homemakers in the KLZ Radio audience gives extra impact to your commercial message.

And remember... KLZ Radio in Denver is the ONLY place you can buy Pat Gay!

Call your Katz man or Lee Fondren, Denver

KLZ radio

Represented by the Katz Agency

560 First On The Dial

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SPONSOR • 19 MARCH 1962
ABC TV ratings rise

(Continued from page 12, col. 3)

nessee Ernie Ford, to start in April in the 11-11:30 a.m. strip.

According to an ABC TV research circular dated 8 March, the network claims its daytime has an average audience of 2.3 million homes, 10% more than CBS TV's 2.1 million. It also claims .83 women over 18 per set, 32% more than CBS TV's .63 women. This gives it 1.9 million adult women, 44% ahead of the average audience for CBS TV of 1.3 million.

Advertisers

Beech-Nut (Y&R) made a quick decision last week to sponsor the March and April Bob Hope specials over NBC TV.

The bill to Beech-Nut for these co-sponsorships with Timex will run around $300,000.

Most of this Beech-Nut money came from savings in NBC TV preemptions for public service events and other things.

To P&G the ruling against its $30-million buy of Clorox by an FTC examiner is "in essence an attack on competition itself."

CHARTING CHANGES in Central America over the past 10 years, Terry Fletrich [l], hostess of 'Midday' on WDSU-TV, New Orleans, is back from an interview trip with her daughter Lo-Ann with material for a public service series of programs on the peoples' attitude to U.S.

GLOBE TROTTERS Robert Sarnoff [r], NBC bd. chmn., and Alfred Stern, NBC Enterprises v.p., return from Near East tour

HONORARY recruiter for the First Army, Jan Crockett, WABC-TV, New York, weather girl, strums a sample spot announcement for M/Sgt. Ed Murach, Recruiting Commander

SPOT STUDY—Dr. Sidney Roslow [l] pres. of Pulse, Avery Gibson [c], v.p. at H-R Representatives, and H-R pres. Frank Headley draft questionnaires for a qualitative study of the national spot radio audience. H-R was first rep to underwrite the study which starts this month
The issue is now headed for a vote of the FTC commissioners.

Two of the points made by the examiner in his finding:

1) P&G had a tremendous advantage over Clorox's competitors in economic strength and advertising and promotional experience, and weight which would give Clorox further dominance in the bleach market.

2) P&G's superior ability to command consumer acceptance for its product and retain valuable shelf space in grocery stores because of this financial and advertising strength and experience.

Another FTC examiner last week ruled against Brillo's acquisition of a competitive wool firm, Williams Co., of London, Ohio, for $600,000.

General Motors' Harrison Radiator division saluted St. Patrick's Day with a schedule of 825 Irish spot announcements.

All regular commercials in Harrison's current spot radio campaign were held in favor of Irish tunes sung by tenor Dennis Day.

The regular campaign, boosting car air-conditioning, started in January and runs through June in 99 markets. D. P. Brother, Detroit, is the agency.

Other campaigns: Shoppers Markets (Enyart & Rose Advertising) has placed an alternating spot schedule on nine Los Angeles radio stations on a saturating plan. Gibson Refrigerator Sales Corp. will sponsor "Queen For A Day" and "Yours for a Song" during the peak spring-summer selling season. Eastern Airlines has 84 special minute capsule "Flight Facts" reports per week on WNAC, Boston. Fletcher Richards, Calkins and Holden is the agency. Lanolin Plus is using ABC TV and NBC TV nighttime for its "Wash 'n' Tint" color shampoo.

PEOPLE ON THE MOVE: Thomas C.
Law, Jr. and Sam N. Gardner to vice presidents and Charles E. Thwaite, Jr. to director at Coca-Cola ... Edgar W. Nelson to the newly-created post of vice president of marketing at Lehn & Fink Products Corp. ... Roy Musselwhite to director of marketing at Magic Chef.

**Agencies**

Joining the coloring book craze, sparked by the now-best-selling "Executive Coloring Book" is Dallas' youngest station, KVIL.

The book is an off-beat departure from the road customarily taken in wooing the affections of time buyers. The brainchild of president John J. Coyle, it takes a good-natured rib at buyers and station personnel alike.

The new coloring book will be marketed to other stations for use as a promotion piece.

Agency appointments: American Express ($1,000,400) to Ogilvy, Benson & Mather from Benton & Bowles ... Reddi-Wip ($500,000-$750,000) to McCann-Erickson, Los Angeles from Kenyon & Eckhardt ... Eire Forge & Steel, Continental Rubber, Champion Dish Washing Machine, Automation Devices to Dix & Eaton, Cleveland ... Purity Stores to Hoeffe, Dieterich & Brown ... U.S. Rubber to Fletcher Richards, Calkins and Holden for its textile advertising account ... Hampden-Harvard Breweries division, Drewry's Ltd. to Graceman Advertising, Hartford for Hampden Beer and Ale ... Garfield to Cummins, MacFaul & Nutry, New Brunswick, for Seidlitz Powders ... Kas Potato Chip Companies to Allen & Reynolds, Omaha ... The farm and home products division of U.S. Industries to Roche, Rickerd & Cleary, Chicago, for all home products advertising ... Cluett, Peabody back to Y&R for its domestic advertising ($3 million) from L&N.

New agency: Wortman, Smith and Gersten with offices at 345 Madison Avenue, New York. Principals are Elbert Wortman, for the past 30 years head of Wortman, Barton & Russell, Mitchell L. Smith, product advertising manager at Block Drug, and Howard F. Gersten, assistant national ad manager at Block.

Credits Due: Kenyon & Eckhardt is the agency of record for Ford's sponsorship of CBS TV's "Leonard Bernstein & the N. Y. Philharmonic" and for Shell's buy of the "Young People's Concert with Leonard Bernstein."

New v.p.'s: Lee Crooks to executive v.p. at Denman & Baker ... Harry M. Taxin to First vice president and director at Co-ordinated Marketing ... Alva C. Cuddeback and Leslie H. Goldberg at Benton & Bowles ... Fred Manley to v.p. and copy chief at Johnson & Lewis.

PEOPLE ON THE MOVE: William H. Millard to president and George W. Stout to executive vice president of Applegate Advertising ... Harry E. Warren, Jr. to the new post of broadcast supervisor and Tobin C. Carlin to account supervisor at John W. Shaw ... Larry Schwartz to the Americorl Corp. from chairman of Wexton ... Standish C. Marsh to account executive for Crown Zellerbach at Doyle Dane Bernbach ... Elissa Van Rosen to business manager of the broadcast production department and Barbara Wetzel to assistant tv program director on Colgate-Palmolive at Street & Finney ... Julian C. Hodges to assistant advertising account executive at Doremus & Co. ... Ruth Supiro to assistant media research supervisor at Kenyon & Eckhardt ... Frank Grady to manager of the media relations department at Young & Rubicam, Chicago ... W. Dewees Yeager, Jr. to account executive on the Best Foods division of Corn Products at Donahue & Co ... Ed J. Sherwood to BBDO, Chicago as account supervisor on the Pepsi-Cola General Bottlers account ... Philip W. Morrow to assistant media supervisor at Needham, Louis & Brorby ... James Lindsey to the research department of Hicks & Greist.

**Associations**

Believed the first venture of its kind by a state broadcasting association, the Georgia Assn. of Broadcasters is launching a series of sales seminars out in the field.

Dr. David Schwartz, professor of marketing at Georgia State College and a partner in Sales Motivation Institute of Atlanta, will conduct five one-day workshops in Griffin, Albany, Baxley, Augusta and Canton.

The workshops start today, 19 March, and run through 23 March.

The Assn. of Maximum Service Telecasters will hold its annual membership meeting in Chicago (Conrad Hilton Hotel) on 1 April, just prior to the start of the NAB Convention.

High on the agenda: discussion of the all-channel receiver legislation and the problem of deintermixture.

Some 100 members of the New York State Broadcasters Assn. gathered in Albany for the eighth annual meeting.

The following officers were elected: President, Sam Slate (WCBS, New York), First v.p., Merl Galusha (WGY, WRGB-TV, Schenectady). Second v.p., R. Peter Straus (WMCA, New York). NAB president LeRoy Collins and Governor Nelson Rockefeller were guest speakers at the meeting.

NAB president Collins also addressed the annual Legislative Spring Meeting of the West Virginia Broadcasters Assn.

Held 15-16 March in Washington, D. C., the meeting included a two-hour workshop.

**Tv Stations**

Spot tv got its biggest boost in 1961 from one of the newest users of the medium, Downy Fabric Softener.

Introduced in 1960, the product used 240 stations in 157 markets during the fourth quarter of 1961 according to TVB-N. C. Rorabaugh reports. Gross time billings were $1,380,640 last year.

The six other brands using more than 200 stations during a single
quarter: DeLuxe Reading toys, another newcomer; Duz; Post dry cereals; Tide; Pepto Bismol; Maxwell House Instant coffee.

WPRO-TV, Providence will present a two-part program of original drama by New England authors, winners in the station's playwriting contest to encourage non-established tv writers.

The first play is set for 21 March (10-11 p.m.). It will be performed by local actors from drama groups in the area.

First-prize winners in the contest were Diana Henstell, Boston, for "A Time for Darkness" and Vera Watson, East Providence, for "Tiger with Red Hair."

Hat in the ring: Lionel Van Deering, news director of XETV, San Diego, is running for the Democratic Nomination for Congress in the 37th District. Primary elections will be held on 5 June.

Financial report: Metromedia, Inc. reported net income for 1961 of $1,164,267 or 68¢ per share compared with $1,603,255 or 94¢ per share in 1960. Gross revenue for the year was $48,653,186 compared with $42,598,179 in 1960.

Tv debut: The Shenandoah Valley Advance Stores, a traditional newspaper advertiser, has diverted a sizeable portion of its ad budget into tv, using 12 spots a week on WSVA-TV, Harrisonburg. Results of this test campaign will determine future steps in tv.

PEOPLE ON THE MOVE: Bob Martin to director of tv programing, operations and promotion with the Arizona Broadcasting Network . . . Thoren J. Schroock to the sales staff of KMOX-TV, St. Louis . . . Ed Costello, sales manager of KOSA-TV, Amarillo, to vice president and Southwest States, Inc. . . . James W. Phillips to promotion director at KING-TV, Seattle.

Kudos: Robert Hyland, general manager of KMOX, St. Louis and vice president of CBS, is the recipient of one of the 1962 Distinguished Public Service Awards presented by the leading St. Louis Negro newspaper, the St. Louis Argus.

Radio Stations

A new program source has come into being for radio stations.

Its called RTN Broadcast Features and its principals are Lud Richards, advertising and promotion manager for WBBM, Chicago, Sherrill Taylor and Jory Nodland, of Taylor/Nodland Ltd.

Capsule program features will be the mainstay of the new firm, with immediate plans including five-minute shows featuring pianist Roger Williams and syndicated columnist Sydney J. Harris.

RTN Broadcast Features will also work in the area of audience and sales promotion.

Another new radio packaging firm is Selective Communications Corp., headed by Hendrik Booraem, formerly radio-tv director of Ogilvy, Benson & Mather.

First project will be "Business World," a weekly quarter hour of top business news stories and six 90-second features for scheduling throughout the week.

The series is produced by Booraem and edited by Joseph Purcell, former business news editor of "Time" magazine.

RAB president Kevin Sweeney attacked the 15% agency commission as primitive and inadequate to the problems of retailers anxious to use radio.

It provides no incentive for the agency to handle the vast detail involved in the retail account, he told the Oregon Ad Club. Any major store using radio successfully should advertise between 1,000 and 2,000 items annually, said Sweeney, suggesting the fee system as radio's best chance to re-coup the ad dollars now being diverted to other media.

Ideas at work: To celebrate the first anniversary of the change in call letters from KFSD to KOGO, San Diego, the station invited the public to phone in greetings, which were recorded and played on the air. Those hearing their own voice and calling in within five minutes were awarded prizes . . . KDIA, San Francisco-Oakland, is offering a 32-page article called "Negro Media—A Natural Birth," which treats the development of ethnic radio and its position . . . KMOX, St. Louis, presented an analytical documentary study of obscene literature, its causes and effects on the youth of St. Louis, called "Pages of Poison" . . . Currently being eyed with interest is the new "Music Spex" series on WNEW, New York, brainchild of program director Mark Olds (see 5 March Sponsor, p. 36).

New Formats: WKNB, Hartford, inaugurated its new album music programming on 12 March and changed its name to WRYM (to "rhyme" with its new sound) . . KBIG, Avalon, starts today with "Contemporary Good Music" with commercials only on the quarter hour. The music is subdued jazz. In addition, the station is offering three new rate cards—one for KBIG, one for sister station KBIQ (FM) and a third offering both stations at a single price.

Happy birthday: To KLZ, Denver, celebrating 40 years on the air . . . WSAN, Allentown, celebrating 39 years . . KFEO, St. Joseph, Mo., celebrating 39 years.

Thisa 'n' data: Entries are now being accepted for the 1962 "Oscars" in Agriculture awards. Material used on the air between 1 March 1961 and 1 March 1962 should be mailed to Room 400, Blair Building, 645 N. Michigan, Chicago . . . WNAC, Boston is distributing a new survey from Pulse showing its dominance in the

RADIO STATION

BOSTON—CLASS B FM Maximum power stereo multiplexes with all brand new RCA equip. Priced for immediate sale. Cash $75,000 or $50,000 and take over all liabilities. Contact Harvey Sheldon, LY 9-3557 or JE 1-6092 or write 23 Central Ave., Lynn, Mass. Rm 710.

SPONSOR • 19 MARCH 1962
market during the past year of new programing under the helm of president William M. McCormick.


Kudos: WHK, Cleveland, was cited by the City Council on its 40th anniversary . . . Tom Bigler, program director and news editor of WLK, Wilkes-Barre, got the Homer Peabody Award from the Ad Club of Wilkes-Barre and Roy E. Morgan, executive v.p., was named v.p. of the Family Service Assn. of America . . .

A special service award was presented by the weather bureau to WPJB (FM), Providence for "public service in the continuous project."

### Station Transactions

**KCUE** (AM) Red Wing, Minn., went for $87,500 to Eldon Lum of North Dakota and George Brooks of Minnesota.

The seller was Hiawatha Broadcasting Company and Hamilton-Landis brokered the deal.

**KFBB-TV**, Great Falls, Montana, was sold for $850,000.

The new owner is Harriscove TV Properties, Inc., Los Angeles-based distributor which also owns KTWO (AM & TV), Casper, Wyo. and KLFM, Long Beach, Calif. Burt I. Harris is president.

The seller was KFBB Broadcasting Corp., headed by David E. Bright who's chairman of the board of H&B American Corp.

Blackburn & Co. handled the transaction.

**KKIS**, Pittsburg, Calif. was sold for $300,500 to Pace-Shear Radio, Inc.

Kay Kis Corp. was the licensee.

Its owned by the Kankakee Journal, which also owns WKAN, Kankakee, Ill., WRRR, Rockford, WQUA, Moline.

Pace-Shear is headed by John Pace, previous manager of KDEO, San Diego and other stations, James Shear, Beaumont, Tex. oil man, and Bedford Pace, M.D., Beaumont dermatologist.

Broker: Blackburn & Co.

**Power boost:** KBTV, Denver, becomes the second tv station in the area to reach its maximum video power with an increase from 282 kw to 316 kw.

### Fm

There's a new station in Pennsylvania and it's the result of five years of effort to get the outlet on the air.

WXUR, Media, is operated by Brandwine-Main Line Radio, with Blayne Butcher the general manager who led the battle for approval.

Complaints from Canada, WOR, New York, and WCBM, Baltimore on alleged interference on the selected frequency, zoning problems, and competitive filings for the same frequency all contributed to the five-year hold-up.

The station, which plays "middle brow" music, is now on the air from 5 p.m. to midnight but expects to expand the schedule when am broadcasts start.

**WPBS**, Philadelphia, owned by "The Philadelphia Bulletin," claims its gimmick for international news gathering has given it a lead over other media, "particularly newspapers."

The technique: the station monitors shortwave broadcasts, tapes them, and rebroadcasts the highlights nightly on "Global Report."

**Local effort:** The start of stereo broadcasting by WGEM, Quincy, III. is an "all-Quincy" story. Gates Radio of Quincy manufactured the equipment, Motorola of Quincy builds adapters and receivers and WGEM is, of course, broadcasting from Quincy.

### Networks

Network tv gross time billings rose 9.7% in 1961, to $748,873,488 compared with $682,371,069 in 1960, according to Tvb.

Biggest billings increase was scored by ABC TV, up 20.2% to $190,615,140. NBC TV jumped 11.2% to $277,659,264 while CBS TV, still the biggest biller, rose 2.4% to $280,599,084.
Gains in daytime were 18% over 1960, totaling $248,781,844 for the three networks. Nighttime billings increased 6.1% to $500,091,644.

The figures don't provide for horizontal contiguity rate structures but stating this year network billing estimates by LNA-BAR will take into account these discounts.

ABC Radio has sold its coverage of the 9 April Academy Awards to Scripto, via Mc-Cann-Marschalk.

Scheduled from 10:30 p.m. to conclusion, the radio side of event will be anchored by Joe Laitin. It's a completely separate feed, although ABC TV will be on the air at the same time with its coverage of the motion-picture world's big event of the year.

Tv Tour: A special Nielsen analysis of "A Tour of the White House with Mrs. John F. Kennedy," carried by NBC TV and CBS TV on 14 February and by ABC TV on 18 February, revealed that 28.3 million homes saw the program for an average of 50 minutes. A conservative figure of two viewers per home brings the audience estimate to over 56 million people, or more people than have visited the Presidential Mansion during its entire 162-year history.

Sales: ABC's John Cameron Swayze news strip to Marenort Muffler division starting in April . . . CBS TV's Triple Crown — Kentucky Derby, Preakness and Belmont Stakes to Melnor Industries . . . CBS TV's "Adam Fable" to Kaiser (Y&R) for next fall . . . CBS TV's "The Twentieth Century" to Prudential (Reach, McClinton) for the sixth consecutive year . . . NBC TV's "Ensign O'Toole" to L&M (J. Walter Thompson), "Laramie" to Brown & Williamson (Bates), and "Dr. Kildare" to all this season's clients for next season.

Kudos: Dr. Frank Stanton, CBS president, got the 1962 Gold Medal of the RTES “for outstanding achievement in broadcasting” . . . ABC TV's "Ben Casey" has capped its first year with the Screen Producer's Guild Award as the best-produced show in tv . . . The Freedoms Foundation has awarded George Washington Honor Medals to NBC TV's "Continental Classroom" and "The Catholic Hour" and NBC Radio's "Eternal Light" for "outstanding achievement in helping to bring about a better understanding of the American way of life."

Representatives

Dick O'Connell, who parted from his rep firm partnership with Ed Devney late last year, is back in the business, this time going it alone.

So far he's lined up the following stations: the Sombrero Texas Group (consisting of KCOR, San Antonio, XELO, El Paso, KUNO, Corpus Christi, KGBT, Harlingen, and XKEL Redo) and KGAK, Gallup, New Mexico.

Larry Israel, president of TVAR, sent some words of advice to Nielsen, ARB, and Pulse which he thinks could well be heeded by the entire spot tv industry.

Israel urged a reduction in the number ofrating reports (some markets have six or more annually) and the diversion of the money into more qualitative studies of audience profiles such as exist in network television.

Rep appointments: WSB, Chicago to National Time Sales . . . The Lobster Network of eight stations in Maine to Weed Radio for national sales.


Film

MCA TV has several off-network series for release to the syndication circuit.

Sixty-seven hours of "Thriller" have already been sold to WPIX, New York, WGN-TV, Chicago, KTTV, Los Angeles, WWJ-TV, Detroit, WBEN-TV, Buffalo, KVOA-TV, Tucson, KSHO-TV, Las Vegas, KOOL-TV, Phoenix, and WPTA, Ft. Wayne.

"Frontier Circus" (26 hours) have been pre-sold to WPIX, WPTA, KSHO-TV, and WBAP-TV, Ft. Worth.

In addition, 167 half-hours of "Wells Fargo" will soon be available.

The largest promotion budget in the film syndication division's history ($250,000) will launch the new properties.

Latest promotion to come out of Screen Gems is another contribution to the popular coloring-book craze.

This one is for station managers and potential sponsors to tout the new Hanna-Barbera five-minute cartoon segments, "Wally Gator," "Toochie Turtle" and "Lippy the Lion."

Public Service

Radio and tv stations all along the eastern seaboard deserve congratulations for the public service rendered during the early-March storms.

Among the noteworthy situations: WAVY, Norfolk, Portsmouth, Newport News was flooded with over a foot of water, but newsman Jim Whipkey and others carried on. Forced to retreat to desk tops, Whipkey covered the storm until the newsroom mike was knocked out of commission. He then moved to the second floor where temporary news headquarters were set up.

A camera mounted on the studio roof, buffered by high winds, provided area viewers with a first hand visual report as the rising tide inundated the low lands surrounding the studio.

PEOPLE ON THE MOVE: KMOX, St. Louis, radio news director Rex Davis will assume additional duties as director of news and public affairs and Steve Rowan, formerly night news editor, has been appointed assistant public affairs director . . . John Kulamer has been appointed public service director at KDKA, Pittsburgh. David J. Kelly will take his place as news director.
WHAT ARE YOUR PHOTO REQUIREMENTS?

“HADIBUTKNOWN”

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, “Hadibutknown!” This puzzles us for a moment but then he continues, nodding with approval. “Such fine photos,” he says, “such fair rates (did you say only $22.50 for 3 pictures, $6 each after that?)—and such wonderful service (one-hour delivery, you say?)—why, had I but known about you I would have called you long ago.” Well, next thing he does is set our name down (like Abou Ben Adhem’s) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Huron — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don’t you call now and have our representative show you a few samples of our work?

J. Kenneth White has been appointed director of advertising for Schick. White’s experience includes group product manager at Colgate-Palmolive, with responsibility for the marketing and advertising of the firm’s shaving preparations. Previously to that, White was vice president in charge of marketing, sales and advertising for Bon Ami. He’s also been active in the agency field as a vice president and account supervisor at Lennen & Newell, and account man at McCann-Erickson and The Brow Co.

Mitchell Lipman, featured as one of the bright and upcoming young men in advertising in two sponsor articles (16 January 1960, page 54, and 12 February 1962, page 60), has just been elected a vice president at Ted Bates. Lipman, manager of network relations in the radio/tv department, has been with Bates since 1957. Previously, he was associated with NBC as manager of tv network sales development. Lipman began his career with Bates as a research analyst, prior to his NBC affiliation.

Sidney Levin is the new vice president and general manager of WKAT, Miami. He joined the station in 1957 as an account executive and has served successively as program director, director of merchandising and sales promotion, sales manager and assistant general manager. He was formerly with WGMS, Washington, D.C. Serving under Levin as vice president in charge of programming will be Bill Smith, who has been program director at the station for the past four years.

Joseph Herold, vice president and general manager of Mullins Broadcasting Co., Denver, has joined the Hawaiian Broadcasting System, Ltd., Honolulu, as general manager, effective 1 April. His extensive broadcasting background includes station manager at WOW-TV, Omaha, tv consultant for Union Radio and Television (CMUR-TV), Havana, and tv station planning consultant for RCA. Herold is chairman of the Denver Area Radio and Tv Stations and a member of the tv Code Review Board.
The seller's viewpoint

"We ain't as bad as all that!" is the provocative theme of frequent talks given before PTA, civic and business groups in the Minneapolis—St. Paul area by Howard W. Coleman, promotion director for Time-Life's WTCN (Am & Te). Coleman is a Northwestern University graduate, a post-World War II graduate student (Trinity College, London), and has done doctoral work in mass communications at Michigan State University. He spent seven years with NBC Chicago, including a period as station manager for WMAQ. He has also worked for J. Walter Thompson, Chicago.

Television is for entertainment

Facing these serious-minded groups isn't the gay lark it used to be—there was a time when the spokesman for a station or network went forth to the Kiwanis and PTA wars with a sheaf of press releases, an inside tip on what tv celebrities are really like, and a few notes on "the old days of radio."

But this simply isn't adequate: the vast wasteland is as familiar a subject in the parent-and-educator forums as the school lunch program and the bond issue; the impact of the quiz scandals has not been erased, public opinion polls to the contrary, and continuing hearings offer small hope of relief in the near future.

This I want to underscore—I go to suburbia to sell the public on what television is in terms of the way they use it; not to speak in defense of what we do, but about what we do.

I believe this is all-important. Pointing to oases in Commissioner Minow's wasteland is a device best kept within industry walls, even as political parties whoop it up with $100-a-plate rallies.

To cite our new-found purity in terms of reducing the girls in Kitty's stable from five to two is specious—a redistribution of work-load that could well induce an investigation by the LNRB! To say that we have "less violence, "less killing," or that Elliot Ness has diversified to take on Hungarians as well as Italians, is hardly the kind of talk to inspire confidence in the hearts and minds of educators, Rotarians or mine-run taxpaying citizens.

Then what can be said? An approach, guaranteed to stimulate the question-and-answer period, goes something like this:

If you're a man, you work—person-to-person contact, cancellations, unhappy customers. You aren't really looking for education when you slump before the watching box!

And if you're on the distaff side—home, the church bazaar, laundry, hot chocolate for the patrol boys—viewing a lecture on relativity just doesn't appeal when you live in such close contact with all those relatives!

What about the kids? The violence, and juvenile delinquency, and flying like Superman and the insistence on having lunch with tv's Uncle Louie instead of little brother?

The kids work too, believe it or not—soaking up facts, reading, writing, listening, participating in social contacts with their peers that are far more trying and enervating than your kaffeeklatching or lunching at Harry's with your peers.

Did you ever think that, even as you, it may well be that the kids are entitled to a modicum of relaxation and escape?

Personally, I've never subscribed to the idea that a Sunday school band, made up of youngsters who already play in their school band on a regular basis, is an enriching experience when it merely offers an opportunity to blow horn six days a week instead of five.

And—the ultimate in heresy—I've never bought the concept of organized sports for lads of all ages as a vital adjunct to school-administered physical education.

Following the same reasoning, or blind prejudice if you will, I seriously question whether it is the duty of commercial television to duplicate what the church and the home and the school set out to do!

Now try that on your piano, or better yet on your next podium engagement or pitch before a client who's doubtful of the medium! If you receive the type of response I've had, you'll be amazed at the avenues of thinking opened up among groups who have set out to define "the problems of tv and what we can do about them."

And, if you're really pure of heart and daring in spirit, conclude by answering the problem of controlling young- ers' tv viewing with the oft-quoted words of the late George S. Kaufman: "I'm bigger, and I own the house!"
Do programs influence commercials?

That was more than a small can of worms which Charles C. Barry opened up at the recent ANA television workshop.

The Young & Rubicam senior v.p. presented his agency’s findings that “there is no evidence that the type of program has any effect on commercial recall or sales points remembered.”

Loudest of the reactions to the Barry thesis came from Horace S. Schwerin, pres. Schwerin Research, who issued a statement to the effect that his company’s experience “categorically refutes” the Y&R conclusions.

Joining Schwerin in the attack were a number of experienced agency men who, for one reason or another, viewed the Barry position as the rankest kind of industry heresy.

The type and mood of a program, and a commercial’s positioning within it, certainly do influence sales effectiveness, say these embattled specialists.

Furthermore, they add jeeringly, Y&R came up with this research only in order to justify its recommendations of spot carriers, and scatter plans to its clients.

Well, we don’t know about that. It seems a pretty snide and slanderous allegation to make against a fine agency.

But we do believe that this whole ruckus illustrates a couple of things about advertising research which are all too often forgotten by many of us in the industry.

The first is that, in certain knotty research areas, there is just no such thing as “absolute truth.” And it is absurd to expect that there ever will be.

Human behavior and human reactions are compounded out of an infinte variety of individuals, and an equally infinite number of creative stimuli.

We can never get absolute truth—from Y&R, from Schwerin or anybody else. We can only hope for broad, general guidelines, any one of which can be upset by a particular circumstance or circumstances.

The other lesson to be learned from the Barry-Schwerin fracas is this. Let’s be careful about imputing self-seeking motives to any man or any company. Such tactics not only stir up needless ill-feeling; they cloud the real questions and keep us from looking clearly at the real problems.

10-SECOND SPOTS

There’s no business like psychiatry business: Jackie Gleason, who’s readying a new variety show for the fall, spoke to a casting director who has an inordinate desire for the company of women. “It’s terrible,” the casting director told Gleason. “Most men are interested in all sorts of things. Me, all I care about is girls. I make passes at them all day long and chase them all night. Redheads, blondes, brunettes—it’s been going on for years. I’ve been seeing a psychiatrist for the last six months. “Has he helped you?” asked Gleason.

“Not yet,” sighed the casting director. “So far all he’s done is copy down phone numbers.”

Religion: Johnny Carson, on his ABC TV Who Do You Trust show, told about the network executive who took his young son to church for the first time. Leaving, he asked the boy how he liked church. “The music was all right,” the child answered. “But the FCC ought to do something about those long commercials.”

Astronauts: Henny Youngman claims that when Colonel John Glenn returned from his space trip, the scientists and engineers at Cape Canaveral asked his advice as to how other astronauts should handle themselves during flight. Glenn said: “The whole secret is—don’t look down.”

Advertease-ing: Bennett Cerf feels that advertising today needs more humor, and cites store signs he’s seen which attracted his attention: “By popular demand, this store is under new management”; “The best dollar meal in town for three dollars”; “Our size four ladies’ shoes are comfortable on five size feet”; “Don’t whistle at any girl leaving this beauty shop—she may be your grandmother”; “If our eggs were any fresher, they’d be insulting”; “Get your cowboy outfits at Hopalong’s (Formerly Nussbaum’s)”; “We’re giving this country what it needs—a good five-cent bazaar”; In a Chicago "el" station: “Have a frankfurter and roll downstairs”; “Altercation Sale—partners splitting up”; and “Eat here once and you’ll never eat anywhere else again.”
KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. A new January 1962 study confirms other studies that KRNT is the most believable station here. Here's the way all this comes about:

1. **We feature one** of the great news outfits in the nation. Every newscast on KRNT out-rates its competition by a country mile. We're rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

2. **We feature highly publicized,** highly trained, highly accepted adult personalities. We have the advantage that all our people are seen on our television station; radio listeners really 'know' the person that goes with the voice. There are more widely known personalities on KRNT than on all other local radio stations combined. With listeners, clients, and rating men, we're the station with the most popular, professional and persuasive personalities . . . again and again and again.

3. **We feature music with melody.** Old ones, new ones, golden records (million sellers), albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we've got a song in our heart.

4. **We feature service** to the community. Last year we broadcast some 12,000 announcements for eleemosynary organizations and 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We're kind and gentle people in this area of operation.

5. **We publicize and advertise** our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We've been in business long enough (26 years) for any test of fire. We know now without doubt that advertisers don't test us . . . we test them. We test their product appeal, the copy they use, their prices, their merchandising setup.

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

**KRNT**

"Total Radio" in Des Moines

REPRESENTED BY THE KATZ AGENCY
people are funny!

(they can laugh at themselves day or night)

“People Are Funny” has had them laughing at themselves for seven years—all through the program’s network run. During that time, it racked up one of the most enviable records in nighttime television. A 37.4 average audience share! Out of these laugh-paced seven years, comes a made-to-order series for your local daytime strips. NBC Films makes available the 150 laughing-est “People Are Funny” shows. And as a first-run daytime program! What could be better? Quiz-game, audience participation and personality shows are today’s odds-on daytime favorites. That’s just what “People Are Funny” is—all rolled into one. Latch on. Let NBC Films show you exactly how it fits into your programming needs.
MORE THAN 5,000,000 PEOPLE in parts of 7 states are within range of KXOK's radio signal. In fact, some advertisers who do not sell in the St. Louis metropolitan zone, use KXOK to sell in highly populated Central and Southern Illinois.

THE "BUYING YEARS." 52% of KXOK's morning audience are age 18-39. In the afternoon it's 47.4%. Most of the other leading stations are heavy with 40-plusses.

AND MORE LISTENERS EVERY DAY, drawn by KXOK energy, enthusiasm, news, public spirit and sound. Audience up 50% since the start of Storz programming on a clear trend up! Isn't that right, John Blair? "Right, Chet Thomas!"

KXOK
630 kc, the Storz Station in St. Louis

COMING TO KXOK, MO.
THE LAND EMPIRE WHERE
THE RATINGS ARE ON THE
RISE ............... AND THE
WOMEN ARE 18-39

AFFILIATED WITH
WHB Kansas City
WDGY Mpls-St. Paul
KOMA Oklahoma City
WTIX New Orleans
WJAM Miami

How women's tv shows work for Wear-Ever
Page 33

Radio response to automation: good or bad?
Page 65

Cosmetic, drug boom spring new radio $s
Page 77

DIGEST ON PAGE 7
Because each market is different, there's never a format formula for a Storer Station. As a result, Storer's WIBG has the largest audience of any Philadelphia radio station and leads in homes with above average income.* You can always count on a Storer Station to be your best buy in any of 9 key markets. **IMPORTANT STATIONS IN IMPORTANT MARKETS.**

Housed in this modern, remodeled building are WROC's completely new enlarged studios, control rooms and technical facilities. The main studio, 40' x 80', is the largest in the area for local telecasts . . . large enough to telecast one show and videotape another at the same time. More than $450,000 has been spent in the Channel 5-WROC-Radio modernization program. Veterans Broadcasting Company can now bring Rochester area homes unsurpassed broadcasting techniques.

ROCHESTER'S ONLY COMPLETE BROADCASTING SERVICE...

- The only Rochester Station carrying color.
- The most powerful station covering the Rochester market.
- Has the 1st 9 most popular shows in Rochester.
- The station with the new twist. Complete news and sport coverage including live broadcasting of all Rochester Red Wing Baseball games.
- Music for listening pleasure.
- New programming . . . new personalities.
- The most complete FM station in Western New York.
- The only local QXR voice of FM network.

WROC/TV
WROC-RADIO
WROC-FM

WROC
Rochester, N.Y.

TV Channel 5 NBC Basic
Radio 1280 NBC
FM 97.9

SPONSOR • 26 MARCH 1962
RCA Introduces a "New Generation" in Broadcast Equipment

The six equipments pictured here are the beginning of a "new generation" in broadcast equipment. In concept, in circuitry, in components, in construction and styling, they mark a radical break from previous equipments—and from the old practice in which new designs were largely modifications of preceding designs.

In appearance these "new generation" equipments are distinguished by their relative compactness; by their clean, cool lines; by their functional flair; by centralized control panels with color-coded, back-lighted push-buttons and by their striking silver-sheathed space-age styling.

In circuits and components they are equally advanced. They use transistors and nuvistors to gain compactness, high reliability, low maintenance cost. They employ stabilized circuits, to reduce warm-up time, eliminate drifting, provide simplified operation. They are designed for remote control and for automated operation. They are built to provide convenient handling, easy access to components, extreme ruggedness.

They will automatically establish a position of prestige and leadership for the stations that use them.

See them at the NAB
All of these "space-age" equipments can be seen in operation in the RCA exhibit at the NAB Convention, April 1-4.

TK-12 (4½" I.O.) MONOCROME CAMERA provides greatly improved picture quality, grey-scale rendition, freedom from halo effects. Stabilized circuits reduce warm-up time, minimize drift, simplify operation. High quality pictures insure better tape recordings.

MATCHED STEREOR EQUIPMENT includes the BC-7 Audio Consolette and the RT-21 Audio Tape Recorder shown here, the BQ-2C Turntable with Stereo Pickup, the BSA-1 Stereo Generator and a whole line of FM Transmitters (from 1 KW to 50 KW) approved for stereo use.
TK-42X COLOR CAMERA. New "M-Channel" design adds a monochrome channel to the red, blue and green color channels. As in four-color printing, the black improves color detail, and reduces registration problems. Also provides a striking "black and white from color" picture.

TS-100 TELEVISION SWITCHING SYSTEM features new RCA "SIMCON" (SIMplified CONTrol) Transition Switcher. Reduces number of controls, provides important cost savings, more "error-proof" operation for manual, as well as, automated operation. Add-on features include tape, relay and computer-type memories.

TR-22 TRANSISTORIZED TV TAPE RECORDER. A deluxe model—the newest and finest TV Tape Recorder ever produced. Fully transistorized, uses plug-in modules throughout. Self-contained and compact, it occupies half the space of previous models. Features centralized color-coded controls, convenient sloped tape transport deck.

TFR-1 TELEVISION FILM RECORDER. New high-resolution Kine eliminates face plate distortions, resolves up to 900 lines, provides highlight brightness of 160-foot lamberts. New double-aperture camera eliminates shutter bar, lessens vibration. Self-compensating circuits assure uniform contrast, automatic control of exposure. Used with fast film developer to play back pictures in 2 minutes.
why this ad?

... Sponsor Magazine is read by knowledgeable and sophisticated buyers and salesmen of ideas.

what is it we have to sell?

... A TV exercise show—“IT'S FUN TO REDUCE”, film—15 minutes, 65 episodes. It features a physical culture and beauty authority, Margaret Firth, who tells women how to be and look more attractive.

... Perfect show for Class C and D time—9 to 10:00 A.M.

... For a national advertiser, a new opening and close can be custom made.

who says it's a good investment?

... Stations and sponsors know this program has a fine track record. Names on request.

why should you the reader care?

... It will increase your client's sales to women.

... It will increase a station's rating.

... It has merchandising aids—giveaway exercise charts that deliver traffic into stores, also self-liquidating record premiums.

mail coupon today

W. CRAIG CHAMBERS, INC.
513 Second Avenue
Pittsburgh 19, Pa.
ARTICLES

Sponsorship: brightest spot in public affairs picture

29 Networks, broadcasters, agencies see trend in amazing rise of sponsor interest in actuality programming, both on networks and local stations.

Wear-Ever's affair with tv

33 Why this division of Alcan selected local women's tv shows to woo admirers for Magic-Kote, non-stick fry pan, away from cheaper imports.

Schizorataphobia anyone?

36 It's a media disease: irrational fear of cleavage between estimated and actual ratings. "Media maladies" contest uncovers ad men's "ailments"

New rash of ideas for radio's self-selling

38 Rep firm, net o&o group differ on strategy that "sells radio with radio"

How radio gets local action

40 Unique way to raise public service funds is found by Cleveland station.

U. S. RADIO section

Two in-depth radio industry reports, prepared for sponsor readers

The truth about radio automation

65 Automated radio stations are here, but with what results? Hard facts from daily experience reveal profit-and-loss potential of new systems.

The radio drug bonanza hits $9 billion

77 Drug and cosmetics boom brings new ad dollars to radio; new products and new markets open up further avenues for strong radio exploitation.

NEWS: Sponsor-Week 9, Sponsor-Scope 23, Sponsor-Week Wrap-Up 48, Washington Week 59, Spot-Scope 60, Sponsor Heads 62, Tv and Radio Newsmakers 92

DEPARTMENTS:

Commercial Commentary 16, 555/5th 21, Timebuyer's Corner 41, Seller's Viewpoint 93, Sponsor Speaks 94, Ten-Second Spots 94

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Cooper Glenn, secretary-treasurer.

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Member of Business Publications Audit of Circulations Inc.
YEAR AFTER YEAR, AFTER YEAR, AFTER YEARS

WKRG-TV Mobile - Pensacola

Measures UP


WKRG-TV Channel 5
Mobile Alabama

Your MEASURE ‘MINT’ on the Gulf Coast

Call Avery-Knodel Representative
or C. P. Persons, Jr., General Manager
THE END OF AN ERA
Treyz' one-man rule ends at ABC; Moore, Barnathan in top level realignment; executive council foreseen

With the transfer of control at ABC TV from a one-man operation to that of a whole top echelon group, it may be truly said that an era has ended.

Oliver Treyz has been removed as president and has been re-assigned by AB-PT to "areas other than broadcasting."

Thomas W. Moore has been appointed v.p. in charge of the network.
Julius Barnathan, former president of the ABC TV o&o's, was named by Moore as v.p. and general manager of the network.

The presidency of the network will remain vacant. Treyz, for example, did not become president of the network until 16 months after he was appointed v.p. in charge.

(Rumors that Pat Weaver would become president of the network were denied by Leonard Goldenson, AB-PT chieftain.)

As part of a general top level realignment, of following changes are now either official (in bold face) or regarded as likely:

- Thomas W. Moore is now v.p. in charge of the tv network. His first official move was to make the following appointment:
  - Julius Barnathan is now v.p. and general manager of the network.
  - Ted Shaker or Stephen Riddleberger is expected to replace Barnathan as president of the tv o&os.
  - A replacement for Moore as programs chief is anticipated this week. ABC denied reports that Ed Scherick was the man.

The top level shakeup at ABC is the most extensive at any network since five years ago when Robert Barnathan. (No comment from ABC on this.)

99 ACCOUNTS GIVEN FCC OF CHICAGO TV

Chicago:

More critics than defenders of television were heard last week in the FCC's open hearings on Chicago television, conducted by Commissioner Robert E. Lee.

Most of the 99 witnesses slated to testify came with an ax to grind, some special interest to defend, or some special viewpoint to expound.

The three network o&os were especially criticized and most of the bouquets were for WGN-TV, inde-

Network cpm range $3.66 to $3.94

NBC reports that Nielsen gives it a weekly nighttime cpm for January-February of $3.66, compared to $3.85 for CBS and $3.94 for ABC.

On a homes-per-dollar basis, NBC is delivering 12% more than a year ago, while CBS delivers 4% less and ABC 14% less.

NBC TV REPORTS RECORD $34 MIL. SALES WEEK

Don Durgin, NBC TV sales chief, is kicking his heels over the biggest sales week he's ever had in his career at either NBC or ABC.

It amounts to an estimated $34 million and most of it is for the 1962-63 season. The tally of night-
time minutes and daytime quarter hours is about 925-950.

Nighttime sales for 1962-63 include the following: Carnation, 104 minutes, in Young Men and Virginia; Thomas Leeming, 26 minutes in Saturday Night Movies; Kimberly Clark, 78 minutes in Andy Williams, Saturday Night Movies, Jack Paar; P. Lorillard, 78 minutes in Price is Right; Pittsburgh Plate Glass, 52 minutes in Brinkley Journal; Smith, Kline & French, 26 Minutes in Eleventh Hour and Jack Paar; Noxema, 52 minutes in Andy Williams; General Mills, 78 minutes in Empire; American Home Products, 52 minutes in Andy Williams; Douglas Fir, 57 minutes in Brinkley's Journal (conditional on time period); Union Carbide, 25 minutes in Lara.

(Continued on page 12, col. 3)
HIGHLIGHTS OF NAB MEETING ANNOUNCED

Details of the agenda for the NAB convention starting Sunday, 1 April in Chicago, contain many highlights of special interest.

On Monday afternoon at the radio assembly the SRA will make a presentation while the television assembly will hear a panel on TV's relations to the FTC and a spot tv presentation by Norman E. "Pete" Cash of the TVB.

On Tuesday morning industry-wide matters will be discussed by Robert S. Swezey, director of the NAB Code authority, Roy Danish, asst., director of TIO, and Hamilton Shea, of WSVA-TV, Harrisonburg, who will deliver a status report on the All-Industry Television Station Music License Negotiating Committee. That afternoon FCC Chairman Newton Minow will deliver an address.

On Wednesday afternoon there will be a panel discussion by members of the FCC, including Chairman Minow, and Commissioners Rosel H. Hyde, Robert T. Bartley, Robert E. Lee, T. A. M. Craven, Frederick W. Ford, and John S. Cross.

Tape sells better than film, says Telestudios

MGM Telestudios has conducted a series of its own commercial effectiveness tests to demonstrate its contention that tape commercials produce more urge to buy than film.

Almost identical copies of three film commercials were simulated on tape using the original sound track and audience panels were shown both. The results announced show almost a two-to-one preference for the tape versions.

Tape preference was greater for the under-35 age group than over-35.

MGM contends that its figures, if valid and if projected to a typical nighttime audience, could mean creating a greater urge to buy among 5 million extra viewers.

Record day audience for Glenn confirmed

Nielsen confirmed this past week that Astronaut Glenn's orbital flight on 21 February was seen in 39.9 million tv homes with the average home viewing 5½ hours of the 10 hour telecast, comprising the largest audience ever tuned to daytime tv, according to NTI.

The Glenn telecast was seen in more homes than either the Democratic or Republican national conventions and in almost as many as the four "Great Debates" of 1960. The conventions attracted 38.7 and 37.9 million homes, respectively, and the presidential debates—all four—40.6 million.

The average audience of the show exceeded the levels of the leading nighttime show, Wagon Train, by about 8 or 9 a.m. and remained above 20 million until completion at 4:30 p.m. The high was at around 2:40 p.m., when Glenn's chute was reported open and the capsule landed. The audience was 26.1 million homes, or 54%.

Average minute audience during the entire telecast was 20.9 million homes, 43½% of all tv homes.

WJXT's IBMs providing automated spot data

Jacksonville:

WJXT (TV), Jacksonville, has initiated an IBM system for providing automated audience data to spot advertisers.

ARB and Nielsen ratings information has been placed on cards for the station's IBM 402 machine. The average spot schedule's audience can be calculated in about five minutes, compared to an hour by previous methods, and copies are printed and sent to regional or local brokers and distributors.

BAHR, ST. GEORGE IN NEW Y&R POSTS

Y&R's media relations and planning department underwent major organizational changes last week. Two new posts of senior media director have been created. Warren Bahr, already a v.p., and Joseph St. George, just elected a v.p., will fill the posts.

Bahr will develop creative media planning and will plan liaison between the media and tv/radio departments.

St. George will be responsible for applying new research, accounting, and computer techniques to media planning and buying.

In addition to St. George, three others at Y&R were elected v.p.s last week. They are: William Brownell, A. S. Peabody, Jr., and Schuyler Van Vechten, Jr. Each is an associate creative director in the copy department.

Network sales

(Continued from page 9, col. 3)
New Stringer for Signal Hill!

You might even call this trucker the newest air personality on WDAF radio. Together with scores of other area drivers, he reports on driving conditions throughout our six-state coverage area. These travel tips combine to make up “Road Report,” the newest Signal Hill vignette. WDAF’s daily fare is spiced with a variety of these minute-short featurettes. Some inform, some amuse...but all result in active listenership. Heartlanders pay attention to WDAF. That’s why advertiser’s messages are heard – and acted upon. That’s why WDAF is a must for you if you want to tap Kansas City’s 6 billion dollar market.

WDAF RADIO • SIGNAL HILL • KANSAS CITY

Transcontinental Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre

Symbol of Service

Represented by Edward Petry & Co., Inc.

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

Sponsor • 26 March 1962
ANDERSON TO MANAGE TCF-TV SYNDICATION
Howard B. Anderson has joined 20th Century Fox TV as manager of the syndication department, it was announced this past week by George T. Shupert, v.p. of the company. Anderson was previously v.p. and sales manager of ABC Films, a unit which Shupert himself headed at one time. Before joining ABC Films, Anderson was in station programing and production for six years, at KDYL-TV (now KCPX-TV), Salt Lake City, and at WFAA-TV, Dallas.

Bob Teter named WNHC-TV sales & gen. manager
Robert H. Teter, former v.p. and radio head of PGW, joined WNHC-TV, New Haven last week as station and general sales manager. WNAC-TV is a Triangle station affiliated with ABC.

Before joining PGW, Teter had been at Westinghouse Broadcasting Company from 1947 to 1955.

Teter now fills a vacancy created by the promotion of John F. Cundiff to general manager of another Triangle station, WFIL-TV, Philadelphia.

Popsicle going heavily into tv spot this spring
Joe Lowe Corporation (Gardner) will launch its most extensive spring campaign to date, spearheaded by spot tv announcements.

The campaign, on behalf of popsicles and related products, will also use billboards and certain comic magazines.

NTA GOING WEST AGAIN; N.Y. CUTBACKS LIKELY
NTA is reportedly shifting its headquarters to the West Coast again in April. It will keep only a skeleton staff in New York.

About one-third of some 100 New York employees, mostly in service areas, will be dropped and others are leaving rather than transfer. Most of the New York quarters are to be sublet to NET in April.

It's understood Marty Roberts will go west and continue handling promotion, but outside the company on a free-lance basis. David Williams, publicity head, is leaving NTA in order to stay in New York.

Computer test marketing predicted in 20-50 years
In the next 20 to 50 years, test marketing will be done "right inside the computer," predicts J. Presper Eckert, co-inventor of the computer.

The statement was expected to be made today at the CMB seminar at the Advertising Club of New York.

End of an era
(Continued from page 9, col. 2)
Kintner went over to NBC.

Several explanations have been offered for the changes. ABC TV is said to be shifting its tv organization from what has been described as a one-man operation to a new structure with delegated authority.

Trez has been blamed for ABC's faltering ratings and disappointing Fall sales problems. He personally assumed responsibility for controversial programs such as the Fabian episode of Bus Stop.

Moore joined ABC TV as v.p. in charge of sales and was appointed v.p. in charge of programming in 1958.

Previously, Moore was general sales manager of CBS Films, which he joined in 1952 as an account executive on the West Coast.

Barnathan joined ABC in 1954 as supervisor of ratings, becoming manager and then director of tv research in 1956 and 1957, and a v.p. in 1959.

He became v.p. for affiliated stations in July 1959 and president of the tv o&o's in January 1962.

99 accounts given
(Continued from page 9, col. 2)
pendent station whose license has already been renewed, and WTTW, local educational channel.

Religious groups blasted the network o&o's in Chicago for not scheduling religious shows in good time or not knowing community needs. WGA and AFTRA representatives blasted limited Chicago opportunities for writers and talent, although local news was said to be an exception. Adult education spokesmen criticized the mediocrity of programs. Representatives of Negro, Japanese, and Italian-Americans complained of poor treatment or the absence of favorable treatment on tv for their groups.

Station representatives will reply on their local autonomy in programming starting 9 April, following the conclusion of the NAB convention.
Take Philadelphia’s First Station, WIP Radio and combine it with Metro Broadcast Sales, the industry’s new, quality Station Representative. The projected results couldn’t look better for you and your client because WIP Radio continues to be the leading sales producer in Philadelphia. Metro Broadcast Sales, representing WNEW Radio since June 1961, offers a staff of the most knowledgeable salesmen, dedicated to selling fewer stations in major markets more effectively.
THE SPECTACLE OF SPORT / A PAINTING BY VAN GOGH / A MAGIC CARPET FOR A NINE-YEAR-OLD

THIS IS NBC
A SELF-PROPELLED COMIC / A SOLID GOLD WESTERN AND JFK

LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD
Is this convention necessary?

This coming weekend the incoming flights at Chicago’s O’Hare and Midway Airports will be disgorging hundreds of jumbled, jet-born delegates to what is easily the biggest, strangest, most confused, formless, and in some ways, most questionable industry meeting any of us ever attend.

The 1962 NAB Convention will attract upwards of 3,000 assorted broadcasters, network officials, advertisers, agency men, station representatives, film producers, equipment manufacturers, trade association big wigs, reporters, attorneys, TelePrompter operators, photographers, government officials and part-time bartenders.

They will spend three to five days attending meetings, listening to speeches, watching presentations, eyeing exhibits, swarming into hospitality suites, exploring the Loop’s nightspots, wheeling, dealing, socializing, and romping through the corridors of the Conrad Hilton and a dozen other hostelries.

By a week from next Thursday when they start roaring home toward all points of the compass, most will be in a state of such dazed exhaustion, so sated with speeches and sales pitches and brochures, and souvenirs that they will be unable to recall any very clear impressions of the Convention itself.

And perhaps this is all right.

Unquestionably much valuable business is transacted at these king-size jamborees. And unquestionably they do provide many pleasant opportunities for renewing old friendships and for a certain amount of wholesome off-campus fun.

But I’m beginning to wonder whether these monster NAB rallies haven’t outgrown their real usefulness, and whether we aren’t seeing the rise of certain other types of more specialized meetings which, ultimately, will doom the big national conventions.

When the dinosaurs get too big

Certainly, if I were asked to name the single most impressive and valuable industry get-together I’ve attended in the past year I’d unhesitatingly nominate the superb Public Service Conference which Westinghouse staged last April in Pittsburgh.

In terms of interesting material, stimulating speakers, professional presentations, challenging ideas, and a constructive and inspiring climate, Westinghouse at the Pittsburgh Hilton offered far more than the NAB has ever done at the Conrad Hilton, or in any other main convention hall.

Similarly, the NAB itself, at its first Editorializing Conference in Washington earlier this month, came up with a far meatier, more meaningful program that it has ever done for an annual convention.

(Please turn to page 18)
KRON is TV in SF

San Franciscans are sold on KRON-TV

49 MONTHS!
KRON-TV again reached the most homes per avg. ¼ hour (ARB, Jan. '62)

SPONSOR • 26 MARCH 1962
The difference, of course, is that both of these conferences were on specific subjects, and that both attracted broadcasters who were seriously and deeply concerned with these subjects.

You just can’t duplicate these conditions or this spirit at a jumbo-size gang conclave.

Likewise, when it comes to such specialized industry problems as selling, many of the magnificent presentations and clinics of both the TVB and RAB have been far more valuable than their contributions to convention agenda.

The TV and radio networks—especially CBS and NBC—have, through the years, developed techniques for affiliates’ meetings which, in interest, power, and impact, have it all over anything you’re apt to see at the NAB’s Chicago sessions.

And if you want to explore the industry’s practical, every-day, grass-roots problems, you’ll get far more by sitting in on the business sessions of a few state broadcaster meetings than you ever will at the Conrad Hilton.

No, national conventions, like the dinosaurs, have become just too darn big and awkward. I’ll bet you they’ll begin to die out.

The word is segmentation

If this happens, it will be just another dazzling example of a social phenomenon which is fascinating many modern marketing men these days—the so-called “segmentation” of American life.

According to these experts, we’re fast becoming a nation of specialists, rather than conformists. We’re behaving less and less like sheep, more and more like choosy individuals.

We’re no longer satisfied with one of two big “national brands” but in cigarettes, automobiles, and dozens of other commodities, demand a wider variety of choice.

We’re no longer content to read the big “national magazines” but are turning, in increasing numbers to special-interest publications.

We no longer behave like a “national market” or a “national public” but more and more are asserting individual group differences.

And, say these marketing specialists, the better educated, more sophisticated, and more prosperous the country becomes, the faster this “segmentation” process goes on.

It’s an exciting and challenging theory. And I suspect it applies to great, big, sprawling national conventions like the NAB.

The more sophisticated we become, the less we’ll need ‘em. The less they’ll satisfy us.

All of which, I am afraid, may sound like pretty cold, unfriendly talk for those of you who have your plane and hotel reservations, and your bags half packed for Chicago.

Well, I don’t mean it that way. I’m going to be there too.

But I do wonder whether, when we sit through the sessions in the gilded ballrooms and sumptuous suites of the Conrad Hilton, we won’t be attending one of the last important manifestations of a vanishing American institution, something as surely destined for oblivion as the buffalo, and the buggy whip, and the cattle drives on the Chisholm Trail.

Do you want to argue about it? I’ll see you in Chicago at the SPONSOR Suite.
VOL. 3 - "FILMS OF THE 50's" - NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS
KIRK DOUGLAS  DORIS DAY  LAUREN BACALL

SEVEN ARTS "FILMS OF THE 50's" - MONEY MAKERS OF THE 60's

YOUNG MAN WITH A HORN!
women are licensed

...lady drivers, that is. So are lawyers, dogs, doctors, fishermen, trucking companies and, of course, broadcasters.

Yes, people, animals and organizations are sometimes licensed...and for all sorts of reasons.

Spectrum users, whether broadcasters, industrial or government users, or just plain "hams" have been licensed for one obvious reason: two people in the same area cannot, without interference, use the same frequency at the same time. Somebody has to direct traffic; hence, the license.

A license shall be granted, says the Communications Act, "in the public interest, convenience and necessity." Clearly this means fair and efficient assignment of spectrum space. But does it also mean program supervision by the licensing authority?

At Corinthian we believe that the public interest is best served by permitting broadcasters competitively to respond to the public's choice...that the people by the flip of their dials should ultimately determine programming...whether a Bonanza Bernstein or Baseball...that the public interest is best served by adhering to the spirit of the First Amendment.

The American people are able to make their own decisions on reading matter, clothes, colleges, vocations and avocations. We think they are well able to decide their own television fare.

Responsibility in Broadcasting

THE CORINTHIANS

SPONSOR • 26 MARCH 1962
A plea for positive selling

In a recent issue of a national newsmagazine, the general manager of a New York radio station said, “About six years ago we discovered that kids were listening to radio and adults were being driven away.”

Less recently . . . an advertising trade publication [reported that] a general manager of a radio station in Minneapolis-St. Paul said to the members of the Broadcast Advertising Club of Chicago, “If I were in your position as a buyer of advertising I would not spend a single nickel on at least half of the radio stations in this country.”

Like many of us, both of these gentlemen are in radio to make a living. Certainly each is eager to sell his own product in preference to that of his competitor. However, while soap, canned peas or a brand of cement can be adversely criticized without injuring the acceptance of the item or its future popularity—an ad medium cannot.

An advertiser who, at the moment, is achieving only moderate results with radio (possibly because of an inferior copy approach) reads this bitter criticism and his confidence is shaken—and another advertiser is lost to the medium. It’s one thing to convince an advertiser that your station enjoys greater qualitative listening—and another to downgrade all radio but your own.

Every advertiser in radio today is a potential customer for each station. Once an advertiser is lost to the medium—just try and sell him on the quality of a station’s radio audience.

Let’s stick to positive selling and leave negative selling to the politicians.

Robert M. Light
president
Los Angeles

Pittsburgh fan speaks up

I enjoyed your interesting story on “Baseball: 1962” [5 March] including the mention that KDKA again will be carrying Pittsburgh Pirates games.

Not to be captious about your captions, but I think you were off-base in the implied association of the action photo on page 27 with the 1961 World Series.

Actually, the picture appears to have been taken during the 1960 Series and shows shortstop Dick Groat, (left) and second baseman Bill Mazeroski (center) of the Pirates, as well as Mantle.

Donald J. Trageser
asst. gen. mgr. and sales mgr.
KDKA
Pittsburgh

NAB Editorializing Conference

Congratulations to sponsor and our appreciation . . . for the fine coverage of the NAB Editorializing Conference in your 12 March issue [“It’s ‘go’ for editorials”].

John M. Couric
manager of public relations
NAB
Washington

I have been in constant motion since the Public Affairs-Editorial Conference and have just seen the very comprehensive treatment given it in the 12 March edition of sponsor [“It’s ‘go’ for editorials”].

Your coverage has provided an excellent and most useful summary of the Conference. The interest you showed in the Conference from its inception undoubtedly contributed to its success and to the satisfaction we received from planning it.

Daniel W. Kops
chairman
NAB Committee on Editorializing
WAFZ
New Haven, Conn.
It’s a big show. Cast of thousands:
The 36th Infantry.
You start at Salerno. And move with them all the bloody way to Rome.
And along those man-killing miles, the Texas Division—already famous as a fighting machine—takes its hold on immortality.

Battle Zone, on ABC-TV, is their epic story.

Not just the documentation. Not just the actual award-winning World War II film footage. Not just the authentic technical advice supplied by Army men. Not just the wealth of location shots.

But the drama. The human drama of diverse men making, for a brief and uncommon time, common cause. Knowing common glory. Sharing common grief.

Many a man in the television audience lived through the events recorded so vividly in Battle Zone.
Or fought similar battles.
For them, for their families, for the millions at home who followed their exploits, for the millions more who shall forever honor them, Battle Zone re-creates this shining hour in history.

War correspondent Conley (Robert McQueeny) fights the good fight with a potent weapon—his typewriter.

Ernie (ex-boxer Roland La Starza) would be just as willing to fight it with his fists.

Captain Benedict (William Reynolds) is a hard man with a hard job. A combination that wins battles.

Pvt. D’Angelo (Eddie Fontaine) is handsome and speaks the language. A combination that wins darnes.

**COMING ON ABC TELEVISION: BATTLE ZONE**
NBC corporate planning takes a bullish outlook for the network TV business over the remainder of this year.

The forecast in a nutshell:

The second 1962 quarter: even stronger than the first quarter, with NBC TV four or five hours commercially ahead of CBS TV per week.

The third quarter: reasonably good—at least better than 1961—but hardly profitable on the basis of program carrying charges.

The fourth quarter: a solid position over-all that will exceed last year's, since the current business momentum shows no indications of waning by the end of 1962.

On the spot TV side, the consensus among leading reps is that the second 1962 quarter will maintain the weighty pace of the first quarter. There is also the possibility that the summer business valley will have lessened in depth, as compared to the past two or three years.

Lucky Strike (BBDO) is back on the spot radio beam after a six-months absence.

The station list and schedules will somewhat exceed those of last time around.

It's run around 60 markets, involve multiple stations per market and the bundle of weekly spots will depend on the market.

(For this and other spot buying details see SPOT-SCOPE, page 60.)

This comment may turn out premature, but there's hardly any raving among agency buyers about the new fall product that's been made available to them for screening by the TV networks.

At this time last year they were at least exchanging notes on the exceptionally dramatic impact of a couple scenes in the Ben Casey pilot and expressing bright expectations for The Defenders.

What they're currently saying is that the new product reflects a better production shine than ever and less of the assembly-line in quality and characterization.

Greyhound (Grey) is looking around for more markets in which its local operators can establish franchises in TV news and weather programs.

It's not an easy goal to achieve in light of the consistent demand for this fare from among oil companies in particular.

It's rare that an agency, in buying a spot TV campaign, will make no bones about the fact that the client's bent on shutting out a competitor from a particular type of programming.

Latest example of this: Benton & Bowles' activity in lining up schedules in kids shows for Post cereals.

The agency's buying at the rate of 15 spots a week in some markets, with this revelation coming as a side piece of information: it wants to elbow out Nabisco's cereal line.

A note of special interest to radio stations as far as National Biscuit is concerned: the special products division says that come this winter Cream of Wheat will be back in radio on the old scale. The product lately migrated to Bates from BBDO.
It's much too early to plot the problems and repercussions that will accrue from the sudden swap of Ollie Treyz for Tom Moore in the ABC TV catbird seat.

What makes these problems especially complex is the timing of the change (it comes at a sensitive point in the new selling season) and the nature of the departing executive.

Treyz, a dynamic, self-revolving personality with a unique ability to blend the fruits of research with the arts of razzle-dazzle, had been accustomed to running his operation as virtually a one-man show.

As it now appears, the new order of upper-level decision and execution at ABC TV will be considerably in the direction of the multiple-minded executive committee.

What can be expected from the network in the immediate weeks is an expertly calculated campaign to spread reassurance among advertising people and affiliates alike. One job is as sensitive as the other. The confrontation of network officials with their affiliates will take place in Chicago this Saturday (31 March).

Incidentally, Treyz is said to have sensed as far back as two months ago that things were in jeopardy for him. The first intimation followed those Dodd committee and FCC program hearings. And then there was the circumstance that the network's sales for the fall didn't come up to expectations, which the trade generally links to a not-so-happy current rating season.

(For details of ABC TV reorganization see SPONSOR-WEEK, page 9.)

It may be due to the activity of the FTC but the tv stations with rigid standards report that they've had very few copy problems with advertisers this season.

There were quite a rash of them the season before, resulting in a lot of bickering.

Two more tv stations have adopted out-and-out multiple rates for their prime time chainbreaks.

They are KGO-TV, San Francisco, an ABC o&o, and WISN-TV, Milwaukee.

Like KABC-TV, Los Angeles, which started the movement (see 26 February SPONSOR-SCOPE), this pair are linking their nighttime rates to the ratings.

Effective 1 April, KGO-TV will have five prime time rates and WISN-TV, four distinct rates.

Ted Shaker, who heads up the ABC TV o&o's national sales, informed SPONSOR-SCOPE last week that KABC-TV's switch to the multiple rate hasn't incurred a single problem. It's Shaker's theory that for stations that have "very high highs" and "very low lows" this will become the ratecard of the future.

Sellers of tv may have a good argument when they say it isn't fair to compare the radio of summer viewing to the peak viewing months of the year.

They contending that if there's to be any comparing it should be the summer months against the other nine months.

SPONSOR-SCOPE asked Nielsen for a breakdown showing it two ways: (1) nine months vs. the summer months and (2) the peak viewing months vs. the summer months. With the proposition looked at the first way, the audience dropoff for the summer isn't so bad. In other words, the difference between the nine-months and three-months brackets is only 20%, whereas the difference between the two peak viewing months vs. the summer months come to over 30%.

You can scan from both directions via the following NTI data based on the most recent available 12 months:

<table>
<thead>
<tr>
<th>PERIODS</th>
<th>AVG. HOME VIEWING HRS. PER WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb.-May, Oct.-Jan., 1961-62</td>
<td>5 hours; 23 minutes</td>
</tr>
<tr>
<td>June, July, August, 1961</td>
<td>4 hours; 17 minutes</td>
</tr>
<tr>
<td>January, 1962, February, 1961</td>
<td>6 hours; 3 minutes</td>
</tr>
<tr>
<td>July &amp; August, 1961</td>
<td>4 hours; 11 minutes</td>
</tr>
</tbody>
</table>
P&G this fall will have fewer nighttime commercial minutes on the TV networks than it had last fall and the reason is strictly this: the cost of nighttime has reached the point where some of the company's smaller brands just can't afford it.

The comparison: this fall P&G complement of weekly nighttime commercial minutes will be limited to 14, whereas the year before it was 19.5 minutes.

The difference involves an estimated $7 million. The money is not being pulled out of media, but where it will be allocated is problematic. Most of it will probably go to daytime, and the media planners in Cincinnati are toying with the idea of perhaps leaning heavier than has been customary toward print, in respect to the smaller brands.

What appears to be giving P&G a second thought about the use of print is McCall's announcement that it was cutting the rate for the four-color page from $46,400 to $38,000. P&G is beginning to wonder whether this could become a trend.

When CBS TV announced its revised discount structure (see 12 March SPONSOR-SCOPE) that network, in a way, threw NBC TV a curve.

NBC TV had already let it known it would disallow a special summer discount for the current year, but CBS TV in promulgating the same thing put that discontinuance off until next year—making all the changes effective this fall.

Both networks had found the business of added summer discounts unprofitable, what with bringing the overall discount for 52-week customers up to an actual 60% on summer business.

The preconditioning by the TV networks of their affiliates toward a reduction of their share in the take from the sale of time continues.

The latest to drop the hint was CBS TV. It was during the network's affiliates committee meeting in New York the week before.

No proposed formula was even indicated. All the stations were informed was that rising network costs posed a financial problem between the network and affiliates. Committee members naturally jumped to the conclusion that something was in the making.

Months ago ABC TV indicated that it was wrestling with a suggestion that stations be asked to share the risk on unsold programming. Later NBC TV's Robert Sarnoff said that the net on daytime business had become so constricted that a downward revision of affiliates compensation would be logical, if not mandatory.

NBC TV's latest gripe against the way Nielsen measures the daytime audience: it only covers the homes delivered by the stations ordered by participating advertisers and not the full lineup.

The network, in a communiqué to agencies points out that because of this shortchanging there's a bigger gap than there should be between its average daytime audience and that of CBS TV.

According to the January 11 NTI pocketpiece, the average is CBS TV 7.9 and NBC TV 6.2. Argues NBC TV, if the full lineups had been taken into account the comparison would have come out NBC TV 7.7 and CBS TV 8.7.

The day of the major tv advertiser putting all his eggs into one network basket is virtually over, what with time franchises meaning nothing and discount structures offering less and less inducement.

Of course, the one big exception is General Foods. And for a good reason: it's got a flock of time franchises on CBS TV. The commitment on these has another season to go. In other words, GF pays enough as the piper so that it can lead the march both Monday and Tuesday nights and provide happy schedules for the network.
Should you be inclined to wonder what the tv broadcasters might have as topics of lobby palaver during next week's NAB convention in Chicago, you could take a stab at these:

- The possible implications of BAR's denunciation of the NAB code authority over its refusal to pay a substantial subscription increase.
- The pressure from agencies like BBDO for socio-economic data to feed into the computers and what all this, if too many agencies get into the act, could eventually mean to the selling of time.
- The effort to legislate manufacturers into turning out all-channel sets and the result such legislation would have on the UHF drop-in procedure.
- Federal Judge Ryan's suggestion that BMI divest itself of broadcaster stock ownership and become an independent competitor of ASCAP under a consent decree.

Watch for a trend among appliance jobbers to add electric shavers to their line.

Among those moving to get into that field is Graybar.
Sunbeam is already well entrenched in appliance outlets.

Affiliates of CBS TV have let the network know that they're expecting a quid pro quo for being required to relinquish half their compensation for carrying the NCAA football games this fall.

Payment to stations is usually on the basis of two hours for such events, but CBS TV, apparently because of its $10.2-million investment in the rights, has elected to make it but an hour.

How these affiliates think the network can make it up to them: giving them more chainbreaks during the 14 games to sell.

P.S. to reps: don't rush out and offer these spots. A network executive told SPONSOR-SCOPE that the inquiring affiliates were advised that the idea would be "taken under consideration."

The spate of non-entertainment specials on the tv networks in January delivered a gratifying average audience for that type of programing.

If you've been watching the ratings of such programs this season, you've probably, also, come away with the impression that the informational event and other programs of the non-entertainment genre have developed a rather firm niche in American tv.

Here's the NTI-measured response to the non-entertainment specials for the initial month of this year:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>AVERAGE RATING</th>
<th>AVERAGE HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accent '61-Public Memoir</td>
<td>9.1</td>
<td>4,459,000</td>
</tr>
<tr>
<td>At the Threshold</td>
<td>10.9</td>
<td>5,341,000</td>
</tr>
<tr>
<td>Projection '62</td>
<td>8.2</td>
<td>4,018,000</td>
</tr>
<tr>
<td>JFK Report</td>
<td>8.0</td>
<td>3,920,000</td>
</tr>
<tr>
<td>Lee, the Virginian</td>
<td>11.3</td>
<td>5,537,000</td>
</tr>
<tr>
<td>World of Jimmy Doolittle</td>
<td>19.9</td>
<td>9,751,000</td>
</tr>
<tr>
<td>American in Orbit</td>
<td>10.3</td>
<td>5,047,000</td>
</tr>
<tr>
<td>Our Man in Vienna</td>
<td>14.2</td>
<td>6,958,000</td>
</tr>
<tr>
<td>NBC White Paper—Battle of Newburgh</td>
<td>14.7</td>
<td>7,203,000</td>
</tr>
<tr>
<td>AVERAGE</td>
<td>11.7</td>
<td>5,804,000</td>
</tr>
</tbody>
</table>

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 48; Washington Week, page 59; sponsor Hears, page 62; Tv and Radio Newsmakers, page 92, and Spot-Scope, page 60.
Beyond those lights, an estimated 95,000 adults are watching this man. Not the least bit casually, either. His name is Jesse Helms and his provocative "WRAL-TV Viewpoint" commands attention in the Raleigh-Durham market. Such mature, responsible programming as this typifies the television day at WRAL-TV. No, this show is not for sale...but the adjacencies are. For details, avails and a sample "Viewpoint" script, contact your H-R man.
Spring—and Florence—have arrived.

The climate's right for Florence, symbol of the new South. Industrial plants bloom and agriculture thrives in this unique area, where our tv signal blossoms in the nation's fifth largest single-station market—without significant outside distraction.

**WBTV**

Florence, South Carolina

Channel 8 • Maximum power • Maximum value
Represented nationally by Young Television Corp.

A Jefferson Standard Station affiliated with WBT and WBTV, Charlotte.
Amazing rise of sponsor interest shot-in-arm for news-type shows

As the tv season rounds the bend to summer, a sponsor-conscious industry is looking back on what can only by described as a phenomenon—or what Don Durgin, NBC TV’s vice president in charge of network sales, hails as a “quiet revolution.” The increasing sponsorship of public affairs programs, both network and local, is as surprising as it is gratifying, and the seers are predicting an even healthier, more extensive union next season.

How did video’s near-perennial orphan suddenly blossom into a fair-haired child? The reasons are many, some oddly conflicting, but the facts are indisputable:

- All three networks are facing the '62-'63 outing with picnic grins; behind them are some impressive gains. Of 152 hours of public service programming from October 1961 through January 1962, a record 83 were sponsored, compared with 67 sponsored hours out of 151 during this same period.

Thirteen hours of local public service programming were sponsored during the same period, compared with none the year before.
Rundown of this season’s network public affairs programs

period in 1960-61.

- Spurred on by the networks (not to mention the FCC), stations themselves are scheduling more prime time local and regional public affairs programs, while reps are setting up special departments to concentrate on selling them.

- Syndicated film companies, always reliable at sniffing out trends, are like bees at the honey hive. Such companies as Ziv-United Artists, Official Films, Storer Programs Inc., Time-Life, and David Wolper Productions are now heavily involved in documentary-type hours and half-hours.

- National advertisers of such diversity as Purex, Humble Oil, S&H Green Stamps, Bell & Howell, Yuban coffee, Elgin watches, Westinghouse, General Mills, Prudential, Shulton, Texaco, Metrecal, Chemstrand, Brown & Williamson, Corning Glass, and American Motors have discovered—or re-discovered—values other than ratings in the informational format.

- Agencies—not so long ago still looking on a peddler of public service programs as if he had two heads, and holes in both—now shop around for likely public affairs vehicles with something of the bargain-basement enthusiasm of a Macy’s white sale.

“Public affairs shows present advertisers with tremendous flexibility,” John Karol, vice president and special projects director of CBS-TV, told a recent ANA television workshop. “There is something of interest for almost any advertiser, something relevant to almost any advertising need.”

This trend—and most network and station people are inclined to view it as that—can be accounted for in two basic tenets:

1. The climate is right. Not only is the American public more news-conscious: it’s increasingly more news detail-conscious. And while the average viewer’s thirst for wisdom and knowledge is scarcely comparable to his appetite for “escap-

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shows sponsorship is heterogeneous, not limited to type

The networks don’t sell these shows the way they sell entertainment shows. They’re bargains.”

But climate and bargains are traditionally of little influence, when hard-headed arithmetic bares its teeth. And in the case of public service programming, the network rating picture has undergone scant change in the last few years. According to the A. C. Nielsen Co., the rating level of the average sponsored public service program in 1958 was 10%, and it’s 10% in 1962. Compared with this, the average nighttime entertainment program achieves a rating of 18%. The public service “specials” attract considerably smaller audiences than the programs they replace. And while T. R. Shearer, vice president of the A. C. Nielsen Co., hastens to point out that due to the increase of television homes, the 1961 audience of 4,700,000 was 400,000 larger than the audience of public service programs in 1958—as well as the fact that the 22 hours of such programming aired during the November-December 1961 period reached 90% of all television homes (with 44 hours of popular westerns reaching but 4% more homes during this same period)—the simple truth of the matter is that the slide rule, like Mae West’s “goodness,” has nothing to do with it.
What, then—besides climate and cost—does? NBC's Durgin contends that public affairs shows (what he calls "actuality programming") provide, in many ways, a more effective advertising vehicle than do entertainment shows.

"An advertiser’s commercial message is postured in a factual setting in this kind of programing," says Durgin. "Therefore, in a sense, the viewer's attention is directed from real programing to a real commercial message—from real to real as opposed to from make-believe to real." He notes, too, that the bulk of these commercials are hard-sell, as opposed to the once-characteristic corporate messages.

Robert L. Eskridge, director of advertising for the Ralston division, Ralston Purina Co., which spends more than half of its television budget in public service and documentary shows, puts it another way: "We are more interested in net impact than we are in gross circulation.

Net impact is the guiding force in most of the major advertisers' public service buys. Leslie C. Bruce, Jr., advertising director of the Purex Corp., for example, says Purex's sales organization has taken on a new stature and prestige as a result of its public affairs shows. In addition, he notes the favorable publicity his company has received from these telecasts.

"We estimate the articles alone that have specifically mentioned the company or its brand names have been worth close to $1 million, had we been able to purchase such space commercially," he says.

Perhaps the most all-inclusive statement of current advertiser interest in this area is that of Robert D. Lipson, director of advertising for Bell & Howell, Chicago, given to SPONSOR during preparation for this article. Writes Lipson:

"We have been closely involved in the evolution of tv documentaries since May 1959, when we sponsored Why Berlin? on NBC. Since that time our only network advertising vehicles have been public affairs shows (i.e., CBS Reports and Bell & Howell Close-Up on ABC TV).

"What led us in this direction?"

"In part, it was the recognition by Bell & Howell management that for business to prosper our nation must be strong...hence business must assume the responsibility for using television—the dominant mass communications medium of our day—to inform as well as to entertain.

"However, the major reasons were eminently practical business considerations.

"Identity. In competition against a much larger competitor's expenditures, and an overwhelming volume of total advertising pressure, to be noticed at all we felt we had to be distinctive.

"Selectivity. Although we're in a 'mass' market, there are selective audience characteristics that tend to increase photographic buying probability. Documentaries emphasize these elements in their audience.

"Quality. Relying heavily as we do on a qualitative difference between our product and competitive product, we believed documentary programing would enhance the reputation of our cameras, projectors, etc.

"Cost. With a limited budget, more gross volume of programing was delivered us via documentaries. We gained frequency of exposure."

Summing up, Lipson notes: "There are many risks involved in the sponsorship of subjects that are sometimes controversial. Some tenets of advertising folklore are rather rudely violated. On the whole, however, we have found the risks overrated, the benefits understated.

"Our experience is not necessarily typical because our situation is somewhat unique. However, in a number of measurements, we have found that viewer response exceeds typical television results in a number of important commercial respects, such as feature recall from commercials.

"In today's climate, we would certainly expect to see an increase in public affairs programing on the part of the networks. Ultimately the future of such programing depends on more vigorous viewer response. The size of audiences today will, I think, minimize advertiser interest except as a solution for special problems."

"That the networks are taking such views to heart is evidenced by their current spate of activity. At ABC TV, which just a year ago had only one Monday-through-Friday news program, and now boasts four, news and public affairs programs are being given top priority planning and sales effort. On tap for next season: The Roosevelt Years, a weekly companion piece to Winston Churchill: The Valiant Years, scheduled also to return; Custer's Last Stand, Metropolitan Opera Auditions, Strengths of the Free World.

CBS TV, which this season has run most of its public affairs programing. (Please turn to page 43)
WEAR-EVER'S AFFAIR WITH TV

- Aluminum company flirts with women viewers via local tv shows to firmly establish its fry pan in the kitchen
- Wear-Ever's non-stick cookware, Magic-Kote, entrenches against lower-priced competition from imports

Women's television service programs, low-man-on-the-rating-pole, have shown that it takes a woman to sell a homemaker's product despite low ratings. And an aggressive, hard-hitting advertising campaign tailored for the small screen on a limited budget can give the most formidable competition a run for its money.

Both points were dramatically underscored by the recently concluded Magic-Kote tv promotion for Wear-Ever Aluminum of New Kensington, Pa. The tightly knit, staccato-paced, two-and-a-half-month push for Wear-Ever's Teflon-coated cookware was pronounced so successful that two similarly patterned programs are now being formulated for Wear-Ever by its advertising agency, Fuller & Smith & Ross, Pittsburgh. Wear-Ever is a division of Alcoa.

So impressive were the results that Wear-Ever is shaping up plans to open additional Magic-Kote markets this spring, says Wear-Ever's advertising and sales promotion manager, Richard Downey. According to Downey, the tv campaign succeeded in establishing Wear-Ever as the No. 1 domestic brand in the coated cookware field. It was also effective, he says, in competing with the many imports flooding the American market—the silicon-coated cookware which sells for much less than Magic-Kote with its Teflon-coated finish.

Non-stick cookware is not new, but there has been considerable confusion and controversy about it since its introduction to the American market in 1960 by a Swedish firm and its United States affiliate. In January 1961, a lighter weight aluminum French pan coated with Du Pont's miracle coating, Teflon—discovered around 1940—made its appearance with the approval of the U. S. Food and Drug Administration. And the race was on. Since then, all manner of coated cookware, from less expensive foreign and domestic pans coated with silicon, to the high-quality brands coated with...
Teflon have flooded the market.

Public acceptance of coated cookware is based on two factors: fat-free cooking and ease of cleaning. And the confusion in the public mind concerning the product stems from the variety of prices on the market, the big question of durability, and the disparity in performance.

When the campaign was launched, the line consisted of the 10 1/2-inch fry pan, 8-inch fry pan, 12-inch round griddle, and the 10 1/2-inch square griddle. Its greatest competition was the silicon coated import.

Realizing that women should see Magic-Kote cookware demonstrated to appreciate its superior qualities, Wear-Ever's marketing manager, Robert Vogt, and advertising and sales promotion manager, Richard Downey, theorized that television would be the proper vehicle. The campaign represented a new venture for Wear-Ever, the company's first major attempt in tv. Thirteen cities were selected as representative of Wear-Ever's prime markets.

Starting date of the Magic-Kote campaign was 11 September 1961 and closing date 23 November. All promotion was to be terminated in November. At the conclusion of the campaign 27 television stations had told the Magic-Kote cookware story to an estimated 3.5 million women. An additional audience was reached through 250 one-minute and 20-second radio spots when Alcoa contributed radio time in these cities for the duration of the campaign.

The basic plan was to show women how they could cook without grease, without food sticking, and without the usual pot-and-pan cleaning. To do this, Alex Chopp, Fuller & Smith & Ross account executive for Wear-Ever, along with his team, copywriter Genevieve Vilsack, radio/television creative supervisor, John Whited, and national broadcast media man, Les Sterne, created a program aimed directly for the woman viewer.

The creative group came up with a 60-second film which demonstrated Magic-Kote cookware in action, showing through excellent close-ups how cheese—and then eggs—can be fried in the pan without the addition of butter or grease. With a pleasantly modulated male voice describing the action, the pan is shown at an angle while the foods slide easily onto a plate.

Climax to the message comes when the used fry pan is seen being swished through the water while a sudsy sponge is rubbed quickly over the coated surface to produce a shiny, clean pan. The video and audio combine to make a strong, clear point that Magic-Kote cookware requires no scrubbing or scouring because food does not stick. Live announcements were written to lead in, enabling the commentator to show the Magic-Kote fry pan before it is demonstrated.

To reach the desired audience for the commercials, F&S&R's broadcast media man, Les Sterne, selected women's service programs without regard to ratings, keeping in mind the philosopher's saying: "You can sell more plows to 100 farmers than to 10,000 housewives." The only stipulation he kept in mind was that the program be definitely oriented to homemakers and that the commentator be successful at selling these women.

Sterne's selection of tv personalities ranged from Pittsburgh's Kay Neumann, WIIC-TV, to KNXT(TV), Los Angeles' Red Rose of Panorama Pacific, and Ed Allen, the Exercise King on WWJ, Detroit.

One woman's service program was selected in spite of its known rating of 1 and delivered as many sales as higher-rated programs. In two cities only, where live tv shows were not programed, studio announcers were selected to speak over the slides which introduced the filmed commercials.

While Sterne was busy scouring the country, searching for the programs that would produce results, the sales staff in the 13 cities was alerted.
The campaign package was so well plotted and organized that salesmen and others involved in the campaign had a complete understanding of direction and follow-through on every count.

To augment the efforts of Wear-Ever’s field force, the services of The Merchandising Group, a professional promotion company supplying an experienced field staff to carry out pre-planned, on-the-spot promotions in major markets across the country, were retained by the agency. To instruct salesmen on how to capitalize on TMG’s tie-in, a 19-page folder was prepared that described methods.

(Please turn to page 44)
SCHIZORATAPHOBIA ANYONE?

Station group's contest asking ad men to name their ailments proves there are some silent sufferers in the business. Here are top samples of their 'media maladies':

The next time you go near an ad man, consider him closely. If his eyes seem suddenly to fog over with a film of blankness, or his Adams apple begins to beat nervous signals, don't shrug it off. Chances are the man is sick. What's more, he's probably got something dreadful. And worse still, terribly unpronounceable.

It could easily be an advanced case of flatustatisticoreposis. Or perhaps the early flutterings of infectious febrile buyomania. Or, to hear the sufferers tell it, almost anything. And there is more to the groaning than meets the eye. While the ailments themselves haven't as yet proved dead. Is, any good psychiatrist can tell you they are a dead give-away. That is, a give-away to inner adman fears.

When Taft Broadcasting invited ad men to coin a new phrase for a condition caused by dabbling in media, and enter it for competition in their "Media Maladies" contest, over 500 entries were returned. The turnout proved that ad men can be witty and ingenious, and pointed inadvertently to what hidden fears may lurk in the minds of advertising pros.

Here are the Doctors of Media Psychology plus the names

<table>
<thead>
<tr>
<th>MALADY:</th>
<th>DEFINTION:</th>
<th>D.M.P.:</th>
</tr>
</thead>
<tbody>
<tr>
<td>flatustatisticoreposis</td>
<td>Tiredness caused by exposure to figures inflated by hot air.</td>
<td>William H. Frame III, media planner, McCann-Erickson, N. Y.</td>
</tr>
<tr>
<td>analysisistoscopicanemia</td>
<td>Palpitations caused by rear echelon probing of ratings rationality.</td>
<td>Julian W. Sayer, Monroe Greenthal Co., N. Y.</td>
</tr>
<tr>
<td>infectious febrile buyomania</td>
<td>Buyer's cold seat caused by client's hot breath in race to deadline.</td>
<td>Chuck Woodruff, timebuyer, SSG&amp;B, N. Y.</td>
</tr>
<tr>
<td>vaecilitus</td>
<td>A form of perceptive amnesia caused by wandering in different directions.</td>
<td>William C. Dekker, vice president, Lambert &amp; Feasley, N. Y.</td>
</tr>
<tr>
<td>megalominowmania</td>
<td>A disordered mental condition in which the television programer has grandiose delusions.</td>
<td>Sig Baer, account executive, Baer, Kemble &amp; Spicer, Cincinnati</td>
</tr>
<tr>
<td>schizorataphobia</td>
<td>Irrational fear of a cleavage between estimated ratings and real ratings.</td>
<td>James LaMarca, media buyer, Ted Bates, N. Y.</td>
</tr>
<tr>
<td>psychopensamagnanonecaratosis</td>
<td>A mental condition resulting from thinking big, but cheap.</td>
<td>M. D. Schackner, product director, Johnson &amp; Johnson, New Brunswick, N. J.</td>
</tr>
</tbody>
</table>
of their ailments along with explanations of the symptoms

<table>
<thead>
<tr>
<th>MALADY</th>
<th>DEFINITION</th>
<th>D.M.P.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ladigodivadeleerium</td>
<td>Nervous disorder arising from overexposure to a limited audience.</td>
<td>Bernard Dworzanz, advertising manager, Ronson Corp.</td>
</tr>
<tr>
<td>subratosis grava</td>
<td>Lousy ratings, characterized by weak pulse, shortness of audience and furious clients.</td>
<td>Thomas R. Covey, Jr., vice president, The Bresnick Co.</td>
</tr>
<tr>
<td>masochinarecotoholitis</td>
<td>Addicted to punishing one's self with too much smoking, too many pills, and too much booze, worrying about where you placed your ad dollars.</td>
<td>Lionel Brotman, creative director, Gabriel Stern, Inc., Boston</td>
</tr>
<tr>
<td>nystagmustrophy</td>
<td>Rotating eyeballs caused by concentrating on gyrating statistics, complicated by neck-stiffness resulting from over-exposure to draft from flipped-over pages of easel presentations.</td>
<td>William H. Martin, copy chief, Fox &amp; MacKenzie, Philadelphia</td>
</tr>
<tr>
<td>apereceptitius</td>
<td>The St. Vitus syndrome caused by buying too much of the wrong audience groups.</td>
<td>Ernest P. Zobian, executive v.p., Vick Chemical Co., N. Y.</td>
</tr>
<tr>
<td>astroselectamediologia</td>
<td>Tendency to make decisions on media based on position of the stars (literally) or figuratively on extraneous factors.</td>
<td>Justin T. Gerstle, media supervisor, Young &amp; Rubicam, N. Y.</td>
</tr>
<tr>
<td>neuranalytieratada</td>
<td>Neurotic condition due to incomprehensible rate cards.</td>
<td>Ave Butensky, media supervisor, Dancer, Fitzgerald &amp; Sample, N. Y.</td>
</tr>
</tbody>
</table>

Under such formidable labels as ladigodivadeleerium and neuranalytieratada lay simple little fears which would wreak havoc with the serenity of any ad man: buying by numbers, wrong audiences, pre-emption of spot, too much unreadable information or too few specifics.

Fifteen of the 500 entries were selected as deserving of the title of Doctor of Media Psychology. (See charts below.) Contest judges were author James Maxwell, Cincinnati Post & Times-Star radio/tv editor, Mary Wood, and Dr. George Kisker.
NEW RASH OF IDEAS

- N. Y. rep buys time to broadcast special industry promo spots; offers announcements free to all stations

- ABC Radio onions ready own brand of "selling radio with radio" spots. Opinions differ on best copy strategy

The notion that you can "use the medium to sell the medium," which has intrigued radio men for years, has received a number of strong boosts lately with the development of special industry-type promo announcements.

Perhaps the most elaborate plan is that developed by Broadcast Time Sales, radio rep firm, but additional efforts are now under way at a number of stations and groups, as well as ABC Radio.

The BTS campaign involves specially written and recorded dramatic announcements, aimed at admen and their families. The original flight of commercials was prepared by George Skinner, well-known radio program specialist, and employed humorous and offbeat situations to stress radio's sales power.

To kick off the campaign, BTS bought time on WSTC, Stamford, Conn., and aired the spots for ad family audiences in the Greenwich, Stanford, Westchester area.

Subsequently, the commercials were played by BTS for its own station clients, and the rep firm received

MUTUAL'S ROBERT HURLEIGH has given enthusiastic endorsement to commercials for radio prepared by Broadcast Time Sales' president Carl Schuele, will run them on network
so many requests for copies or dubs, that it decided to make the announce-
ments available to all stations on a
complimentary basis.

According to BTS president Carl
Schueler, over 40 stations (most, but
by no means all BTS clients) are now
using the spots. Robert Hurleigh,
president of Mutual Broadcasting,
hastated he will run the announce-
ments on the network and as a ser-
vice to affiliates Mutual will beam the
total package via closed circuit to
allow stations to tape the announce-
ments for local use.

Despite many enthusiastic reac-
tions, however, broadcasters are by
no means unanimous in praising the
particular copy strategy employed by
BTS in its pitch to advertising men.

Among those expressing reserva-
tions were representatives of ABC
Radio who felt that the BTS spots
concentrated too heavily on selling
"against tv." At a recent meeting of
ABC Radio o&os managers it was de-
decided to run a test market opera-
tion on "selling radio with radio,"
centered around KQV, Pittsburgh.

Preliminary spots prepared by
KQV lean heavily on a "direct to
salesmen" pitch, without competitive
media references (except to print.)

Typical of KQV-prepared spots is
this one:

ANNOUNCER: You're a salesman
... traveling between cities ... you're trying to relax as you drive to
your next call. You tune on the ear
radio ... Man, you really took a
beating back there at your last stop ...
that new brand is getting more shelf space than your product ...
That's the fourth time this week ... sales are slipping—your sales not
your competitors. Why? The com-
pany has poured more money into
advertising ... In fact you've seen a
lot of copies of the ads around the
office. Seen. Yes, you've seen the
ads ... but you never hear much
about it. (MUSIC ON RADIO UP:
VOICE: Ladies, you've heard me tell-
ing you about that new washday
product ... Well now it's available at ... ) ANNOUNCER: Another an-
nouncement for that competing pro-
duct ... say why isn't your company
advertising on radio? Why there
are millions of people off by themselves
every day ... Alone ... Their only
companion radio ... That's the an-
swer to the sales problem ... Tell
them about our product ... on ra-
dio. MAN: By golly, I'm going to
call the boss tonite. We should be
advertising on radio. No ... I'll call
him right now ... There's a phone
booth up ahead. (CAR UP AND
OUT).

ABC Radio reports that it does
not intend to promote a company
program of Selling Radio with Ra-
dio spots, but is using the KQV com-
mercials simply to illustrate to its
stations what can be done.

It is recommending to each of its
o&os that the approach some top
production house and ad agency in
their own community for help in pre-
paring spots, and that each station
enlist the help of other outlets in its
city in a co-operative sell-the-medium
drive.

Focus of all ABC Radio spots will
be on salesmen, sales managers, re-
tailers, food brokers, chain executives
as well as advertising men.

Both ABC & BTS are planning to air
their spots for interested station op-
\ners at their suites at the upcoming
NAB Convention in Chicago.
HOW RADIO GETS LOCAL ACTION

Hidden taxes to the consumer paid off recently, at least for Ohio underprivileged, to the tune of $26,000

How one Cleveland radio station achieved results from a public service drive with community action

Every so often, out of the hundreds of good radio public service campaigns, there arise a few that manage to trigger even more local response than the creators anticipated. Such campaigns vigorously demonstrate the ability of local radio to channel the efforts of many individuals toward a common community goal.

One of the more recent examples occurred in Cleveland, where KYW teamed with Goodwill Industries of Greater Cleveland to achieve an end familiar to many a charitable institution: that of raising funds.

However, the station had hit upon a means to that end which, it believed, was not so familiar.

“Way we did,” explains program manager, Gene Plumstead, “was to capitalize on a rather unique Ohio State law which allowed the redemption of tax stamps for charitable purposes. By building a campaign for Goodwill Industries around this redemption technique, they were able to collect $25,967 in cash. The money represented a 2% redemption on 12,681,043 tax stamps, with a face value of $1.3 million and representing consumer purchases worth $13.3 million.”

Interestingly, the station reports, the Goodwill campaign got off to a sluggish start last July, but wound up in December overshooting its $16,000 goal by almost $10,000.

Why was the campaign so successful? How had the tax stamp technique been utilized before?

Since 1935, reports KYW, sales tax stamps have been given with purchases in Ohio to show that the tax has been paid. As a way of policing its tax collections, the state made it a practice of redeeming 2% on stamps collected by charitable and welfare institutions. The station first capitalized on this provision in 1958, when it began a series of tax stamp campaigns to raise funds for station wagons in behalf of the Cleveland Society for Crippled Children. These drives were moderately successful, and were culminated in a four-month drive last year which raised $12,500 by June 30 for a swimming pool for the Society for the Blind.

Previous campaigns using the tax stamp technique had garnered disappointing results, raising an average of $3,000 in six months. But cheered by the swimming pool success, KYW sought out other institutions in need of funds. “The biggest danger,” says Plumstead, “was that listeners might be tired of still another tax stamp drive.”

Goodwill was chosen from a listener poll because of their work in employing the handicapped to refurbish old clothing, furniture, toys, and household items for resale. They were

(Please turn to page 45)
Jack Low, who was media manager, made an a.e. at Fuller & Smith & Ross . . . John Meskill appointed media director at Donahue & Coe . . . At SSC&B, Lloyd Harris, formerly manager of the media department, named media director . . . Emil Tacovsky joined Campbell-Ewald as manager of the media department, leaving Compton Advertising.

Bob Mandeville of H-R Representatives, at Mike Manuche’s Restaurant with Catherine Noble of McCann-Marschalk and John Cody of WHEC-TV, Rochester, N. Y., described an agency which is noted for its luxurious trappings: “I won’t say the rug in the lobby is thick, but everyone looks like Toulouse-Latrec.”

Lunching with Larry Bershon of McCann-Erickson at the Pen & Pencil last week, Chuck Bernard of the Country Music Network told about the rich Kentucky moonshiner who set up a trust fund for his new bride. “It’ll pay her $100 a week for life,” Bernard said, “when she reaches the age of 13.”

Howard Webb of the Ralph Allum Co. was at the Gibson Steak House with a rep who had spent two hours that day sitting outside a media director’s office without getting to see him. Every 15 minutes, his secretary would come out to say that was still “in conference,” in spite of the fact that the rep could hear him swapping jokes.

“I didn’t mind waiting two hours,” the rep said, “but his jokes were lousy.”

(Please turn to page 42)
Herb Resnick of the American Radio & TV Advertising Admin. agency in Buffalo gave a luncheon for reps at Vincent & Neal's Due Mondi in New York to discuss placement of Don Carter's Bowling Tips five minute shows, before leaving for Chicago for meetings with station people next week at the NAB convention.

Cy Ackermann of WTRF-TV, Wheeling, W. Va., met with Dick Brown of Compton and Charles Theiss of George P. Hollingbery, at the Penguin Restaurant last week. Ackermann remarked about a party he'd given for friends in the business: "Have you ever noticed that at every party there are two kinds of people—those who want to leave early and those who don't? A funny thing, they're always married to each other."

LUNCHING at Mike Manuche's: [l-r] John Cody of WHEC-TV, Rochester; Catherine Noble, broadcast supervisor at McCann-Marschall, and Bob Mandeville of H-R Repr.

Lou West of JWT was at the Envoy Restaurant with a station man who spoke acidly of a competitor. "Their sales manager," said the station man, "is so mean he sends out empty CARE packages."

Lucille Widener of Victor & Richards lunched at Ruby Foos with Mike Wurster of the John E. Pearson Co. and Bob Dolph of KOMY, Watsonville, Cal. When she asked Dolph about his program format, he overwhelmed her with this one-breath description:

"Fastidiously selected melodious tunes from current best sellers and popular albums, programed in such a manner as to produce a homogenous, full, and effluent sound—with a sophistication that might, or might not, appeal to rock 'n' roll fans, probably would appeal to classical music lovers and jazz buffs, and most certainly would appeal to that mass of people in between, who—we feel—are the buying power. Simply—an adult modern music format!"
SPONSORSHIP

(Continued from page 32)

grams on a regularly scheduled basis (i.e., CBC Reports, At the Source, The Great Challenge, Years of Crisis, Eyewitness, Twentieth Century, Leonard Bernstein's Young People's Concerts) plans to continue in this vein, with a number of new concepts under development: Grand Tour, combining travel and theatre in world-famous tourist landmarks; American Notebook, based on the writings of Mark Twain, etc.; American Dateline, focusing on a single important date in American history; The Leaders, dramatic and historical biography; and Clowns and Heroes, a junction, so to speak, of information and entertainment, covering such events as a bullfight in Portugal.

Heavier in "special" public affairs programming than the other networks (by June of this year to have presented some 65 actuality non-fiction specials, all but 10 already sold), NBC TV will have even more in the 1962-63 lineup. Already four months ahead of last year's production schedule, the hour-long "actuality" specials for agency/advertiser choice will be, according to Julian Goodman, vice president, NBC News, "of infinitely greater variety." In the works: a study of Shakespeare by Lou Hazam, similar to this season's Van Gogh success; a program tracing the history of the Nile; a program investigating religion as a social force, produced by novelist Gerald Green; a portrait of British ruling classes in The British Establishment.

The public affairs picture on the networks, however—bucolic though it be—may not, in the long run, prove nearly so meaningful for the national advertiser as the view from the local bridge. Even when advertisers in general were beginning to turn an interested ear where once they turned only a deaf one, the idea of sponsoring local public service programs, with any consistency, was at best the rankest heresy.

This cautious optimism is generated by such recent buys as S&H Green Stamps' Complex Community on WBZ-TV, Boston; Chesapeake & Potomac Telephone Company's Focal Point series on WJZ-TV, Baltimore; Liggett & Myers' special events package on KTTV, Los Angeles; U. S. Plywood's World Championship Tim-
WEAR-EVER
(Continued from page 35)

of coordination.

Objectives, procedures, and timing were clearly outlined in the Magic-Kote portfolio. This folio contained six internal folders, along with promotional literature and streamers. The folders were entitled: "Background Information on Teflon"; "TMG Lends a Helping Hand"; "Coaching of TV Personalities who will be Doing Wear-Ever's Magic-Kote Commercials"; "Magic-Kote Cookware Campaign"; Magic-Kote Order Blanks for—color slides for drive-in theaters; display units for concession stands; script ideas for tv appearances; script ideas and visuals for Women's Club appearances; disk jockey promotions: folders and a Translite Colored Magic-Kote Display Unit.

Drive-in theaters, presented with a total of 20 Magic-Kote fry pans flashed "free" one-minute commercials before some 8,000 viewers to announce the drawing for a free Wear-Ever fry pan or griddle.

In addition, colorful window displays, designed at F&S&R, appeared in leading department store windows; feature stories appeared in leading metro newspapers; and women attending a highly popular tv luncheon were given prizes consisting of Magic-Kote cookware.

The total impact of the campaign was so effective that the results were documented in a color film and slide presentation for the benefit of the Wear-Ever salesmen who had not been included in the 13-city promotion.

Here are some of the little side-lights to the Magic-Kote promotion:

• Wear-Ever's Miami district manager received 2,000 pieces of Magic-Kote cookware before the campaign began and by the end of the first week had wired for 400 additional pieces.

• In Baltimore, the district manager reported that the tv Magic-Kote promotion was instrumental in regaining distribution in all department stores, including the Hecht Co. which had not stocked Wear-Ever in many years.

• In Atlanta, the home service director of the Georgia Power Co. reported that she would use Magic-Kote in all the company's fall programs.

• In Los Angeles, 22 branch offices of Southern California Edison Co. are using Magic-Kote cookware in demonstrations in their popular consumer-education program.

• In Boston, Louise Morgan, WNAC-TV, devoted a portion of her program to the Magic-Kote story. When her guest, Lady Baden-Powell, executive head of the Girl Scouts of America, admitted that Lord Baden-Powell had married her because he liked the way she scoured a pan on camping trips, Miss Morgan presented her with a Magic-Kote fry pan with the comment that here was a pan that she could use and needn't scour at all.

These are the extras that have added dimension to the Magic-Kote cookware campaign. In summing up the results of the promotion, F&S&R account executive Alex Chopp refers to a letter he received from a dealer in Chicago. The letter, written by the director of the Home Service department of Peoples Gas Light and Coke Co., Chicago, says: "Whatever may be the secret of your customer acceptance for this I do not know, but from what I have seen I know you are on the right track."

The tv stations which participated in the Magic-Kote campaign: WSB-TV, Atlanta; WMAR-TV, Baltimore; WNAC-TV, Boston; WBVM-TV, Chicago; WEWS-TV, Cleveland; WWJ-TV, Detroit; CKLW-TV, Detroit; KNXT (TV), Los Angeles; WTJY (TV), Miami; WPST-TV, Miami; WNBC-TV, New York; WOR-TV, New York; WIGC-TV, KDKA-TV, WTAE-TV, Pittsburgh; WFTV, WCAU-TV, Philadelphia; KPIX (TV), San Francisco; WRC-TV, Washington.

Radio stations which carried the Magic-Kote messages: WHN, Atlanta; WHDH, Boston; WINO, Chicago; WDOK, Cleveland; WWJ, Detroit; KABC, Los Angeles; WWSW, Pittsburgh; WIP, Philadelphia; KCBS, San Francisco; WWDC, Washington; WKRC, Cincinnati; KING, Seattle; KMPC, Los Angeles; WTIC, Hartford; WINS, Milwaukee; KSD, St. Louis; WGR, Buffalo; KLJ, Dallas; KRPC, Houston: WDAF, Kansas City; KSTP, Minneapolis; and KFJZ, Fort Worth.
The machine was to be a Christmas gift, and the campaign got rolling in early July last year. By October, the station reports, the odds were against raising the quota. But as the holiday season approached, listeners began to take the Christmas gift theme seriously and flooded the station with stamps. "Cartons, shoe boxes, envelopes—all filled with postage stamp-sized tax stamps—were addressed to Specs Howard, 10 a.m. to 2 p.m. disk jockey, and sparkplug of the drive," reports Plumstead.

"Started Goodwill officials began organizing volunteer counting parties to handle the deluge," continues Plumstead. "It was a race against the clock to sort and count the hundreds of pounds of stamps. The last batch was counted in an all-night session December 30. They had to be in the mail to the State capital before the expiration date."

Because the quota was exceeded by nearly $10,000, Goodwill planned to buy not only the $16,000 dry cleaning machine, but to purchase vitally needed auxiliary equipment.

Commented Goodwill president, Chalmer F. Lutz: "We're grateful to all those who helped. We received over 12 million stamps from thousands of people. Hundreds volunteered for the counting and sorting of stamps. We can't thank everyone personally, so the Goodwill collection trucks will do it. They'll carry the message throughout the Greater Cleveland area as they call for housewives' spring cleaning discards."

He adds that Goodwill's capacity for processing and dry cleaning will be quadrupled by the purchase of the new dry cleaning machine, recently ordered.

What about future tax stamp drives?

It looks like it's all over, at least in Ohio. The campaign must have proved too much of a drain on state coffers, for the station reports that the State of Ohio abolished the redemption of tax stamps for charitable purposes as of 1 January 1962.

WAVE-TV gives you 28.8% more SMOKERS —28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have never given WAVE-TV less than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the superiority during those years has gone as high as 63.6% more viewers!

More viewers — more impressions — more sales! Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER NBC • LOUISVILLE
The Katz Agency, National Representatives

SPONSOR • 26 MARCH 1962
We've visualized it. Now let's prove it.

The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average home viewing, in net weekly circulation.

BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY $1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGER BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidence.
Increased National Spot and Trade Paper Advertising seem to go together like a horse and carriage and apparently, even in broadcasting, "you can't have one without the other."

Your own station may be in one of the two markets above. We'd be glad to give you all the facts, in person, any time at all.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17
Network sales (Continued from page 10, col. 2) shows, and Knomark, 40 quarter hours in six daytime shows. In addition, Purex bought the 25 March Real West Special and Sterling Drug and Colgate each took half for the 1 April Mrs. Kennedy in India special. Meanwhile, over at CBS TV, Remington electric razor (Y&R) is leaving Gunsmoke after seven years but is staying on CBS TV nighttime. Last week it purchased 35 nighttime minutes on CBS TV for April through June.

WINNERS of ABC Radio's essay contest on foreign policy, Carol Burns and Gerald Bongard, meet President Kennedy and Edward P. Morgan (r). Prizes included three-day, expense-paid trips to New York and Washington, $1,350 scholarships, and copies of "Profiles in Courage."

TALE OF TWO Industries, the SRA sound presentation for spot radio held in Detroit, was attended by (l-r) Tom Winters, Katz; Lee Hanson, MacManus, John & Adams; Glenn Gilbert, AM Radio Sales; Dick Sheppard, MJA; Clifford Barboka, Better Broadcast Bureau


Advertisers
As the entire toy industry convenes to formulate plans for the forthcoming Christmas season, Ideal Toy is circulating a detailed report on its tv plans for '62.
An expansion of network will consist of four of CBS TV's six Saturday-morning kids shows to push 10 toys (compared with three last year). Spot has been doubled, with 56 top markets earmarked thus far.
Herbert D. Strauss, Grey president, says there'll be a new approach to commercials, previously the target of much industry and public disfavor.
After months of network negotiation, management presentations and distributor meetings, Gibson Refrigerator Sales Corp. has picked ABC TV daytime, but not the standard magazine buy.

There's been a trend in the appliance field away from daytime tv, which makes the Gibson buy of "Queen for a Day" and "Yours for a Song" that much more significant. No appliance manufacturer is now sponsoring a daytime show.

Gibson's agency is Creative Group, Inc., Appleton, Wisconsin.

Campaigns: Louis Marx, the toy industry's largest user of spot tv, launches a network campaign on 22 September with "Marx Magic Midway" on NBC TV. It's a circus-variety-magic act format, produced by Miller-Shaw Productions of "Captain Kangaroo" fame and Bates is the agency . . . Kikkoman International, manufacturers of soy sauce, will use a heavy barrage of spots on WOR, and WNEW, New York, as part of its May-September campaign out of Lennen & Newell . . . Color tv adjacencies figure large in upcoming plans of Merita Bread division of American Bakeries. Musical radio spots are also in the campaign, out of Tucker-Wayne, Atlanta . . . Sheaffer Pen will be heavy in network tv next fall. BBDO, Chicago is the agency . . . Lion Packaging Products of Hicksville, N. Y., which has switched to Chester Gore agency, is planning to use tv in 29 markets . . . General Electric (N. W. Ayer) hits the New York market with a dozen nighttime tv spots a week to introduce its automatic toothbrush, on the way to national distribution. It was tested in Chicago last fall.

Agencies

Leo Burnett takes over from Lee H. Bristol as head of The Advertising Council.

The newly-elected chairman out-

TOP BANANA Phil Silvers draws winning card for 1962 auto, part of the five-week observance of WCAR's fifth birthday in Detroit. He's assisted by station personalities Pat Sheridan (l) and Bob Charlton

TOYS TO TV—Charles David Marx (l), ad dir, of Louis Marx & Co. signs for new NBC TV kid show, custom-made for toymaker. Looking on are NBC v.p. Max Buck (r) and Bates v.p. Sy Radzwiller

SEE AND SELL Corpus Christi program was sponsored by the city's advertising club. A. C. Lloyd, Jr. (r), KRY5 gen. mgr. and club pres., and Harry Mooradian, sales manager and a chairman of the event, surround three symbols of Corpus Christi's attractive new look

GOLDEN PICK award for sales beyond call of duty given to Cecil Webb (r), KRON-TV, San Francisco, from gen. mgr. Harold See

SPONSOR • 26 MARCH 1962
lined tentative plans for this year's project, called "Challenge to Americans," which will kick off later this Spring or early Summer. The volunteer agency is Y&R.

Cooperating advertisers, agencies, broadcasters and other media have contributed more than $1.5 billion worth of advertising for the Council's public service messages during the last decade, Burnett said.


Divorcent: Renault and Needham, Louis & Brohr, New York, effective 31 August. NL&B has handled the account since 1958.

New affiliate: Richard C. Lynch Advertising has joined the Transamerican Advertising Agency Network as its St. Louis outpost. TAAN is a 28-year-old group composed of 21 agencies in principal marketing areas across the country.

Happy Birthday: To Street & Finney and its president Robert Finney, both born on the same day in March of 1902, just 60 years ago . . . To Albert Frank-Guenther Law, and founder-director Rudolph Guenther, both celebrating their 90th birthday this year.

New quarters: Klau-Van Pietersom-Dunlap, Inc., Milwaukee, moves into the new Marine Plaza next summer . . . Shaw-Hagues, pharmaceutical advertising agency, has moved to new offices in the John W. Shaw Building at 200 East Ohio Street, Chicago.

Top brass moves: Donald C. Porteous, vice president and chief executive officer of Gardner, New York, elected vice chairman of the Board. Vice presidents Frank E. Heaston and Oscar D. Norling were elected to the Board . . . Henry C. L. Johnson to president and director of Birmingham, Castleman & Pierce.


Obit: Miss Frances M. Velthuys, with D'Arcy handling radio and tv network since 1956, died 10 March.

**Associations**

NAB has scheduled a special seminar for secondary-market tv stations as part of the 1-4 April convention at Chicago's Conrad Hilton Hotel.

Robert F. Wright, president and general manager of WTOK-TV, Meridian, Miss., and member of the NAB Board of Directors, will moderate the seminar, which will cover such things as:
- Maximum use of community participation in programming.
- Efficient automation in administrative and business operations.
- Keeping down costs in studio, film and slide production.

The 4-6 April West Coast Meeting of the ANA will include a report on new restrictions on advertising being considered at the federal government level and their implications to advertisers.

The program will also feature talks by BBDO president Charles Brower, U. S. Steel director John Veckly, Paul Gerhold, media and research director at FC&B.

Fred Breer, v.p. of the McCulloch International Corp., will talk on "How to Organize for Effective Overseas Marketing and Advertising." Another highlight: five case history and discussion clinics.

The place: Del Monte Lodge, Pebble Beach, Calif.

Off the press: The Advertising Research Foundation has completed the eighth printing of "Criteria for Marketing and Advertising Research," first released in April, 1953.

**Tv Stations**

From Boston came a Blarney Stone with wishes for "luck, love and lotsa dough."

And along with the greeting came this sales tip from the sender: "Why trust to luck? . . . go WBZ-TV!"

**Ideas at work**:

WIC, Pittsburgh, has filmed special spots picturing landmarks, events, local news, etc. which are being run on WFLA-TV, Tampa, a service for vacationing Pennsylvanians that keeps them abreast of the news on the home front while they bask in the Florida sun . . . KGO-TV, San Francisco, in cooperation with the California Assn. for Health, Physical Education and Recreation, is running a series of 65 ten-minute shows nightly, called "Formula for Fitness" . . . WSB-TV, Atlanta, is sending newsman Hal Suit and Joe Fain to Europe as a prelude to an hour-long documentary on World War II.

New quarters: Construction starts on 15 April for the new in-town facilities for WHEN, Syracuse. Designer and builder is The Austin Company.

Kudos: Ed Thilenius, WAGA-TV, At-

---

Dear Joe —

You asked why KAKC continues to dominate the Tulsa ratings and is now in the 6th year of first place ratings. The answer is simple...

its PROGRAMMING.

The music we play...the news we gather and the civic projects we support are available to any radio station.

It's the way they're blended that makes the difference...and most Oklahomans * seem to like our Blend of radio.

*JUNE-JULY TULSA

KAKC Tulsa
KBEA-KBEY/FM Kansas City
KXYZ-XYZ/FM Houston

Another Station of PRC

One of America's Fastest Growing Radio Groups
lanta, has been named Sportscaster of the year in Georgia . . . WCKT, Miami, won the Sigma Delta Chi Green Eyeshade Award for two of its New Force documentary programs on slum conditions in Miami . . . WNEM-TV, Saginaw, Mich. got a plaque from the U. S. Air Force in recognition of outstanding TV public service . . . Breaking precedent, the Players Co. of Baltimore presented Brent O. Gunts, v.p. and general manager of WBAL-TV, with a special “Camille” on behalf of his station’s contributions to community betterment.

Radio Stations

Robert H. Alter, RAB director of key account sales, delivered a challenge for more aggressive use of radio to some 250 independent dairy owners.

He spoke before a milk management clinic for dairy operators sponsored by G. P. Gundlach, dairy industry consultants. Among the plus factors for radio, according to Alter:

(1) suburbanites, among whom radio has 97% coverage, consume the most dairy products.

(2) between 80-85% of suburban families are reached each day by metropolitan radio stations.

(3) radio’s summer audience peak comes during the same months that dairy sales are highest.

One Storer station is using another to sell itself to radio time buyers.

WGBS, Miami, has a schedule of spots on WHN, New York, four times a day, heralding itself as the best buy in South Florida.

The annual RAB contest which single out the “best over-all job of radio creative work” by an advertiser has concluded with 10 winners, including General Motors.

GM and the others got “Golden Record” plaques for their 1961 campaigns in spot radio.

GM’s campaign was for its Guardian Maintenance care service, aired in 95 markets.

Agency D. P. Brother got a duplicate plaque.

Among the many stations circulating “Luck of the Irish” cheer for St. Patrick’s Day was WDAK, Columbus.

From that station came shamrock—“free from soil, earth, and sand with roots removed.”

Another “Erin Go Bragh” greeting: a green carnation from WVOK, Birmingham, WFLI, Chattanooga, WAPE, Jacksonville, and WBAM, Montgomery.

Ideas at work: Doug Adair, WJW-TV, Cleveland newscaster, took a 20-mile “walk for health” to encourage volunteer workers to participate in the 1962 Fund Drive . . . D.J.’s at KEX, Portland, Ore. asked listeners to knit squares for an elephantine receiving blanket (over 50 square feet) for the first baby elephant to be born in America in over 40 years . . . In cooperation with the Los Angeles City Schools Foreign Language Adult Education Board, Spanish-language station KWKW, is programming a bi-weekly translation course . . . Sports fans in St. Louis had a “field day” on 10 March as KMOX presented a full day of sports coverage.

Sports sale: WZOK, Jacksonville, Fla. has sold its Jacksonville Suns (International League) baseball games to Ballantine Beer and Ale of Newark, N. J.

Kudos: WOR, New York, now celebrating its 40th year, has been voted the 1962 Page One Citation in Radio by the Newspaper Guild of New York . . . WCAU, Philadelphia, radio sports director Bill Campbell has been selected Sportscaster of the Year by his fellow sportscasters in Pennsylvania . . . WFAA radio and tv, Dallas, capped the National Guard Assn. of Texas award for special news coverage of the 49th Armored division at Fort Polk . . . Buddy Lonesome, news director at KATZ, St. Louis, got the top monthly award of the Associated Press for his coverage of the pistol slaying of nightclub owner Edward Brown . . . Hilliard Gates, assistant manager and sports director at WKJG radio and tv, Ft. Wayne, has been named Sportscaster of the Year for the state, for the second consecutive year . . . Don MacWilliams, sports director of WCSH (AM & TV), Portland, named Sportscaster of Year for Maine.

PEOPLE ON THE MOVE: Ralph L. Storm to account executive at WVMC, Mt. Carmel . . . Clyde R. Spitzner, general sales manager of WFIL, Philadelphia, to local sales advisor for the Triangle radio stations . . . Wayne Barthelemy to the sales staff of KGW, Portland, Ore. . . . Dick Drury to program director and David Klemm to director of promotion at WIL, St. Louis . . . Dave Dixon to program director at KATZ, St. Louis . . . John M. McLaughlin to farm director at WDAY, Fargo, N. D.

Fm

Four fm stations in New York City and its suburban areas have formed FM Affiliates, a cooperative selling group which will offer a combination rate.

The stations: WRFM, New York, WDHA, Dover, New Jersey, WLIR, Garden City, and WRNW, Mt. Kisco. All four will maintain their individual sales staffs in addition.

Based at 507 Fifth Avenue with Norman H. Perreault, Jr. in charge of sales, the group covers 28 counties in the New York market, representing some 3,000,000 fm households.

Operation of the QXR network has been transferred from Interstate Broadcasting Co., a wholly-owned subsidiary of “The New York Times,” to Fidelissound Media Corp., a new subsidiary of Novo Industrial Corp.

Reason for the transfer, according to Interstate executive v.p. Elliott M. Sanger, is that the network will expand faster under a separate corporation.

WQXR, New York, will continue to supply its music and hourly news bulletins to the 16-station network.

Transfer takes place about 1 April.

Various aspects of fm stereo will get
attention on 1 April, set aside as FM Day at the NAB convention.

Ben. Strouse, president of WWDC, Washington, D. C. and chairman of the NAB FM Radio committee, will preside at the afternoon session. The morning session will be programed by the National Assn. of FM Broadcasters, the sales arm of fm, and will deal with techniques and problems of selling fm time.

Balance of the program will be divided into three panels: technical aspects of fm, programing aspects, and the economics of fm stereo.

To tie-in with its 13-week sponsorship on WTFM, Fresh Meadows, New York, the Governor Clinton Hotel will have a lobby display of major stereo equipment manufacturers.

The Hotel bought an across-the-board program called "Humor in Stereo," which features Bob Nawhart, Elaine May and Mike Nichols, among others.

Agency is Co-Ordinated Marketing Inc.

Networks

There's been a recent rash of sales at NBC TV, both for the remainder of this season and for the fall.

Block Drug (SSC&B) bought a batch of participations in 10 nighttime shows, to start 25 June. P&G (Benton & Bowles) also purchased minutes in six nighttimers, to begin 6 April and Chrysler Corp.'s sixth and final special this season, "The Andy Williams Show," is set for 4 May.

Sales for next season included the Macy's Thanksgiving Day parade and Circus renewed by Lionel (Grey) and Remco (Webb Associates). American Home Products (SSC&B) picked up an alternate week of "The Andy Williams Show," Thursdays (10-11 p.m.) and AC Spark Plug division of General Motors (D. P. Brother) renewed for "Laramie."

Other sales: Green Giant (Leo Burnett) is going into five ABC TV evening shows, spanning three nights of the schedule. The shows are "Maverick," "Follow the Sun," "Hollywood Specials," "The Hathaways," and "Adventures of Ozzie and Harriet."

New affiliate: WVNA, Tuscumbia, Ala. has joined the CBS Radio network.

Kudos: To all the networks from the National Tuberculosis Assn. for support of the annual Christmas Seal campaign . . . to NBC News correspondent Martin Agronsky who won the Alfred I. duPont Commentator Award for 1961 . . . to NBC Radio executive vice president William K. McDaniel, chosen chairman of the tv-radio and entertainment division for the 1962 Red Cross drive in New York and elected 1962-63 president of RTES . . . to Wade Bingham, Albert Gretz, Karl Malkames, Edmund Girard, Irving Heitzner, and Robert Clemens, the CBS News cameramen who won the National Press Photographers Assn. Newsfilm-of-the-Year award.

PEOPLE ON THE MOVE: Fred Pierce to ABC TV director of research and
sales development... Herbert Gross to manager of coverage and research analysis for CBS TV research department... Patrick Callihan to National Educational Television and Radio Center as executive assistant for network affairs... Donald M. Hine to program manager for ABC International Television... Everett H. Erlick to member of the Board of AB-PT.

Station Transactions

O. Wayne Rollins has become the only non-network station owner with radio stations in the three largest market areas: New York, Los Angeles, and Chicago.

Rollins Broadcasting bought KDAY, Santa Monica for $850,000, subject to FCC approval, bringing to ten the total number of radio and tv stations operated by the company.

Meanwhile, Rollins has been granted FCC permission to increase the power of facilities at its Plattsburgh station, WPTZ-TV.

WALT, Tampa, has been sold by Tampa Broadcasting Co. to Eastern Broadcasting for approximately $350,000.

The new owner also owns WHAP, Hopewell, Va., WCHV and WCCV (FM), Charlotteville.

Broker: Edwin Tornberg.

KFMJ, Tulsa, has been sold by Tulsa Great Empire Radio for $300,000.

The new owner, subject to FCC approval, is The Oral Roberts Evangelistic Assn. and the deal was handled by Howard E. Stark, media broker.

Call letter change: WKAB, Mobile, to WTUF, effective 31 March.

Representatives

Mort Bassett has organized his own rep firm as Mort Bassett & Company.

The company will start off as the special representative for WVNJ, Newark. Bassett will have three other prominent rep executives with him shortly.

A joint recommendation from the SRA and the A.A.A.A. is making the rounds of tv stations and ad agencies.

A guide for the handling of materials for spot tv commercials, it emanated from the Television Trade Practices Committee of SRA, under the helm of Blair's Ed Shurick.

The purpose: to promote greater efficiency in the handling of film, video tape and other materials sent by agencies to stations for use in tv commercials.

A major expansion of the sales management staff at Paul H. Raymer Co. included the election of four v.p.'s.

Sporting new stripes are: John H. Wraith, in charge of the central division; Mitchell DeGroot, in charge of national radio sales; Robert Richmond, eastern sales manager for radio; and Powell Ensign, for the New York radio department.

Rep appointments: KPRO, Riverside-San Bernardino to Torbet, Allen & Crane/Venard, Rintoul & McConnell... KTNT (AM & TV), Tacoma, to Paul H. Raymer, effective 1 April.

PEOPLE ON THE MOVE: Harry G. Meline to the sales staff of Select Stations, from Everett-McKinney... Joseph E. Campeau to manager of RKO General's Detroit Sales-Service office... David Milam to head the Dallas office of Edward Petry.

Film

One of the new properties to be unveiled at the NAB convention will come from Seven Arts Associated.

Produced by Seven Arts in association with the Boston Symphony Orchestra, it's a series of 13 one-hour tv concerts featuring the Orchestra in its first commercial affiliation other than its exclusive recording pact with RCA Victor.

It's also a first for Seven Arts, originally set up as a tv distribution house for the post-1950 Warner Brothers features and which also markets 191 Looney Tunes.

Another NAB convention release will
Financial report: Four Star Television reported net income for the six months ended 30 December 1961 was $367,471, a 9% increase over the comparable period in 1960. Earnings per share were 60¢ (vs. 55¢ in '60) and gross income totalled $9,939,751 (vs. $11,678,174).

Sales: Ziv-UA's "Keyhole" to First Federal Savings & Loan Assn. of St. Petersburg (WSUN-TV, Tampa-St. Petersburg); Hartz Davies (WINK-TV, Ft. Myers); Kroger Co. (WLWT, Cincinnati); WJAC-TV, Johnstown, Altoona; WSAZ-TV, Huntington; WGAL-TV, Lancaster. "Ripcord" was sold to Standard Oil of Indiana (WKZO-TV, Grand Rapids-Kalamazoo); WHEC-TV, Rochester; Koontz Creamery of Baltimore (WJZ-TV, Baltimore); Kehoe Tire (WTOC-TV, Savannah and KALB-TV, Alexandria). "Everglades" to WHEC-TV, KALB-TV, Alexandria, and WDAM-TV, Hattiesburg-Laurel, Miss. . . . Seven Arts' volume I of Warner Bros. post-1950 features to WDAY-TV, Fargo, raising the total to 122 and volume III to WISH-TV, Indianapolis, WREX-TV, Rockford, WKZO-TV, Grand Rapids-Kalamazoo, raising the total markets to 25.


Public Service

KKHI, San Francisco is not soliciting sponsors for its new public affairs series, and, in fact, no commercials will be allowed on the program, according to president and general manager Frank Atlass.

Debuting 10 April, "Probe!" will examine the social and economic problems affecting the Bay Area. There will be five nightly reports from 10-15 minutes each, with the full program repeated on Saturday.

To present these controversial problems from as many different viewpoints as possible, the station must "avoid any possible conflict of interest" said Atlass explaining his position.

The first program will be "Prostitution, Past and Present.

The Corinthian stations will offer three six-week summer scholarships for students studying in the broadcasting field.

Selection of the winners will be in cooperation with the Assn. for Professional Broadcasting Education. Each winner will undergo an intensive program embracing the non-technical phases of broadcasting at
A public service experiment was launched last week over WUHF, the experimental uhf station now operating in New York.

A weekly half-hour called "Comeback Club" is being presented by Comeback, Inc., the national society for the social rehabilitation of the handicapped. A formal study of viewer response will attempt to determine if uhf programing can effectively involve the audience in rehabilitative activities.

Ideas at work: WNBC, New York, does a remote broadcast every Monday morning in March from the Transit Authority's Control Central to give listeners to the "Jim Lucas Show" the inside information on how the world's largest underground railway works . . . WOOD and WOOD-TV and the Grand Rapids Public Museum, are jointly sponsoring the 1962 Youth Talent Exhibit to be held 11-25 May. Clark Grant, promotion manager, is director of the event . . . WEJL, Scranton is conducting a two-month campaign in support of the local Purple Club, which collects funds to send worthy boys to college . . . WCKY, Cincinnati is in the second year of "Traffic Central," a daily series of traffic reports broadcast 16 times a day plus special bulletins . . . KRLA, Los Angeles has started a series of programs on how government works.


Trade Dates

Final date for nominations for this year's Emmy awards is 14 April.

The National Awards Committee of the National Academy of TV Arts and Sciences will make up the final ballot, which will be announced following the Board of Trustees meeting in Seattle, Wash. on 27-29 April.

A new category has been added this year which will honor an "outstanding daytime program, specifically created for daytime television."

Calendar: The Arizona Broadcasters Assn. holds its annual Spring meeting on 13 April at the Hiway House Hotel in Tucson . . . The 13th annual Atlanta Advertising Institute is set for the Dinkler Plaza Hotel, 19-20 April . . . The 1962 annual A.A.A.A. meeting is 26-28 April at The Greenbrier, White Sulphur Springs, W. Va. . . . NAB pres. Collins will be the headline speaker for the Kansas Assn. of Radio Broadcasters Convention at Hays 4-5 May . . . The 24th annual meeting of the International Advertising Assn. will be held at the Hotel Biltmore, New York, on 7 May . . . The 12th annual conference of Western States Advertising Agencies Assn. convenes 9 May at the Oasis Hotel, Palm Springs for four days . . . The Advertising Research Foundation will hold its Eighth Annual Conference on 2 October at the Hotel Commodore, New York. . . . The National Advertising Agency Network will hold its national meeting at the Dorado Beach Hotel in San Juan on 27 June-2 July.

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**SWING TO**

now with

OUTSTANDING NEW AUTOMATED PROGRAMS (semi-classical or popular) by Eddie Chase

long-time top program man in Detroit, outstanding announcers, big, growing library. All for you and your station so that you have time to do the local things you cannot do otherwise.

**SIMPLICITATION MEANS COMPLETE AUTOMATION** of programs and equipment with better service to the public—more profits to you. Send for free samples.

INTERNATIONAL GOOD MUSIC, INC.,
P.O. BOX 943, BELLINGHAM, WASHINGTON
Baseball's great center fielder, S. F. Giant Willie Mays, displays his ease and grace in robbing another batter of a sure hit. San Francisco Examiner photographs by Charlie Doherty.

ACTION...

...live and direct. That's what sports fans associate with San Francisco's KTVU. San Francisco Giants baseball, college basketball, ice hockey, pro football, wrestling... they're all live and direct on KTVU. Sponsors know KTVU offers still another kind of direct action...the immediate buying action of audiences tailor-made for the advertiser's product message. Top syndicated shows, post '50 movies, children's programs, local productions. Match the program to your product and watch sales go.

The Nation's LEADING Independent TV Station

KTVU

SAN FRANCISCO • OAKLAND

Represented by H-R Television, Inc.
People who know the Pittsburgh market best TAKE TAE

"In the food business, advertising must pay off right away. Thorofare has sponsored full-length TV feature movies for the last nine years. In that time, our sales volume has tripled. We are continuing to place more television advertising than any food chain in this area. It helps give us the sales results we're looking for."

Mr. L. B. Smith, Jr., President Thorofare Markets, Inc.

A food chain owner is a hard-headed spender. Why is Pittsburgh's most dynamic, talked-about grocery chain putting its money on TAE-time? Take TAE and see!

TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

THE KATZ AGENCY, INC.
National Representatives
Both Sen. John Pastore (D., R. I.), chairman of the Senate Commerce Communications subcommittee, and Rep. Oren Harris (D., Ark.), chairman of the full House Commerce Committee, made it pretty clear to the FCC that they had better give up the idea of any new deintermixture actions if they hope for passage of all-channel set legislation.

The Commission, with only last-ditch uhf advocate Robert E. Lee dissenting, gave up last week.

In a letter to Harris over the signature of chairman Newton Minow there was reported the 6-1 decision to the effect that deintermixture of the eight markets now under consideration would be unnecessary, if all-channel set legislation can be enacted.

This also went for any other new markets, but did not apply to the markets in which deintermixture actions are already well advanced.

Various uhf stations have already claimed that this amounts to knuckling under to ex parte pressures. These are rulemaking proceedings, but the Courts ruled in the Springfield channel 2 case that ex parte pressures are out even in rulemakings where private rights are at issue between contestants.

All of which makes a very interesting legal point, but even more interesting is the possibility that the lawyers may never have to battle it out in the courts. It will be far from a lead pipe cinch that the all-channel bill can be pushed through Congress, even with this backtracking by the FCC.

Some observers believe that because of the controversial nature of a bill directing manufacturers to include in their product—and their prices—something many buyers will never use, the bill will be permitted to die on the vine. If Congress adjourns without passage of such a bill, there is a very considerable question about whether the FCC will hold off on the eight proposed deintermixtures.

Get-tough week over at the FCC has seen cancellation of the license of a minor radio station in Louisiana for technical violations and for misrepresentation to the FCC.

But this was just an appetizer for the action refusing to renew the license of KRLA, Pasadena, a big station in the big Los Angeles market. The legal battle is just starting on KRLA.

The Pasadena case will probably be another winding up in the Supreme Court, but on the face of it there seems little reason to believe there will be any resulting precedent further defining FCC powers.

KRLA was charged with conducting phony contests, with being under control of an alien contrary to regulations on that subject, with falsifying logs and making misrepresentations to the Commission. Although the decision to refuse license renewal ran counter to the hearing examiner's recommendation for a one-year renewal, the Commission unanimously based its decision on the misrepresentation issue.

The key to the FCC defense of its action in the courts appears to be a quotation from a court decision holding that deception of a regulatory body, even on unimportant matters, merits denial of license renewal.

A clearer test of FCC power in the programing field may come from the case of Suburban Broadcasters, denied a new fm station in Elizabeth, N. J., because the company had made no attempt to ascertain community needs, though there were no other applicants for the frequency. This has already been argued in the Appeals Court and is waiting decision there.
A pervasive tv blitz similar to the modus operandi of Helene Curtis to introduce its Suave shampoo last month is getting set to roll out of BBDO, Chicago for Alberto Culver’s VO-5.

All A-C’s time, almost entirely in spot and covering some 30 markets, will be used for the new shampoo during two weeks in April.

Competitive note: whereas the launching of Suave included all commercials in Helene Curtis’ three NBC TV nighttime shows, there are also sizeable spot schedules in 50 markets. Now that Chicago’s second big-spending shampoo is opening its guns, there’s bound to be some hot cross-fire on the availability lines.

Latest product to join the piggyback parade is Silvikrin, the Ritchie shampoo assigned to Kenyon & Eckhardt.

It’ll be paired in the same minute clip with Brylcream, which is itself no stranger to the share-and-share-alike spot tv commercial.

Meanwhile, news from Chicago bodes quite a turmoil brewing in the calm-before-the-storm session at next week’s NAB’s convention over this issue of piggybacks. Where many advertisers, including Ritchie, may escape the deluge of criticism: the steam-rolling practice is at least less objectionable when (1) related products (like a hair conditioner and a shampoo) are integrated without a blackout or (2) there’s a single voice-over.

There was lots of P&G business around this past week, with the big buy coming out of Burnett: over 100 tv markets for Lava.

P&G added eastern markets for its new tablet-form detergent Salvo (Burnett) and Mr. Clean (Tatham-Laird) was also heavying up in many of its multi-markets.

There was one sour note from the Cincinnati soap firm, but not a loud enough one to burst the tv bubble: Joy, also out of Burnett, cancelled portions of some schedules and cut other markets completely.

For details of the past week’s spot activity see items below.

**SPOT TV BUYS**

_Tidy House Products Co._ is going into the top 30 markets with schedules for its Spring Rain and Perfex laundry products. Minutes to reach a women’s audience are being set. Buyer: Catherine Noble. Agency: McCann-Marschalk, New York.

_Colgate-Palmolive_ is beginning to line-up markets for its food-protecting plastic bag, “Baggies.” It’s settled on a day and night minute campaign to start 1 or 7 May, depending on the market, through 4 December, with four markets selected so far. The buying’s being done out of Street and Finney. Buyer: Dorothy Barnett.

_Harold F. Ritchie_ is launching a nine-week push for Brylcreem and its Silvikrin shampoo. The calls are for prime breaks and minutes, split 30-30 for the two products. Campaign kicks off on 1 April in 17 markets. Agency: Kenyon & Eckhardt. Buyers: Teddy Blumenstein and Irwin Davis.

_Allstate Insurance_ will go into some 40 markets for a 13-week drive starting 9 April. Place-
ments are nighttime minutes and breaks seeking 100 rating points a week. The agency is Leo Burnett, Chicago, and the buyer in Vince Suty.

**Procter & Gamble's** old standby Lava is readying a campaign in over 100 markets—all but the South—with a 2 April start date. It'll run through the P&G year. Jim Kelly of Leo Burnett, Chicago, is lining up nighttime minutes. P&G is also adding markets for its new tablet-form detergent, Salvo. Schedules of minutes and 20's (about 21 spots per week) are being bought for indefinite lengths, also out of Burnett, with Jerry Riley doing the buying.

**General Mills** is starting in about a dozen markets for Noodles Romanoff, a new product. The first flight begins today, 26 March, and runs through 8 April with the second flight set from 26 April to 6 May. Knox Reeves, Minneapolis, is the agency. Buyer: Paul Ewing.

**Interstate Bakeries**, which recently launched a midwestern campaign reported here last week, is buying on a regional basis in California, via Honig-Cooper & Harrington, for a new upside-down cake. Schedules call for day minutes. Clarice McCreary is the buyer.

**Standard Oil of California** begins its Spring-Summer push on 1 May, with six markets scheduled so far. It's a 13-week drive using minutes in early and late evening newscasts. The buying is out of BBDO, San Francisco. Buyer: Rula Wilkie.

**Lanvin** will promote its perfumes with a short-term flight from 2 April to 8 April. It's going into nine markets. The requests are for fringe and prime I.D.'s and daytime on weekends only. Agency: North Advertising. Buyer: Barbara Mirsky.

**American Home Products** is buying for Dennison's Chile Con Carne. Starting 21 April, the campaign will run from eight-12 weeks depending on the market, with five markets slated so far. Time segments are daytime breaks and minutes. Agency: Young & Rubicam. Buyer: Ricky Sonnen.

**General Foods** has 2 April as the start date for a Gaines Dog Food promotion. Schedules are early and late night fringe minutes. The campaign is set for five weeks in 12 markets and the agency is Benton & Bowles. Jerry Kofer is the buyer.

**National Biscuit** is going into 13 markets for its Nabisco Rice and Wheat Honeys. Requests are for kids minutes starting 2 April, light frequency, and the schedules will run for three weeks. Agency: Kenyon & Eckhardt. Buyer: Helen Levendis.

**Standard Brands** is buying for Chase & Sanborn, out of J. Walter Thompson. Day and night minutes and breaks will start 16 April in 13 markets and continue through 27 May. Buyer: Martha Thoman.

W. F. Young is going into limited markets for its Absorbine Jr. liniment. The promotion starts 2 April for seven weeks using minutes from 5 p.m. to 11:30 p.m. Agency: J. Walter Thompson. Buyer: Lou West.


**SPOT RADIO BUYS**

**American Tobacco Co.** is kicking off a campaign mid-April for Lucky Strike in 30-35 markets. Traffic and day minutes are being sought for 22 weeks. Buyer: Hope Martinez. Agency: BBDO, New York.

**Cities Service Co.** is planning its late spring-summer campaign, to start 6 through 13 May for 19-21 weeks. About 20 markets will get traffic and weekend minutes, two to three stations per market. Buyer: Marion Jones. Agency: Lennen & Newell, New York.

**Western Globe Products**, having just completed a multi-station Los Angeles campaign for its Globe A-1 Macaroni, is launching an extensive regional campaign in San Diego, San Francisco, Denver and Salt Lake. Globe, the West's largest macaroni manufacturer, is handling the placement of the spots direct. Time segments: 30's.
Lever is reported to have offered to double Y&R’s billings from P&G if it would come back into the Lever fold.

Of mighty pertinence is the fact that Y&R’s stake in overseas P&G alone comes to $13 million.

It will be recalled that Y&R some 20 years ago struggled with the introductory pains of Lever’s Swan soap, an undertaking which was estimated some years later to have absorbed some $20 million.

Another case of where the pendulum has swung all the way to the networks: not a single one of the grocery goods giants in tv will have a program series which they developed or control among the new nighttime entries this fall.

For P&G, in particular, it’ll be the first time they haven’t brought in one of their own properties in many a season.

The point being made: everything new that P&G, GF, Lever, Colgate and General Mills will sponsor on the nighttime schedules come fall will have been bought from the networks.

Control score for the foursome as of this fall: P&G, The Rifleman and Car 54; General Foods, the Danny Thomas and Andy Griffith shows.

Whenever you hear anybody say that tv is pricing itself out of the market you can tell him that the chant dates back to virtually the fledgling days of the medium.

George Moscovits, dean of tv salesmen who’s been retired for some years, heard this plaint when he was putting on the pitch for CBS back in 1947.

By the way, it was Moscovits who scorned reference to tv as an advertising medium. He contended that it was more a sales tool.

Selection of an eastern agency for the bulk of the $5-million Max Factor account should be completed within the next two weeks.

There are four agencies left in the running.

Westcoast Carson Roberts will continue to participate in Factor’s advertising.

It looks like one of those quiet selling seasons as far as tv network pulling a current customer’s nose out of joint by selling away his position or program.

Last year at this time the Madison Avenue atmosphere was loaded with cries of anguish against NBC TV and CBS TV, among the protestors on this score being R. J. Reynolds, American Tobacco and Lever.

One thing that the disposed discovered: unless you can swing the weight of a General Foods, a time franchise doesn’t mean anything any more.

The selling of kid shows to stations has become pretty much of a travail to neophytes in syndication.

Tv broadcasters are largely convinced that in the present era the only fare that’s able to hold a substantial number of youngsters are cartoons.

They hold that, notwithstanding the marked ratings garnered by Disney Sundays on NBC TV, the lower age brackets have become sort of hardened to human derring-do and nature phenomena.
TWO SPECIAL IN-DEPTH REPORTS ON RADIO PREPARED FOR SPONSOR READERS

AUTOMATION IS HERE but what are the results? First hard facts from daily operation show that electronic systems can cut costs and give better presentation; can also cause more problems than they solve unless their limitations are clearly understood. Full report on automation’s profit-and-loss potential...

$9 BILLION bonanza of booming drugs and cosmetics industry is tapped by radio. Ad dollars flow to stations as health and beauty campaigns open up new markets with new products. While manufacturers score record sales in thriving exurban communities, radio capitalizes on its unique advantages. Survey shows how...
Drive your message home with "Breakfast Club," "Flair," "Sports" and "Special Events" on young adult ABC Radio. Sell those young families on the move. They're the ones who make the wheels go round—make your sales go up. So whether you're selling motor oil or salad oil, remember, it's ABC Radio with the highest percentage of young adults in network radio.¹

• Call your ABC Radio Sales Representative for the facts

YOUNG ADULTS:
BUY MORE GASOLINE
BUY MORE OIL
BUY MORE EVERYTHING AUTOMOTIVE**

ABC RADIO
FIRST WITH YOUNG ADULTS

¹ Call your ABC Radio Sales Representative for the facts.
Can new systems help your station? The hard facts of profit and loss in first survey tell...

How Good Is Automated Radio?

In Milwaukee, Wis., radio station WRIT is on the air today, operating at this moment without a living soul near it. This morning, its personalities prepared current and topical material 24 hours in advance; this was fed into a tape machine. The commercials were dialed-in with what looks like an ordinary telephone dial. Public service announcements were placed in tape magazine equipment.

With its relays merrily clicking as the electronic "brain" makes its predetermined selections, WRIT's unattended transmitter is beaming out the signal from its automatic studio—and, barring a breakdown—it will do so tomorrow morning, and the day after, as it has for nearly a year past with the minimum of human assistance.

There are other automated stations up and down the country (though WRIT is probably the most startling of its kind, in a major market), and there certainly will be many more in the near future. For the use of automatic and semi-automatic equipment is currently the hottest development in radio—and the cause of some of the warmest arguments.

Proponents make near-miraculous claims for
POLL REVEALS 55% OF STATIONS ARE NON-AUTOMATED
WHY THEY DIDN'T AUTOMATE

1. Strong “local” station, in touch all the time.
2. We’re trying to stay “personal.”
3. Wouldn’t save any money.
4. Classical music, personally programmed for a discriminating audience.
5. Radio is fast-moving.
6. We’re a daytime station: can’t cut staff any further.
8. Maintain contact with our audience.
9. Keep the excitement of immediacy.

ABOUT HALF of all radio stations have not installed automated systems to an appreciable degree according to response from national survey. Most are nevertheless using auto equipment in some studio transmitter operation.

Automation’s quality, and its cost-cutting efficiency. Its denigrators refer to “jukeboxes” and “cheap-skates.”

Why the emotion? And what is “automation,” anyway, as found in the 1962 station?

To find the answers, U. S. Radio polled broadcasters and engineers across the nation. The result: a unique compilation of fact, experience and comment which represents the sum of knowledge on a subject of vital importance. Some of the outstanding points:

- Either a small or large size of operation is equally suited to automatic systems.
- Automation can save money—but it also can bring about losses.
- Quality and content of programs can be improved through the new equipment—but can also be unwittingly downgraded.
- As mechanization increases, human judgment becomes critically important.

U. S. Radio’s survey of stations and manufacturers—the first to chart the dimensions of this industry-wide phenomenon—reveals important areas of agreement, some points in dispute, and a few misconceptions among users and non-users of automatic equipment alike.

Firstly: who is and who isn’t? Slightly more than half the stations replying to a U. S. Radio questionnaire do not regard themselves as automated, though many of these are undoubtedly using semi-automatic equipment in one department or another.

However, 45% of stations now say they are using the new aids in several departments, and are therefore “automated.” The most usual combination is that of remotely-controlled transmitter; automatic tape audio playback, and some type of billing and logging recorder.

In making the decision to automate, the size of market served by the station appears to have little bearing. In markets up to 500,000, the survey shows there are 59% automated stations, yet 60% still think of themselves as an “orthodox” operation. (The overlap is caused by an inability to agree on definitions.) Percentages do not markedly differ in either the smallest or the largest markets.

Nor is there any direct relationship apparent between union organization and the degree of automation. In the more-highly mechanized stations, 39% still deal with one or more unions, which is almost as high as the non-automated 42%.

The one sector in which an effect may be traceable is in the size of the station as measured by number of full-time employees. To date, the new methods have been adapted most readily by the larger broadcasters, according to U. S. Radio’s poll. For example, there are twice as many non-automated stations with 10 or fewer employees, but in the group with 20 to 40 employees, the number of automated stations runs 15% higher.

The inference is that
- The physically smaller station, with simpler operation, believes it has little to gain with automation.
- The larger, complex operation can be streamlined—and probably also has the needed capital for automated equipment.

What is automation’s appeal? Undoubtedly the greatest lure is economy, which in most cases is thought of as a reduction of the payroll. Yet this may be a crude oversimplification, if experience is any guide. It could even be a misconception which manufacturers will have to correct, in their own interests.
45% WHO CHOOSE NEW SYSTEMS GIVE THEIR REASONS
WHY THEY DID AUTOMATE

1. Economy; no problems with “prima donna” announcers.
2. Essential for traffic control.
3. For a good all-night service.
4. To free staff for more-creative work.
5. To permit separate FM programing.
6. Makes the workload easier.
7. Give a more polished service to our advertisers.
8. Economy: has reduced engineering manpower.
9. For increased “quality control.”

STRONG ARGUMENT for changeover is given by automated stations, who make up an estimated 45% of radio's total. Cost factor was prime reason for investing in new equipment; stations also hoped to distribute workload more evenly.

As evidence, there's the fact that non-users vote economy the outstanding probable advantage of an automatic system (62.5%). Yet experienced users would give it only half this importance: only 31% of automated stations report a direct saving on staff.

Truth seems to be that the savings are appreciable, but in a more sophisticated manner than a payroll slash. Streamlining means to many an upgrading in quality because of improved service, greater efficiency, and diversion of personnel to more “thinking” and fewer “manual” tasks.

Better use of existing staff is quoted by 18% of experienced stations; this can mean more time for creative effort and, at bread-and-butter level, the elimination of late-night and weekend shifts.

Economy is important, but it's noteworthy that automated stations find the second most important advantage is better on-air delivery. A reduction in bloopers is reported by 14%; a further 7% find they enjoy "heightened accuracy"; tighter program control is mentioned by 11%, and more-consistent technical quality is observed by 6%. Grouping these together as a category of "improvement in quality" would give a 38% vote — putting this contribution well ahead even of cost-cutting.

The reasons for this improvement are partly mechanical and partly human. Errors are avoided because they're spotted and corrected before going on air; linking is more precise than any manual control, with tape playback cueing many elements — commercials, music, time-checks, weather reports — in absolute accuracy.

The human elements include the room for perfectionism: using tape, hours can be invested in polishing a one-minute spot; the task of the live on-air personality can be so simplified that all his attention is concentrated on what he's saying and how he's sounding; newsmen are liberated from studio standby to roam afield. All in all, “quality control” through automatic equipment adds up, positively and negatively, to a better service for advertisers and listeners.

Some of automation's advantages are accurately appreciated by non-users. For example, 17% of non-auto stations predict better use of time or money through a changeover, and this is startlingly close to the actual improvement reported by 18% of equipped stations.

A loss of flexibility, in commercials and spot news, was predicted by 25%, and exactly the same percentage reported such a disadvantage after using the equipment.

Non-users gave an 8% vote to the possibility of staff retraining problems, loss of interest and union complications if the station were to automate.

The non-automatic station has a healthy fear of breakdown, if equipment gets more complicated; 22% predict the likelihood of mechanical problems. Experience does little to allay this fear, because 24% of automated broadcasters say that maintenance and breakdown problems are among their major worries.

Another sign that Man has yet to come to grips with the Machine is the question of “personality” on the air. This is necessarily subjective, but predicted and reported figures correspond so well that there's obviously room for research.

Among the non-users, the “dehumanization” of radio is thought to be automation's greatest drawback: 23% predict “loss of personal contact with audience” or a "canned sound," and another 9% fear the "lack of immediacy."
This comes close to the 34% of automated stations which say that the personal touch and vibrant sound may be disappearing as the result of their electronic servant.

(It's possible that this is a figment which is unaffected by reality or experience. An equipment manufacturer, for instance, reports agency personnel who listened to a St. Louis station and then flatly refused to believe this was automatic pre-production and playback.)

Whether real or illusory, the fact that a third of automated broadcasters are afraid of losing their magic is a point manufacturers would do well to investigate. (And most of them are doing it.)

The type of reasoned comment that might be uncovered in such an investigation is offered by Tommy Brenn, sales executive with KTRN, Wichita Falls, Texas, and former manager of a modest-sized Texas outlet.

In his previous post, Brenn had daily experience of an automated tape programming system. "Realizing I had to live with the monster," he recalls, "I gave it every opportunity to perform at maximum efficiency. All in all, I must admit I am fond of automation; however, it has its drawbacks.

'A six-hour DJ show can be recorded in less than one hour with no planning and nothing more than record intros and blabla. This is fine except it sounds like nothing on the air."

Brenn's major point: Pre-recording may save time, but it takes a lot of imagination. The tape should be as varied as possible; filled with current information, a touch of wit, and above all, should represent a maximum effort by the announcer.

"It's got to be as good as he could do live," says Brenn, "but this is almost impossible in the circumstance under which the tape is made."

In a typical taping session, the makeup man will start his tape rolling, "say something," press the cueing signal button before he stops—trying to remember a seven-word leeway—roll the tape again for another short burst, cue signal, roll and so on for a full three-quarter hour.

"To find such talent today," Brenn laments, "is rare and difficult. My answer to this was to stock the recording room with a huge collection of magazines, joke books, cook books, newspapers, wire service clips, and a prayer that the man on duty think a little before pressing the button to begin to say something."

On the positive side, Brenn found surprisingly little mechanical pitfalls in his Schafer installation. Thanks to an alert and co-operative engineering crew, the "dead air" boogey seldom materialized; in fact, the tape system was more free from dead air than many live operations.

Summing up his own experience and observations, Brenn makes the sapient comment that automation is no cure-all, and that while it can set new standards of excellence it makes correspondingly higher demands on its operators. His final comment:

"I do not say radio is not ready for program automation. I do say when an owner decides to purchase such a monster he had better make sure he picks his personnel. A live DJ and an automation-makeup DJ are from two different worlds."

Although this Texas station manager had a happy absence of mechanical troubles, U. S. radio found that fully one-quarter of all automated stations have had major trouble, at one time or another, with their new systems. It's not suggested that the equipment is any less reliable than earlier gear, but it seems the result of a breakdown is far more serious, with the station off the air for longer periods. This is the inevitable consequence of pre-recording large blocks of programming; a breakdown in the early-morning hours, for example, can find the studio deserted of air personnel.

Said one broadcaster: "It's complete discombobulation when a machine breaks down or a tape snaps. Good maintenance keeps this to a minimum, but when it happens, wow!"

Another mid-western group of four stations had also had its share of troubles. Three of the outlets had

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ROOM FOR ARGUMENT: USERS AND NON-USERS ARE

We didn't automate (55%) — but we can visualize these ADVANTAGES:

1. Economy 62.5% 
2. Tighter control 5.0 
3. Reduced error 5.0 
4. Better utilization of time or money 17.0 
5. Improved technical quality 6.0

BEFORE MAKING a decision on equipment, cost-cutting is thought to be greatest probable advantage. However, users find that tighter control may be biggest benefit.

and these might be the DISADVANTAGES:

1. Loss of personal contact 13% 
2. Lack of immediacy 9 
3. Loss of flexibility, in c'1s and spot news 25 
4. "Format" programing 4 
5. "Canned" sound 10 
6. Labor problems & loss of staff interest 8 
7. Technical maintenance problems 22 
8. High capital and operating costs 8

SPONSOR: U. S. RADIO • 26 MARCH 1962
automated program systems for a year, but now have gone back to live operation because of equipment failures.

However, the president of the group told U. S. Radio that his interest is undiminished, and a fourth station has just been equipped with another type of system which is used six hours daily for experimental purposes. This broadcaster's reasoning is that " programming is the area where we have the most people so the opportunities for automation are immediately greater. It is the area where we have high-priced people doing menial work."

Better usage of skilled, creative staff appears to be an area where automation is making a big contribution. U. S. Radio found that one-fifth of equipped stations have already noticed an appreciable improvement in the utilization of manpower, and the raising of program content.

This finding is at odds with the pre-conceptions of some broadcasters. The fear that a station will suffer from allowing its format to be dictated by the machine is widespread, and there's no doubt this can happen where creative effort is absent.

A typical comment comes from the v.p. of a Kansas station, who predicts "a tendency to cut down on editorializing, public affairs programing, etc., and to use more stabilized programing structure because of the unwieldiness of changing the format."

Bob Vaughn, program director at WSUN, St. Petersburg, Fla., says his station uses a Collins tape cartridge system to tighten production and improve sound quality. "In my opinion, full automation is for cheap operators who cannot afford to program and staff a station properly. They lose the spontaneity available only with a pro performing live, and short-staffed stations cannot possibly perform in the public interest."

The quality control that's possible with tape also is praised by Don Dailey, general manager at KGBX, Springfield, Mo., who reports his three Collins machines allow all his local commercials to be retaped until perfect.

However, Dailey has found that automation has at least four personal disadvantages. "It doesn't permit bulletin news reports," he says, "unless a staff man is standing by at all times. Weather and temperature reports can't be given without standby; emergencies can't be anticipated. If there's no one ready immediately your station can't provide the public service expected."

"Competition can clobber you if they're live and you're automatic, in many situations in informational areas." On the other hand, Dailey agrees that his equipment has liberated his staff: apart from more polished commercial production, he reports "some allowance" for staff to concentrate on other activities to improve programing, and that his announcers can now be utilized for reporting from mobile units.

Dailey's experience contains a balanced measure of machinery's ability to free his staff — and also, of the weakness to which this can lead. This seems a representative appraisal, compared with the nationwide returns in U. S. Radio's poll: the evidence of this survey is that automation, as such, need not lead to a confinement of programing to a format, and that every broadcaster has to strike his own balance between the cost-cutting potential, and maintaining a full program service.

From Virginia, for example, comes the case of WDBJ in Roanoke, where Frank Koehler has exploited automation as fully as any station of its size (160,000 metro market; 22 full-time staff). Included among WDBJ's battery are a Rust remotely-controlled transmitter, a Sta-Level maximum gain control, mobile generators which supply power even in motion, a Collins cartridge system and eight tape recorders, IBM accounting — and a time clock to operate tower lights and beacon.

Despite this arsenal, Koehler does not consider his station fully automated; such a monster, he believes, could not operate in the public interest, since immediacy and automation aren't compatible. His description: "...partial automation to increase efficiency. Any money saved is used to improve our service."

"In addition to four full-time an-

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DIVIDED ON THEORY AND PRACTICE OF AUTOMATION

We did automate (45%) — and we found these ADVANTAGES:

1. Fewer on-air mistakes 14%
2. Tighter program control 11
3. Economy/smaller staff 31
4. Better/consistent quality 6
5. Heightened accuracy 7
6. Convenience/better utilization of manpower 18
7. Widened range of music 3
8. Simpler operation 4

and these might be the DISADVANTAGES:

1. Staff re-training; unions & loss of interest 10%
2. Inflexibility; loss of immediacy 23
3. Maintenance problem and lost time thru major breakdown 24
4. Loss of personal touch in programs 21
5. "Mechanical" sound 10
6. May be uneconomic 8
STATIONS SUM UP: HOW AUTOMATION IS HELPING US

Stations were asked to consider eight pre-phrased statements, and say which was the truest comment in the light of their experience. Stations also ranked the statements in order of importance; a perfect (i.e., unanimous) ranking would have been 1.00—which none achieved.

<table>
<thead>
<tr>
<th>Statement</th>
<th>% who list as true</th>
<th>Average of Rankings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Automation cut down our operating expenses and makes for bigger profits</td>
<td>24%</td>
<td>1.76</td>
</tr>
<tr>
<td>2. It streamlines our operation, simplifies systems and makes a better operation</td>
<td>24</td>
<td>1.89</td>
</tr>
<tr>
<td>3. It gives us more free time for creative work in programing and sales</td>
<td>20</td>
<td>1.94</td>
</tr>
<tr>
<td>4. It cuts our payroll significantly</td>
<td>15</td>
<td>2.56</td>
</tr>
<tr>
<td>5. It costs more than it's worth</td>
<td>4</td>
<td>4.62</td>
</tr>
<tr>
<td>6. It's so complicated it takes more people than before</td>
<td>3</td>
<td>5.81</td>
</tr>
<tr>
<td>7. It's a thing of the future but not of the present</td>
<td>3</td>
<td>4.50</td>
</tr>
<tr>
<td>8. It's too confusing—in buying it and using it</td>
<td>3</td>
<td>5.50</td>
</tr>
</tbody>
</table>

NATIONAL report from automated stations as part of U.S. RADIO survey shows that payroll and other costs have been trimmed in nearly 40% of cases; free time and flexibility also are major gains.

Announcers, a "working" program manager and three fulltime newsmen, use cartridge recording equipment extensively. Simplicity in operation of this equipment permits us to put all transcribed announcements onto cartridge, relieving the announcer of necessity of cueing-up disc recorded announcements.

"We own and operate regularly eight tape recorders which allow a more even distribution of workload resulting in better prepared programs."

Taking a broad look at the programming area, U. S. Radio finds that tighter production and better polish are tangible advantages from automation. "Creative effort" and "better utilization" tend to be intangibles, but these elusive terms have been pinned down at WRIT, Milwaukee, which now functions with pre-recording which is complete save for weather and news. Bill McKibben, assistant to the v.p., Balaban Stations (see adjacent byline feature), says the newsroom operation is little different from any other station that has a heavy emphasis on news, "... mobile reports coming in; editors and reporters are busy preparing the latest news."

"There is just one difference. They are not tied to a rigid schedule. When they have a newscast ready, they put it on a tape magazine and set it into the machine. When the machine calls for it, it's ready."

"No valuable time away from the vital job of searching out and writing the news to wait three or four minutes 'til 'news time.' Weather is revised on tape magazines when changes occur. WRIT's news department spends full time gathering and reporting the news."

Does it sound mechanical? McKibben says not, and adds that there are no pauses or gaps between program units, and that time checks are given with absolute accuracy between almost every record. He doesn't claim the system is perfect—"but does anyone have a station where nothing goes wrong?"

The Balaban group had plenty of experience to draw on, dating from its three-year-old experiment with tape magazines at WIL, St. Louis, which was one of the first installations of its kind. (It employs ATC components.) And it's a little more than three years since a traffic and billing system was put in hand, also at WIL.

The accounting field is one in which most medium-to-large stations (Please turn to page 72)
THERE'S NO PUSHBUTTON-PATH TO BIGGER PROFITS

By BILL McKIBBEN
Assistant to the President Balaban Stations

DON'T fall into the trap of rushing into one form or another of automation without understanding your needs. Everywhere you look, you find another new device that is supposed to solve your problems. “Just push a button and watch your profits go up,” the man says. Yet, amid all this clutter of clicking relays, there is a rising groan from many station managers who have taken the “magic cure.”

The Balaban Stations have enjoyed considerable success in converting portions of their operations to automatic or semi-automatic devices. John Box, our executive vice president, reports that broadcasters from all over the world visit Balaban facilities to see these devices. Many have subsequently gone into automation. Some have been happy, but many have been bitterly disappointed.

Two dominant reasons prevail for disappointment: 1) dissatisfaction, the end result, and 2) inadequate planning.

The key, of course, is in the planning. The automation people have a fancy term, “Feasibility Study,” which simply means, “Let’s find out if this gadget will do the job BEFORE we buy it.”

A little over three years ago we seriously started to plan a punch card traffic and billing system at WIL, our St. Louis station. We looked at everything that was available and decided that we were going to have to design our own system. We decided that IBM equipment was right for our needs. After that, it took nearly a year of work and planning to set up a system. Then one happy day we turned out our first log and since then we’ve turned out hundreds of them. The last few hundred have been no problem, but the first hundred presented lots of problems. We had to work about twice as hard as usual to get the job done. Then we turned the corner and it became a routine operation. Even with intense planning you will have problems; without it, you will never even see the corner.

The important fact is, that we now have reduced our traffic problems and vastly improved our efficiency and service as compared to our manual system. There is no easy way that we know of to decide what automation equipment can do for you, but there are some guides to follow. Keep it simple and uncomplicated. Design it to perform basic functions (that will justify its cost) and expand after your people have mastered the primary operation.

(Please turn to page 89)
AUTOMATION
(Continued from page 70)

The hope to reap most fully from automation. Twenty percent of automated stations report it's in this area that their new equipment has been the most help — but 40% of automated stations believe that mechanized bookkeeping and recording is least fruitful.

Why such sharp variance? Some operators believe that proponents of automated record systems have oversold their case, and that the reality has inevitably been a disappointment. In many cases the volume and complexity of the task has not been sufficient to take full advantage of electronic miracles. In others, either management or staff or both have resisted new techniques, and expensive equipment has not been completely utilized.

The manufacturers' responsibility is accentuated by Ralph Brent, president of WRUL, New York City, who had earlier experience of a fully automated billing and scheduling department at WIP, Philadelphia. His view: "Automatic equipment needs careful thought as to design and application for our field, IBM, Remington Rand and the others have not applied themselves properly."

Brent is nevertheless a fan of automation, and believes the systems are capable of doing a good job for any station which has (a) many different types of programs, and (b) a large volume of national as well as local commercials. Among the advantages he forecasts in the accounting field:
- Elimination of manual scheduling — a repetitive operation with many variables, best handled by machine.
- Standardized billing accurately reflecting the on-air run, item by item.
- Enhancement of image with agencies and clients, as station's reputation for accuracy grows.
- Diminution of traffic staff problems — sickness, carelessness.
- The exchange of standard information from station to station.

One of the present drawbacks, Brent finds, is incompatibility between different accounting machine systems, which makes a unified operation difficult. His remedy: better coordination between the manufacturers; his hope: A flow of processed billing, program scheduling and sales summarization which eventually could be linked to automatic program equipment.

If designers could once be criticized for not understanding the peculiar problems of broadcasting, there are signs this is no longer true. IBM has a prototype, low-cost system especially designed for broadcast work and particularly for the smaller station. This system (not to be confused with the IBM machine-log demonstrated at last year's NAB convention), has been running for eight months in a pilot test at WROV, Roanoke, Va., a station with approximately 12 full-time employees.

Components of the new system are essentially, three IBM document writers which prepare bills (in part); keep sales records, salesmen's commissions, accounts receivable; prepare the traffic logs and, in part, the music sheets. Service is thus given to accounting, traffic and programing departments.

Muriel Levine, who has had day-to-day control of the system at WROV, says the station can now post the entire sales to its ledgers in less than 20 minutes. The same punched cards, manually sorted, give salesmen's accounts and commissionable accounts within a few minutes, and the deck can then be alphabetically filed to become the accounts receivable list.

There is no computer in the system, but experience has shown that human error is so nearly eliminated that a simple check-tabulation usually tallies out the first time.

This system — which basically is a linking of simple, existing devices — extends its usefulness to preparing checks, payroll, payroll records, social security and withholding reports for state and federal governments — and even for addressing envelopes.

WROV is understandably enthusiastic about such a down-to-earth approach — even though it may lack the glamour of an "electronic brain." In this test, the cost to the station has been less than $180 monthly; says Miss Levine: "We wonder whether every station wouldn't benefit from the log-preparation feature alone."

At the other end of the scale, mechanical and electronic accounting systems have long proven themselves in the larger markets. WTOP, in Washington, D. C., prepares and processes its logs, billing and contracts with the help of an IBM 402. V.P. Lloyd Dennis Jr. tersely refers to the advantages as speed, efficiency, accuracy, neatness and economy. Dennis says it's a rare occasion when the equipment breaks down, and while it's not completely accurate it is more so than manual operation. A certain amount of staff training was involved, and there has been a small payroll saving.

Another typical example from u. s. radio's poll is WIKY, Cincinnati, Ohio.

All accounting and logging is handled by a new electronic system, and V.P. Jeanette Heinz reports the job is being done faster and more accurately. (Music control also is automated.) However, Mrs. Heinz points out it took six months' lead-time to set up the system; that special training was involved, and that the allocation of machine time to the various operations requires a good deal of thought. Her summary; best for group operations or for stations with sizeable ad volume.

It's the consensus that full automation in accounting is only possible in bigger stations. Yet mechanical (as opposed to electronic) systems seem capable of adaptation to most situations. The IBM system at Roanoke could prove applicable to hundreds of smaller stations; another good example is found in Coral Gables, Fla., where WVCW has run a document writing system since 1959. Reported advantages for this independent "good music" outlet are 10 minutes for daily billing (formerly three hours); 21 minutes for typing the log (formerly about three hours). The system also prepares accounts receivable, and its cards are used in the various general ledger reports.

A novel use for the system is in preparing WVCW's monthly music magazine, which indicates the time of broadcast, title, conductor and soloist of each section to be played in the coming month. The entire music library has been punched into IBM cards and when program selection is made these cards are processed by the document-writer to produce the master copy of the magazine for photo offset.

Another valuable device is the new-style copying system which, if
not itself automatic, is rapidly becoming an integral part of many automatic systems. U. S. Radio found that in stations where new processing methods have been seriously studied, major advances are being achieved in the handling of traffic.

The copying systems such as Ozalid and Bruning—which, at this moment, are most in use—achieve spectacular reductions in repetitive work through isolation of fixed and variable information. “Fixed” information (in an operating log this includes the majority of elements in the program format) is handled by the system; variables only, such as commercials and production details are added by the operator, and the two are mated within the system and copies reproduced.

A copying system installed at the WMAL stations in Washington, D. C., (am-fm-tv) reduced traffic from a two-girl, one-day operation, to a job that now is handled comfortably by one girl in two hours. Estimated saving is around $6,000 annually. Dick Stakes, company controller, reports that the system is also handling sales availability sheets, engineering work schedules, financial statements, accounts receivable trial balances and other forms. Some jobs that once required three days are now completed in hours; avails can be released daily, if needed.

All in all, the mechanical bookkeeper seems to have manifest advantages. Yet U. S. Radio found nearly half of the automated stations were coolly disposed to the idea, and when probed, it appeared that human shortcoming rather than mechanical defect might be the answer.

“Automated traffic bookkeeping,” stated one broadcaster, “is less flexible and can be disastrous unless backed up by well trained people. This is where some stations have failed in the use of automation . . . some have gone back to other methods of bookkeeping.”

There’s a psychological attitude involved, according to WROV’s Muriel Levine, who has taken part in a good deal of discussion on the subject since the station’s new installation has been used as a proving ground and for demonstration. In talking with other broadcast workers, she has found that people “either have a tendency to fight the machine, or expect it to do everything.

“They are doing ‘plus’ things they could never do before, and doing them better and more cheaply—then they decide they need all kinds of information they never needed before.”

The next step for the electron-drugged is to take an essentially uncomplicated bookkeeping system and complicate it to the extent that more people are needed to do the same work, piling up more expense on top of added machine costs. Then, the machine system is blamed for added expense and confusion.

“Our experience was that we switched from manual to automatic log preparation with less than 20 hours’ additional work, and in an emergency we could still prepare a log manually in no more time than it took the old fashioned way, with a board, etc.

“In any interior changeover, the first step should be satisfaction with the same job as done before, but accomplished more quickly and eco-

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**What type of station is automated**

### 1. Number of fulltime employees

<table>
<thead>
<tr>
<th>No. of employees</th>
<th>Automated</th>
<th>Non-automated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 10</td>
<td>7%</td>
<td>14%</td>
</tr>
<tr>
<td>20</td>
<td>34</td>
<td>35</td>
</tr>
<tr>
<td>30</td>
<td>23</td>
<td>11</td>
</tr>
<tr>
<td>40</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>Over 40</td>
<td>20</td>
<td>26</td>
</tr>
</tbody>
</table>

### 2. Size of market

<table>
<thead>
<tr>
<th></th>
<th>Automated</th>
<th>Non-automated</th>
</tr>
</thead>
<tbody>
<tr>
<td>200,000</td>
<td>32%</td>
<td>30%</td>
</tr>
<tr>
<td>500,000</td>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td>1 million</td>
<td>13</td>
<td>10</td>
</tr>
<tr>
<td>Over 1 million</td>
<td>27</td>
<td>26</td>
</tr>
</tbody>
</table>

### 3. Union relationships

<table>
<thead>
<tr>
<th></th>
<th>Automated</th>
<th>Non-automated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deals with no union</td>
<td>61%</td>
<td>58%</td>
</tr>
<tr>
<td>IBEW only</td>
<td>17</td>
<td>22</td>
</tr>
<tr>
<td>IBEW &amp; AFTRA</td>
<td>16</td>
<td>14</td>
</tr>
<tr>
<td>NABET/ACA/LATSE</td>
<td>4</td>
<td>6</td>
</tr>
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</table>

**FEW BIG differences exist between the automated and non-automated stations, U. S. Radio survey finds. Outlets with medium and large staff have slight majority among the users, but market size is not a factor.**

SPONSOR/U. S. RADIO • 26 MARCH 1962
nomically. Then, and only then, experiment to see whether you can do new things, without complicating the primary function."

Bill McBibben, of Balaban, has much the same advice: set up a simple uncomplicated system that will perform basic functions. The trap: buying something that’s not needed and which will later cause grief.

"Too many systems are initiated on the golf course," he comments, "where one manager says to another, "We've got an IBM 1401, what have you got?" The next morning the other guy orders a 1101 without even knowing what it is. Then he has to go out and get more people to run it and his costs go up like a rocket."

Programming and accounting systems, as McBibben points out, are not new. They’re new only to broadcasting. Basic equipment was available as early as 1927; even in broadcasting, Ralf Brent, when he was at WIP, Philadelphia, was using punch card scheduling and billing 10 years ago.

When WIL, St. Louis, first began planning an automated traffic and billing system three years ago, station management and officials of the Balaban group looked over the equipment field — and decided to design their own system.

The chosen punch-card method happened to be IBM, "although in another case another manufacturer might be better." But even after this basic decision, it took the group nearly a year of work and planning to set up a system. As they tell it now, "the last few hundred logs have been no problem, but the first hundred presented lots of problems. We had to work twice as hard to get the job done. Then we turned the corner and it became a routine operation."

With two years’ operation behind it, WIL straightaway knocks the economy motive on the head: its traffic and accounting staff is uninhibited. But this was appreciated beforehand, and the incentive to automation was accuracy and flexibility.

Staff sickness is no cause for crisis, since several people now can turn out logs without effort; scheduling errors are a thing of the past, and billings are completed by noon on the first working day of the month.

Management gets a daily report on the spot load, how many minutes, thirty and tens in each hour and how much revenue each hour has produced, with the daily total broken down into national and local sales. McBibben reports: "We constantly find new things for this equipment to do — now that we know what it will do."

If considering automation for any function, this executive advises: Think about the problems it will create as well as those it will solve. Talk to other broadcasters who have operations similar to yours. See what they are doing — see what problems have developed for those who have already moved into this field. Find out what different kinds of equipment are available and what each piece will do. Get all the information and then sit down and choose a course of action. Pick out the system or combination of systems that will do the most for your operation.

"List the things that you hope it will do for you and keep in mind what it won’t do. Some stations need semi-automation, some need a bit more, some can be almost fully automated. Just be sure that you know what you are buying."

And, McBibben might have added, know why you’re buying it. One (anonymous) broadcaster who went into automation recently said that he had a three-point plan: 1) Install automatic equipment. 2) Reduce overhead. 3) Increase profits.

In practice it turned into a five-point plan:

1) Install automatic equipment;
2) Reduce overhead;
3) Endure utter confusion when nothing worked right;
4) Suffer tremendous loss of revenue through errors in commercial announcements and lack of advertiser confidence that anything would ever be right again;
5) Watch profits go down the drain."

U.S. Radio’s questioning confirms there is considerable disagreement on automations capacity, even between broadcasters with substantial- ly the same equipment. In only one area — general engineering — is there an overwhelming vote of confidence for mechanization. Of those who have experienced automated programming, the favorite vote leads by only nine percent, and in the accounting world, the anti-fiction is double the strength of the pro’s.

Equipment manufacturers, who have to live with this, have a ready explanation: You only get out of a machine what you put into it. "When it doesn’t work," claims Paul Schafer, "it’s because the man doesn’t want it to work."

Schafer has built his own west coast electronics company up since 1953, into what is now a commanding position in the specialized field of automated transmitters and program equipment. The company now grosses $1 million-plus annually, high considering the custom-tailored nature of its work.

Schafer’s first success was with remote-control transmitters, but his later line of automatic program equipment has now been installed in more than 200 stations and, in a brilliant business coup which was completed only at prestige, Schafer has persuaded competing transmitter manufacturers to sell his line of program equipment. Gates, Collins, RCA, GE and ITA now are acting as a nationwide sales force for the California-made programming gear.

Launched on his favorite subject, Paul Schafer likes first to define his terms.

"There’s a lot of confusion about automation," he says. "Remote transmitters and studio tape cartridges could be called automation, but my own interpretation is of equipment which is completely automatic and which runs itself. By this definition, the only automation in broadcasting is in the program field."

Requirements are a ‘brain’ which sets up the format from a group of tapes or cartridges or auto record players, containing the selected program information.

Schafer—himself the operator of stations KDOT, Reno, KLAS, Las Vegas, and KOSA, Yuma—cheerfully admits that full program automation is possible only because on most stations, programming is a repetitive business. His analysis: In the top 40 operation the “40” is changing steadily, but a record while in this category is played frequently; ergo, a top 40 tape can be made once a week and used many times within the week.

In the “good music” operation, as Schafer sees it, the same principle holds: the station makes a library group of four or more tapes, then mixes the selections. To automate,
the existing library is merely transferred to tape.

"All you're doing is controlling your selection," Schafer points out. This aspect of automation seems especially important to him: he reviles the custom of permitting announcers to make their own selection, says the correct management practice is to control what's said, how it's said and what goes on the air.

"You must know all this in advance," he argues, "and this is impossible manually, except with human robots, because you're always dealing with human likes and dislikes."

Automation means control; the inappropriate remark is erased from the tape; there's no idle chatter—whatever eventually hits the air is well thought-out.

Schafer's own stations have only one program staffer each to deal with a 24-hour, seven-day operation. "He's on duty for only eight hours," says this manufacturer-broadcaster, "but most of that is creative time. In a manual studio, the program man would be tied to the operating position; in the automated studio the machine assembles the program segments and puts them on the air; meanwhile our man is in another studio, maybe spending an hour creating a terrific one-minute spot."

Schafer doesn't minimize the difficulty of maintaining interest and rapport, when working on tape rather than live, but he claims that while most announcers approach tape with apprehension, they quickly become converts. "Watch him hit the roof, later, when you ask him to do a live four-hour show!"

To the majority of station men who fear the "canned" sound, this California engineer replies that an operation that's mediocre manually will sound just the same on tape, but there's no such thing as an inherently "mechanical" timbre: in reproduction, automated tape systems are superior to manual discs, attaining a state of acoustic near-perfection.

Costs? Schafer quotes a range of anywhere from $10,000 to $30,000 for a program system and says this usually will be recovered within months, or two years at most. Tighter production control effects the economy, permitting the employ-

(Please turn to page 85)

Specialists dominate equipment field

DESPITE the radio industry's thralldom with the entire subject of automation, relatively few manufacturers have entered actively into this field. Those which do offer automatic equipment to radio stations in an operational phase tend to concentrate on automatic tapes and cartridges for programing and announcements.

Following is a detailed rundown on those manufacturers replying to U.S. Radio's detailed questionnaire.

Radio Corporation of America, Camden, N. J. This company makes three types of automatic equipment: (1) automatic programing equipment, with paper tape control; (2) automatic turntable, which plays 100 records in sequence; (3) tape recording equipment, for cuing and prerecorded tape shots.
A company spokesman explains that stations seem to prefer "equipment that is simple and economical and which does not require a long period of preparation or presetting time." In most cases, the person most responsible for lease or purchase of equipment is the owner or the general manager, but in larger stations the chief engineer has this duty.

The departments of a radio station in which automation can be most effective, in RCA's views, are in studio operations and transmitting. The major advantages of automation: (1) better utilization of manpower; (2) tighter control of programming; (3) fewer errors; (4) reduction in log keeping and other paper work.

Some of the questions which automation poses, in RCA's view: "Does it permit programing flexibility, as compared with live shows? How will it save money? What is the set-up time for a typical daily program schedule?"

Ozalid, division of General Aniline and Film Corp., Johnson City, N. Y. This company makes systems (Ozalid Dry Diazo and Moist Diazos) and a general copy machine (Transferon Copy Products), with about 1% of its sales gross attributable to radio station business. In station dealings, company representatives sell (in this order) to the station president or vice president, the general or station manager, the comptroller or the business manager.

Ozalid sells, leases or lease purchases all of its business models, and they are used most frequently in the traffic, accounting and sales departments. (Larger stations, however, find it more useful in sales than smaller ones do.) The five advantages of such automated equipment, in order, are increased efficiency, reduction in costs, improved management control, elimination of errors and increased flexibility, in the view of W. Richard Lyman, national representative to the broadcast industry.

He lists these as the five major disadvantages of automation: requires training of personnel to new methods, lack of industry standardization; difference in market broadcasting problems; lack of management to accept new methods; some types of automated equipment do not have the flexibility required for application to radio stations.

In familiarizing radio stations with Ozalid systems, Lyman uses—in this order—personal calls, convention participation, trade advertising, mailing pieces and telephone calls.

Station executives, he says, most frequently ask about the cost involved, time and method of conversion, who now uses the equipment, how many ways the equipment can help him.

Gates Radio Co., Quincy, Ill. John R. Price of Gates notes five pieces of equipment available to radio. They are (1) the spot tape recorder, for the recording and reproduction of spot announcements; (2) the digital tape, for remote control selection of 100 spot announcements; (3) the Auto Trans, for automatic transcription turntable equipment for 45 rpm records; (4) Cartridge tape, cartridge tape system; (5) Nite Watch, automatic program system. There's stepped-up demand, he says, for numbers 1 and 4, with most purchases made by the general or station manager.

He explains that this equipment is most useful in opening and closing themes, spot announcements and sound effects. The biggest disadvantage to automation is reduction in the flexibility of the operating staff, but the plusses are the planning of better programing, more exact timing, increased efficiency of the air stall, the fact that a larger volume of locally produced material can be scheduled, consolidation of operating facilities.

Price ranks these as his means of contact with radio stations in selling: mailing pieces, trade advertising, personal calls, convention participation. Station management asks most frequently about the initial cost of equipment, programing possibilities, quality of reproduction and economy of operation. In terms of trends, the Gates executive sees "an extremely fast growth in the spot recording and reproducing systems. However, automation for complete radio programing continues at a slow pace with no definite pattern emerging."

Aitken Communications, Taft, Calif. Kenneth Aitken, commenting in answer to W.S. Radio's questionnaire, says "This company was born out of need at KTKR in Talt, of which I was 51% owner. A pilot automation system of three tapes and one Seeberg changer was built and installed about the same time Paul Schafer built his first unit. It was operated successfully for several

Electronic 'slave' is all-round worker

Q: Where has your equipment been?

<table>
<thead>
<tr>
<th>THE MOST HELP</th>
<th>LEAST HELP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programing &amp; production</td>
<td>36%</td>
</tr>
<tr>
<td>Traffie logs billing</td>
<td>20</td>
</tr>
<tr>
<td>General engineering</td>
<td>20</td>
</tr>
<tr>
<td>Transmitter</td>
<td>13</td>
</tr>
<tr>
<td>Sales</td>
<td>22</td>
</tr>
</tbody>
</table>

VERSATILITY of electronic control systems emerges from reports of experienced broadcasters. Automation is working successfully in almost every area, but there is divided opinion about best applications.
THE RADIO DRUG BONANZA HITS $9 BILLION

Drugs, toiletries, cosmetics boom in wake of new product and marketing revolution. Radio's key role recognized as dollars flow to 70-90% of all stations, poll shows.

Drugs and toiletries boasted a record $9 billion in sales last year, and the direct result was a flow of national ad dollars to between 70 and 90% of all radio stations.

It was the 23rd consecutive year in which the health-and-beauty business scored a sales increase. Its use of radio has been heavy and continuous throughout those two decades—and never more so than in the sixties. The result: a shattering $8 billion in drug store sales, plus a further $1 billion from other outlets.

But the world of drugs, cosmetics, health and beauty aids is undergoing far-reaching changes. In a special survey, SPONSOR and U.S. RADIO have
probed the causes of these changes and plotted the opportunity they present for dynamic new radio salesmanship.

From coast-to-coast reports furnished by stations, manufacturers and retailers, a picture is created of an industry reeling under the impact of new technology (most of its sales come from products unknown 10 years ago) and of a marketing revolution (chain stores, mainly in new suburban shopping centers, scored a 14% sales increase last year—four times greater than the industry's over-all increase).

Although sales have boomed, radio's share of the ad budget has not, the survey discloses. (Full details will be found in the March issue of U.S. Radio, circulated to all sponsor subscribers.) The reason: a general awareness of radio's potential by manufacturers, but a lack of specifics, which meet the altered character of the industry.

How does radio benefit from the drug business? In U.S. Radio's survey, 90% of all stations reported they were drawing national business from drug manufacturers, and 70% reported support from national toiletry accounts.

As might be expected, there's considerable variation in the volume of business to individual stations. Nearly one-third of stations are currently receiving 25% of their total national advertising from drug houses—but at the low end of the scale is an appreciable number which receives less than one percent of national business from this source. The "average" station reports it is getting 7.3% of its national dollars from the drug industry.

Toiletries represent a similar picture. Most stations (70%) report national business: the highest gain 10% of their national advertising, (Please turn to page 80)

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**Analysis of drug and toiletry sales through retail outlets**

<table>
<thead>
<tr>
<th>DRUGS, other health aids</th>
<th>1960 (000)</th>
<th>1959 (000)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prescriptions</td>
<td>$2,219,550</td>
<td>$2,058,960</td>
</tr>
<tr>
<td>Packaged medication</td>
<td>1,703,000</td>
<td>1,635,660</td>
</tr>
<tr>
<td>Prescription accessories</td>
<td>219,930</td>
<td>215,440</td>
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<tr>
<td>First aid</td>
<td>158,600</td>
<td>154,780</td>
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<tr>
<td>Foot products</td>
<td>59,470</td>
<td>56,240</td>
</tr>
<tr>
<td>Baby needs</td>
<td>520,650</td>
<td>496,910</td>
</tr>
<tr>
<td>Feminine needs</td>
<td>252,830</td>
<td>238,790</td>
</tr>
<tr>
<td>Veterinary</td>
<td>238,190</td>
<td>245,690</td>
</tr>
<tr>
<td>Dieting aids</td>
<td>180,600</td>
<td>69,510</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$5,222,820</strong></td>
<td><strong>$4,812,980</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>TOILETRIES</th>
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<tbody>
<tr>
<td>Oral hygiene</td>
</tr>
<tr>
<td>Hair products</td>
</tr>
<tr>
<td>Shaving products</td>
</tr>
<tr>
<td>Hand products</td>
</tr>
<tr>
<td>Cosmetics</td>
</tr>
<tr>
<td>Other toiletries</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
</tr>
</tbody>
</table>

**TOTAL FOR DRUGS & TOILETRIES** | **$8,519,170** | **$7,921,420**

**These figures** refer to civilian spending in all outlets. Compiled by Drug Topics in 1961, this analysis shows that buying in drug stores alone now represents 70% of the total sales of drugs and 53% of total toiletry sales; about the same percentage as in the two previous years.
Unethical Practice Ethical Drugs

THE drug makers have for the past 2½ years been under intense scrutiny from the Senate subcommittee on antitrust and monopoly. Legislative hearings now are being held on a bill which, it’s claimed, will end excessive profits, misrepresentation, and dangerous manufacturing practices.

The Pharmaceutical Manufacturers’ Association is supporting most of the bill. It agrees that the industry cannot regulate itself, and in some cases is asking for more Government regulation than the antitrust committee had suggested. Its biggest objection is to change in patent laws designed at compelling the developer of a new drug to license other manufacturers after three years. (Licenses would pay royalty of 8% of sales, thus—the bill claims—assuring the developer’s reward but ending his monopoly.)

Under the chairmanship of Senator Estes Kefauver, the committee has so far confined its investigation to makers of ethical (prescription) drugs. The manner and method of advertising these drugs to doctors has been strongly attacked by committee counsel.

The proprietary drugs—those sold direct to the public—have not yet figured in antitrust hearings, but their advertising methods have sometimes drawn fire from the Federal Trade Commission (see story p. 82). Many of the proprietary accounts are heavy users of radio. If the Kefauver committee turns its attention to proprietary manufacture and advertising, the results could be far-reaching for the entire broadcast industry.

As far as ethical drugs are concerned, the views of the committee and the industry are summarized, here, in statements by Senator Kefauver, and by the chairman of the PMA, Eugene N. Beesley (president of Eli Lilly Co.).

Kefauber: Ethical drug prices are generally unreasonable and excessive. . . . An arthritic patient pays $30 a month for his medicine, for which his druggist paid around $18 and which cost around $1.50 to produce.

Margins above production costs are greater than in any other manufacturing industry: net worth after taxes for the drug industry in 1959 was 18.1% compared with 11.6% for all manufacturing . . . . These extraordinary profits are possible by the existence of a very tight control of the market in the hands of a few large companies . . . .

Beesley: The role of Government is to establish minimum production and quality standards and to deter or punish any irresponsible producer. It may be unusual for an industry spokesman to say so; but we think government agencies should be given more assistance in fulfilling this role . . . .

Certain companies sell at lower prices . . . possible only because they undertake none of the risk and expense involved in research, clinical testing, and informing the medical profession in the use of the products they sell. Every one of these products has already been discovered, developed and established—scientifically, medically, and commercially—at the expense of someone else . . . .

It’s more than half a century since Woodrow Wilson created the Federal Trade Commission, the ad claims of the health-and-beauty industry have been under continuous survey. Below are some recent examples of copy used in radio (and other media) to which the FTC has objected:

Vicks Double-Buffered Cold Tablets: “Not only drains sinuses but works with nature’s own anti-virus factors to help dry up your head cold—bring relief in minutes."

“Today, cold-sufferers need never wait again for Nature to relieve miserable head cold symptoms. Now a new tablet discovery does far more than drain sinuses . . . does in 15 minutes what Nature takes 7 days to do—helps turn off that constant sniffing and sneezing. Helps stop running nose. Actually helps you get through the entire day without constantly reaching for messy handkerchiefs.” (FTC alleged that tablets will neither cure nor shorten the duration of a common cold. Vicks entered a consent decree, which is not an admission that it violated the law.)

(Please turn to page 82)
The regional and local picture also contains peaks and valleys rather than a broad, even distribution of business. About 20% of stations report activity in regional drug accounts, which sometimes amounts to as little as one percent of all regional advertising with an individual station, but averages around 12%. Estimates of local drug spending may sound surprisingly low: less than half (45%) of stations report local business, and they calculate this makes, on the average, only 3% of their local advertising. Some 30% of stations gain local toiletry trade, and their estimate is that this comprises a further 3% of their total local dollar.

U.S. radio’s survey thus points clearly to a situation in which national advertisers, having received proof of radio’s worth, are prepared to use the medium on a fairly broad scale. Sales ability of the national radio reps has undoubtedly been a big factor in drawing these accounts to radio, but the credit for retaining them belongs as clearly to individual stations. (The reported national volume would undoubtedly be higher if the contribution of networks could also be assessed; a number of stations told U.S. Radio that a good part of their d&t business is sparked by the nets.)

The big question is whether stations could do more to help themselves. There’s evidence that room for improvement does exist, since apart from the debatable point of whether radio’s share of business overall is adequate, there’s the irrefutable fact that radio advertising has not increased in step with a healthy rise in d&t trading.

Comparing 1961 with 1960, a few more stations (5%) report national business. However, the number of individual accounts handled by these stations has not increased materially; the average is still only around nine accounts, compared with eight in the previous year. (In this survey, the highest number of reported accounts was 30.)

At the regional level, little new d&t business was written. The greatest number of accounts reported by an individual station was 11, compared with eight in 1960, and the average number of accounts was 3.4 compared with 2.8.

There was some improvement at the local level, however. Approximately half the stations reported local advertising—their estimate was of a 10% gain in 1961. The number of accounts was virtually unchanged, the high at 11 and the average 3.5.

Radio stations thus report a fairly static situation in usage by d&t manufacturers. This fact becomes significant when compared with sharp improvement in total d&t sales, and even more in the marketing revolution which has swept the industry.

$60 MILLION annual business in home-application tint kits has produced spectacular new field for cosmetics—and for radio—with Clairol the front-runner. Heavy broadcast buyers, Clairol’s market experts say “the ad battle hasn’t really begun.”
Toiletries and beauty aids strike out for sales in new markets

and which should have worked to radio's advantage.
- Item: Total spending on drugs and toiletries in 1960 was $8,159,170,000—a 7.5% increase over 1959. The previous year also registered an 8.7% increase over 1958.
- Item: In 1961, drug store sales alone (total figures aren't yet available) soared to $7,981,000,000, a 3.5% increase over 1960, and the 23rd consecutive annual record.
- Item: The chain drug stores, as reported by Drug Topics, scored a thumping sales increase of 14% in 1961. Much of this was gained from outlets in new shopping centers.

When national 1961 figures come in, the d&t industry will be shown to have scored at least a 20% increase in sales over the past three years. The industry's use of radio has not increased proportionately.

Even more important to radio is the growth of chain drug stores, which should be contributing heavily to regional advertising, and the spectacular growth of health and beauty-aid sales in non-traditional outlets such as supermarkets. The latter should be reflected in local radio accounts—but, according to U.S. Radio's poll, there's been no such movement.

The conclusion is that at every level of the drug and toiletry industry, there is room for radio to make a stronger contribution. National sales of d&t products have increased steadily, regional volume has been bolstered through multiple-store units, and local sales have been swollen by the movement to new kinds of outlet (supermarkets), and also by new kinds of product within the drug-stores themselves.

The marketing revolution has been most violent outside the urban areas, reflecting the movement of population and adding a new potential to the area in which radio circulation is now most efficient compared with other media.

Chain drug stores—those belonging to a group of four or more—increased from 4500 in 1956 to well over 5000 last year. (There's been no corresponding growth in the independently-owned stores.)

A pertinent comment made by one cosmetic advertiser is that "radio stations and reps do next to nothing in merchandizing and provide no local help in marketing information." However, on the basis of the U.S. Radio survey, it appears that the bulk of d&t advertising has been effectively developed by the national reps and networks, at least on the long-standing, well-established accounts.

What may be true is that neither reps, nets nor stations have kept in touch with the rapidly-changing character of the drug and toiletry industry. Indeed, the manufacturers and retailers themselves have been surprised by the impact of new products and new selling procedures. It's up to radio itself now to compound a prescription which will fully capitalize on these dramatic developments.
FTC exercising control on drug advertising

The Federal Trade Commission’s campaign against misleading drug advertisements entered a new phase this month.

Ad claims made for cold remedies are now the subject of full-scale investigation. Questions are being asked of 21 major manufacturers; among them, some of the drug industry’s heaviest radio spenders.

The FTC wants to know how the cold cures work, and what is the substantiation of claims for the relief or treatment of congestion, irritation, inflammation, infection, allergy or other condition of the head, throat and chest.

The announcement, made early in March, said the FTC believes some of the remedies may have been falsely advertised and misrepresented. The big probe follows earlier investigation which resulted in (among others) a consent decree being entered in January by Vick’s, ending its claim that Double-Buffered Cold Tablets would cure a common cold or shorten its duration.

In other recent investigations, the search for beauty has run afoul the search for truth, putting cosmetics makers on the alert. A consent decree late last year put a halt to ads for Livigen, which claimed that this cream was a skin-food and an all-round miracle worker. Invented by Max Laserow, a Swedish resident, Livigen was eventually revealed as a compound of water, glycerin and lanolin, plus a drop or two of perfume.

In the drug field, the FTC has recently won significant cases against the statements made on behalf of a great variety of advertisers, including vendors of vitamins and of products claimed to grow hair, cure alcoholism, the common cold and the relief of pain.

In a notable speech last fall, Commissioner William C. Kern pointed out that most of the real progress was made through commonsense administrative procedures, rather than through circus-style, gang-busting public hearings.

In the broadcasting payola cases, said Kern, the FTC has gone far deeper than necessary. It could have achieved the same effect with a few consent decrees, plus turning the matter over to the FCC.

But publicity seekers and headline chasers were quick to sense the opportunity so another massive first-priority investigation was launched with appropriate press releases.

However, you encouraged us to become so deeply immersed in payola by the unique reaction to our investigation. The radio industry immediately became infected with a psychotic mass urge to confess. It was like an old fashioned religious revival with everyone bellowing at the top of their voice, ‘I, too, have sinned; save me by consent order.’

“The Commission was naturally unnerved by such a disorderly procedure for usually it is like pulling teeth to get productive evidence from a proposed respondent. The files continued to accumulate covering practices which had been discontinued and we continued to grind out complaints. I am happy to say that we are now out of this field and I sincerely hope that we will not have to re-enter it . . .”

UNETHICAL PRACTICE

(Continued from page 79)

ANACIN: “Of the four leading headache remedies has special ingredients to . . . relieve pain . . . fast.”

BUFFERIN: “Adds special ingredients to its aspirin that rush the pain reliever into your system. For millions, Bufferin acts twice as fast as aspirin.”

BAYER: “Brings fastest relief! The fastest, most gentle to the stomach relief you can get from the aches, pains and fever of a cold or flu!”

ST. JOSEPH: “Ready to go to work faster than other leading pain relief tablets! . . . is ready to go to work faster than all other leading pain relief tablets.”

(The FTC alleges there is no significant difference in the rate of speed with which these or any analgesics relieve pain. Hearings pending. Further allegations in the complaint against Anacin are that it will neither “relax tension” or “help overcome depression.”

Contrary to Bristol-Myers’ ads for Excedrin, the FTC alleges the product: Is not an extra-strength pain reliever, is not 50% stronger than aspirin, and that it relieves neither swelling, tension nor depression.)
A TIME OF CHANGE—3

NAB guides stations through drug intricacy

WHEN “four out of five doctors recommend,” who are the doctors and what did they actually say? In the sensitive area of drug advertising a copy-claim may have to be as accurate as a doctor’s prescription; helping to preserve this accuracy is one important task of the Code Office of the National Association of Broadcasters.

Another is making sure that broadcast claims are not only true, but incapable of giving offense. The need to assure honesty and good taste in health-and-beauty ads is important; the method is complex and mechanics so involved that they’re partly responsible for the trebling of the Code Office’s staff in the past four years.

“Since Paul Dixon took over at the Federal Trade Commission,” explains a Code administrator, “There’s been a re-examination of the basic structure of the Act. The FTC has become concerned not only with single complaints, but with the whole workings of the law . . . .”

The result has been an increasing flow of new edicts and interpretations. Helping radio keep abreast of this is a steady stream of information and advice from Code headquarters in Washington, reinforced by on-the-spot consultation at new offices on the West Coast and in New York.

Much of this work is done behind the scenes. When the FTC condemn a broadcast drug or cosmetic ad, it makes national news; less well publicized is the NAB’s efforts to stop trouble before it starts.

This is well accomplished by continuing liaison with drug industry makers and users: by service on committees of the American Medical Association, Food & Drug Administration, the Proprietary Association, the National Druggists, and many more.

With ad men, Code workers confer informally on copy claims for particular commercials and even analyze the performance of the product itself—all with the object of avoiding a problem before the ad gets on the air.

What’s the result? An undoubted improvement at the national level, but still a big job to be done at grassroots. Most major ad agencies have their own legal staff who carry out most of the work of substantiation; the offending commercial is more likely to be the product of a regional or local campaign.

“And even then,” says the Code office, “it’s very seldom the result of malice; most offenders come from a copy-writer’s wild-eyed dream and over-enthusiasm with selling claims.”

Although months of background work may preface a major campaign for a new drug or beauty-aid, much of the Code’s administration is carried out at the last moment—usually by telephone. The 1,400-odd Code subscriber stations (including both radio and tv) are yet formulating their own investigatory policies and methods; for many of them, it’s still flying by the seat of the pants, and the NAB’s three offices are kept humming with major and minor daily crises. About half of all queries end in some modification of the original advertisement.

When the matter at issue is one of accuracy, the problem is basically simple. Resolution is less easy when a radio commercial is a potential offender against “good taste.”

It’s about three years since the guardians of the Code first tried to set up the guidelines in this area, and their activity continues today. However, the job is not now as difficult; where 50 commercials might previously be scrutinized in one session, Code officers now have them winnowed down to 12 or 15. One reason is that many campaigns, after ad men have studied the expert comment of the scrutinizers, have been modified on their second time around.

What is “good taste?” The answer is that you probably can’t define it, but you certainly can recognize it. “We just try to get as much expert advice as possible,” says the Code office, “and the surprising point is that the advisors (amongst whom are always a high proportion of experienced broadcasters) are virtually unanimous in nine out of 10 cases.”

Radio’s sister medium, television, has attracted most of the attention recently, mainly because visual problems were pressing. But it’s the field of the spoken word that still holds the biggest problems; notably, the subtleties of comparison and the use of superlatives.

“It’s quicker . . . than what? “Relief that lasts longer . . . ” than what? “Recommended . . . ” by whom and for what purpose? Radio advertising is inseparably bound up with this copy problem: Washington observers predict that the FTC will busy itself with this matter fairly soon, and that it’s not going to be easy to draw up the rules.

Meanwhile, broadcasters themselves are doing a great deal to make good the principle of self-regulation. Code administrators record a 300% increase in requests for help and guidance; after several years of hammering out acceptable standards, the NAB now feels that the big job ahead is education of station personnel, both management and staff. While big stations can afford specially-trained continuity units, this is a luxury for the smaller outlet. The solution is a broad education campaign amongst all those who handle copy at the local level.

NAB’s code authority, under Robert D. Swezey, believes in self-control.
EQUIPMENT
(Continued from page 76)

months with a substantial cost saving to the station. The station was later sold and the company then known as Shafer-Aitken Communications devoted its full time to the manufacture and sale of automatic systems. In 1961 the name was changed, and the company is still devoted almost exclusively to this.

Most of his systems are made to order, with some a combination of tape and record changers and some only tape. Aitken reports that "in most cases automation is a policy decision," and therefore management and ownership have the say-so.

One of the major advantages of automation, in his view: "You can use five-day men with a good voice seven days!"

Most stations, he thinks, by 1970 will run some of their programs either fully or partially automated. Many are now looking for equipment which will fit into automation, he notes.

Broadcast Electronics, Silver Spring, Md. Cost and reliability are the factors in automation of most concern to management, says Ross Beville of BEL. His pluses for such systems: easier, smoother operation; improved quality of reproduction; some savings in labor (but not always); reduces panic periods; reduces load on operators.

But, he adds, there are attendant disadvantages which need coping with. "In full automation the complexity of equipment is usually such that highly trained personnel are usually necessary to maintain it. If you have a failure in this case, you may be off the air for awhile. We do not believe in full automation but, instead, suggest semi-automation—namely, a push-button type operation such as Spotmaster."

His company's Spotmaster cartridge tape equipment is both sold and leased, with business with radio stations accounting for about 90% of the gross volume.

Pro-Tex Reel Band Co., Cleveland, Ohio. A splinter operation in the entire automation field is this company, which manufactures fasteners (bands and clips) for tape reels of all sizes and widths for tape or film.

MaCarTa, Inc., Des Moines, la. This firm supplies continuous loop tape cartridges and recording and playback equipment, with the name coming from MAGnetic CArtridge T.ape, a factory-sales organization representing the pioneer in this field, Moulic Specialties Co., Bloomington, Ill.

President is G. D. Andrews, who in 1956 became interested in tapes for Des Moines. He, with Master-tapes founder S. A. Steelman, developed an all-metal automatic tape cartridge which allowed tape to be inserted in a single magazine and, by virtue of a continuous loop, would play forever—automatically repeating itself until the playing machine was turned off. Working now with Moulic Specialties, the firm which was instrumental in developing heavy-duty professional playback equipment, has been innovating new engineering and systems ideas in its regular and new Carousel lines.
AUTOMATION
(Continued from page 75)
ment of fewer but better staffers.

On the national scene, it's the "fewer" part of the proposition that is currently attracting most attention—from broadcasters and employees alike.

U.S. Radio found that staff economy is the overwhelming (if erroneous) reason for viewing automation with favor, in 60% of the potential customers. (One comment: "We'd like to automate fully, but can't because of the ticklish union situation here.")

Is automation ushering in an era of skeleton crews and robot stations? Are unions protesting, and if so, with justice or merely in blind reaction?

Though precise figures aren't available, the NAB estimates that there are 15% fewer technicians in the employ of individual stations, taking 1955 as a base.

Change has occurred in three areas within the typical radio station. First to be affected was the transmitter, prior to introduction of remotely-controlled equipment, always had at least one or two technicians in attendance. The studio control-board was next to be simplified: on-air control now frequently is maintained by the staff announcer, eliminating a further technician.

Thirdly, automatic programing is now taking a substantial bite out of the technical area. In the NAB view, the process is almost inevitable, as the result of today's competitive struggle. Typical comment: "The new, smaller station doesn't have much choice but to build-in as much automatic equipment as possible. It can certainly be justified, cost-wise, in the saving on personnel."

Association spokesmen are quick, however, to point out that the new equipment is often needed to produce "good," specialized programing. Most new fm stations are heavily automated, especially where these are an adjunct to an am operation, and revenue is comparatively slight. In such cases, improved technology has made possible a service to the public which otherwise would not be economically feasible.

In assessing the employment situation, it's also important to remember that while the staff of individual stations may have declined, the technical pool over-all could remain unaffected. The seeming paradox is explained by the fact that approximately 1,000 new radio stations have come on air since 1950 and—as far as anyone can estimate—the new licenses have taken up most of the slack.

Says an NAB official: "I would guess the situation is static. But there aren't likely to be a great number of stations coming on air in the future, so I would also expect a genuine downward employment trend over the next few years."

Employer-representatives hold the view that most broadcasting technicians would have little difficulty in applying their skills in the new and booming electronic fields. The only likelihood of hardship is in the case of semi-skilled operators, and older broadcast employees.

"A man who runs a tv camera, or operates a sound boom, is not necessarily a highly-trained technician, and he might have trouble finding a job outside of broadcasting. And some of the older men who maybe came into radio in the 30s, and have been sitting out at the transmitter ever since, aren't likely to be prime employment prospects."

Should broadcasters take responsibility for retraining displaced technicians? The question hasn't yet be-

FM station in the black thanks to lesson learned from AM outlet's auto operation

SIMPLE devices used in production and broadcast studio operations are employed in various areas at WJBC AM and FM. For example, twin timer selectors which automatically start tape machines at five minute intervals are used to record network, remote and out of studio broadcasts.

This procedure enables the announcer to automatically start machines without interfering with his regular activities. We no longer forget to record a network or other program for delayed broadcast.

Six automatic tape control playback units are used in the AM operation; four in the Master Control Room and two in the Production Studio. Associated recording elements are included so that complete reel to reel as well as cartridge tape production is available in both studios.

Since WJBC AM began operating with 1 KW daytime power we have used a digital clock which is set once each month to increase the power from 250 watts to 1 KW at the appropriate time in the morning, and then to decrease the power at the proper time in the late afternoon or early evening. This digital clock which was designed and built for WJBC by Automatic Tape Control supplies a number of timing elements that will cause other equip-

MONEY-making operation of fm outlet at WJBC is result of studio design.

ment to function at the proper time.

WJBC FM is fully automated radio broadcasting, made possible by the employment of two ATC 55s. These ATC 55s are used in conjunction with a single playback unit and this, along with associated control equipment, enables WJBC FM to program fifteen hours daily com...

( Please turn to page 91)
come sharp enough for major study, although some industry leaders have undoubtedly given it thought. Several officials of the NAB, for example, have been keeping their eye on the progress of a re-education scheme developed by an equipment manufacturer and one of the electrical unions (see below).

Though there’s been no official participation or discussion, as yet, the general feeling probably is that broadcasters might do well to make some collective provision for retraining—if the need can be demonstrated. To date, no acute problem has been revealed: there’s no comparison between technology’s impact on broadcasting and, say, the coal industry.

Surprisingly enough, the initiative already is coming, not from employers or unions, but from the manufacturing end of the industry. In what may well become a model of its kind, International Good Music last year worked out an agreement with the International Brotherhood of Electrical Workers, under which IGM pays for the retraining of any personnel displaced by its equipment.

IGM designs and assembles its “Simplification” tape systems, which now are running about 60 stations around the country. It will also supply the programming on the tape: its “Heritage” good-music format is heard on 40 FM stations, and semi-classical and pop services have recently been added. (As far as can be learned, IGM is the only company which supplies both equipment and programming.)

Under the agreement, signed last May, IGM pays five per cent off the top of its profits, into a fund which is independently administered. IBEW contributes some day-to-day management services. Fund can be tapped to pay approved schooling for displaced workers, who can be either technicians or on-air staff, and who need not be union members.

Drafting the agreement came, appropriately, on the heels of LeRoy Collins’ speech to the 1961 NAB convention, in which he called on broadcasters to “help Americans and others to understand better this complex, rapidly changing world and show them how they can be a more significant part of its movement.”

IGM’s president, Rogan Jones, himself was a pioneer broadcaster in the Pacific northwest and, in his own words, also is a man “who has known what it’s like to be without money.”

Says Jones: “Re-education of employees displaced by automation is really a form of profit sharing. Having practiced this in my own business for a number of years, I very much believe that this agreement is a step in the same direction. Good management never finds that good wages are a bar to profitable operations. We hope this will have the same effect.”

The union view, expounded by IBEW President Gordon Freeman, is simply that the workers shouldn’t bear the full impact. “We think that management and society, which stand to benefit from technological change, have responsibility to the worker directly affected. The substitution of machine skill for human skill must not result in reduced living standards for a large number of workers, even over the short run.”

As yet there’s been no call on IGM-IBEW fund, but it should prove adequate as and if the need arises: based on projected sales of IGM equipment, when augmented by Federal funds available under the Smith-Hughes Act, the George-Barden Act and the National Defense Education Act of 1958, the fund will exceed $500,000.

How will it be spent? Almost any way that’s needed, although there are a few rules that have to be observed. One is that the money will not be paid directly to the recipient: apart from the obvious reason, both Rogan Jones and IBEW agree that it is important to avoid any suggestion of “severance pay.” Another must-not is that funds will be diverted only to recognized centers of learning, to avoid some of the excesses which occurred under the GI Bill of Rights plan.

Directing the fund is Dr. William Compton, who at one time had Ed Murrow’s job at USIA; served as president of Washington State University, and was president of the Council for Financial Aid to Education.

Compton is solely responsible for apportioning the fund. Procedure is for an applicant to take a series of aptitude tests, given by the US Employment Service. Armed with these results, the applicant and case-workers can determine not only what he’d like to do, but to what he’s best suited (which should also be related to jobs available).

Once training has been determined, the fund pays all schooling expenses: tuition, lab fees, textbooks. There’s no set budget or time-limit: amount invested depends on individual circumstance. There’s no assistance toward living expenses, which instead are borne by the trainee, as a reversed incentive toward the rapid progress.

Although IBEW admits that the future of job retraining is still slightly obscured, the union has no doubt that automation is here to stay and will make itself increasingly felt. No policy line was spelled out to U.S. radio, but union spokesmen gave the impression that IBEW recognizes the writing on the wall, and trying to secure the maximum of security and opportunity for its members, also is trying to produce an emotional climate in which the change-over will be as painless as possible.

The history of automation, as chronicled by IBEW, dates from an NAB application to the FCC in 1952, asking for a relaxation of rules governing transmitters, to permit remote operation and the employment of technicians with less than a 1st-class license.

IBEW opposed this, purely on technical argument, but failed to make an impression on the Commission, save for preserving the rights of first-certificate holders.

A further move came in 1956, when the NAB again petitioned for relaxation. The union’s case—which again was argued solely on technical efficiency—was pressed in protracted litigation: the FCC took 1½ years to make up its mind, finally agreed that remote control was feasible for transmitters up to and including those of 50KW, and with directional antennae (which meant virtually the entire radio industry.) IBEW says the “only crumb of consideration” it got was a stipulation that one first-class technician had to be kept on a station’s permanent payroll.

The union doesn’t take as sanguine a view of employment as the NAB: far from being static, it claims the overall situation has deteriorated seriously since 1952.

IBEW’s claim is that at least 1,500 AM transmitters have been auto-
This network's own flag station, serving metropolitan New York, has installed tape recorders in its Technical Operations department; has devised semi-automatic switching for Master Control; a remotely operated transmitter has installed two modern business machines in accounting.

The advantages: Cost reduction; more efficient use of personnel; and elimination of human error. Major disadvantages of automation generally are thought to be: Installation cost; increased maintenance burden; employee dissatisfaction; "some areas" in which automation has actually increased work complexity, and difficulty of training personnel in new functions.

According to this network officer, it's the accounting and technical functions which have been most improved by automation, "and the executive, least ..."

In the network summary, it may be significant that labor troubles are listed as a major drawback to automation. As a sidelight, the quoted flag station has to deal with at least 10 unions, among them: two IBEW locals, RDG, AFTRA, Carpenters' Painters', Building Service, Firemen, Oilers' and Wipers', Writers' Guild, LATSE.

One of the unions directly concerned is the National Association of Broadcast Employees and Technicals, much of whose strength is in the tv and radio networks. NABET estimates it has lost 300 networkers since 1958 as the result of cumulative changes, among them the introduction of new equipment.

In tv, for example, there's been fallout from reduction in live programming, but work has also been gained through new opportunities. In radio, jobs have disappeared through remote transmitter operation and use in studios of audio playback tape cartridges which eliminate the turntable and simplify the playing of music.

Have these displaced technicians been absorbed in other electronic fields? NABET doesn't think so, claiming its members are such specialists that they cannot easily find another job. (This is the obverse of the plight of displaced Chicago meatpackers, who were found to be so poorly-educated that only two percent could be retrained for new jobs.)

"The trouble with broadcasting," says Clifford Gorsuch, the union's director of network affairs, "is that the industry is not at all diversified. If an assembly-line worker is laid off, his company can find him work in a factory making another product, but a broadcast technician is so specialized he's got nowhere to go. He's just like a boy coming out of college for the first time."

Gorsuch believes the real extent of the cutback has been masked, in recent years, through the growth of the ABC network, at a time when CBS and NBC were reputedly trimming their staff. "A lot of those men now are working at ABC," he reports, "but, even so, I have no doubt that the overall employed total is less, and the drop in our own network membership is evidence."

Like its sister unions, NABET argued against remote transmitters, in the two FCC hearings. One of its strong points was that the Conelrad defense system could be jeopardized if transmitters were unattended (a sporting offer to demonstrate how easily a remote transmitter could be sabotaged was not accepted; subsequently, the utility of Conelrad itself was questioned by top-ranking military advisors.)

Since then, NABET appears to have learned, perhaps painfully and slowly, to live with automation. This attitude is no doubt based on a full appreciation of the economic facts of life: a union spokesman, for example, volunteered the fact that NABET's Canadian membership (which has been primarily CBC) would certainly decline as the new commercial independent stations came on air.

His explanation: "It amazed us how many people CBC employed—it would have been out of the question in a competitive operation. There have been no layoffs as yet, but we expect the new competition to force CBC to begin utilizing the automated equipment which they have not needed in the past. New stations will probably absorb only a part of the layoff."

If the union can't hold out the machines, it can at least make sure that the men who tend them get higher pay and other benefits. This is not just a matter of "getting even," but—in some areas—reflects the fact that higher skills are required. And,
because automated equipment tends to break down the barriers between traditionally technical and non-technical jobs, it also poses new problems at the conference table.

“We were in negotiation a year ago,” recalls NABET’s Gorsuch, “and the networks and the union were both trying to find some way of ascertaining exactly how many people were affected, and in what degree, by a particular phase of automation. In the end, we just threw up our hands . . . it was impossible to decide.”

If a studio employee is performing several different functions, should he get a special rate for the hours spent at the most-skilled task? Unions and employers alike now recognize this is impossible; because of the bookkeeping problems it would require an IBM to attempt to track down the accumulation of displaced man-hours. And as automation spreads throughout the entire broadcast operation, it’s not even possible to determine which employee is responsible for each phase of the job.

Result will probably be an increase in the number and scope of “blanket” wage agreements, under which all station employees will have their rates raised, rather than particular categories of “technicians.”

NABET has already negotiated special severance agreements, to partially cover the loss of a job through automation, and it now has its sights set on improving the lot of those who remain. It is currently talking things over with ABC, covering new and simpler equipment which leads to combined jobs in two areas of tv and one of radio.

Agreement is reported to be close, on the general principle that a man doing a “combined” job should get a wage increase. The contract now being hammered out would provide for everyone within a department to get a uniform increase, even if working in a “combined” function for only a part of a day.

How much? The Group 2 base for technicians now stands at $200 weekly, and ABC and the union are beginning to close at around a five per cent increase on that figure.

“It’s a free country,” Gorsuch wryly comments. “We can’t stop people putting in new equipment, and maybe we can’t prevent some people losing their jobs because of it. But at least we can improve the security of those who remain: higher pay is an unsatisfactory but palatable remedy.”

What may be another helpful remedy, from the union viewpoint, may be the increase in network public-service programming, since by its nature this often poses complex technical problems, which in turn demand large crews. The extension of live news coverage at United Nations and Cape Canaveral (to name two extremes) has helped cover what would otherwise have been a loss of skilled personnel (at least 100 people were involved in network on-the-spot broadcasts of January’s space shots) and additional crews were afforded in Washington, for the FCC hearings.

“We’d love nothing better than to have broadcasters recognize the wasteland,” quips Gorsuch. “Let’s get back to live entertainment: our ideal is a program like Brinkley’s Journal, taking crews in any area.”

More seriously, it is NABET’s view that money saved in automation could be spent with advantage in the programming area. The union says it’s just as interested in helping improve the standard of broadcast fare as it is in signing dues-paying members, hence is able to suggest (since it’s not footing the bill) that network programming is underbudgeted. “Radio,” its officers have said, “should be more than just the pursuit of a fast buck with Camel spots and phonograph records . . .”

Officials of other unions also take a jaundiced view of the way in which automation’s benefits are being spread around. Said one: “Genuine automation should produce a better product at cheaper price. I don’t know if radio and tv programs have improved, but I do know that advertising rates haven’t dropped . . .”

If the unions have learned to accept automation of transmitters and some other technical functions, it’s too early yet to say whether they will also accept the further inroads of programming equipment. Just how deep these inroads may be remains to be seen, but if the effects were thought disruptive, it’s possible the unions would seek inquiry by the FCC.

Rightly or wrongly, it is felt that
the present climate in Washington would favor some such curb. It is
general union belief that when the 1952 and 1956 hearings were held,
the composition of the commission was of a kind which induced a bias,
or at least a sympathy, toward the broadcasters' argument, and it is also
thought that such a weighing (if it
existed) is no longer present.

The union briefs in earlier hear-
ings were concerned only with
whether remote control was tech-
nically feasible. No argument was
presented on the grounds of hard-
ship, or the interests of the industry
in maintaining "full employment."

Nor would the FCC have been en-
powered to hear any such additional
argument, since the point at issue
dealt only with the mechanics of
broadcasting. Whether the FCC
could legitimately open the doors
to evidence concerning the ultimate
effects of automation is another mat-
er, and one which would have to be
the subject of legal opinion.

A commission spokesman told u.s.
radio that, on the face of it, the ef-
effect of automatic program equip-
ment would not be a fit subject for
inquiry.

"The commission might, at some
time, perhaps consider whether in
the use of such equipment, the local
needs of the community are being
met. There might, for instance, be
a reduction in the amount of ex-
ternal coverage through increased
use of pre-recorded tapes—but the
fact that a program is on tape is not
necessarily a matter for concern.

"In a crude paraphrase, you could
say the commission is more con-
cerned with what goes on the air
other than how it gets on air."

(If the use of pre-recorded tapes
were to rise spectacularly, it's pos-
see that concern might be voiced
over the concentration of program-
ing in a few sources of supply: in the
foreseeable future, however, it seems
unlikely that the plus-1000 am and
fm stations would come to rely so
greatly on prefabricated tapes.)

But even if the general questions
posed by automation are still specu-
lative, they are far from a dead issue.
The NAB currently has another
petition before the FCC, asking for
a relaxation to permit the automatic
logging of the signal parameters.
This task is one of the last manual
operations in transmitter manage-
ment; use of automatic logs would
bring the completely automatic, self-
sustaining transmitter to reality, as
the climax of the process of disen-
cumberment which began in 1952.
The petition could well become the
pivot for a trial of strength within
the next few months (notice of rule-
making has already been circulated)
—if the unions decide the time is
ripe to make an issue out of auto-
mation.

It's unlikely, however, that there'll
be any call to the barricades. And
even if there were, it could be at best
gesture, since broadcasters are con-
vincing that an extension of automa-
tion is inevitable: in u.s. radio's
poll, approximately 90% of all sta-
tion-men—whether automated or not
—predict that more stations will use
the equipment, and that the rate of
investment will accelerate.

In the foreseeable future, it is
probable that automatic systems will:
- Reproduce the schedule on
  punch card or tape.
- Use this information to activate
  the pre-recorded program units,
  whose on-air signal will be
  monitored and adjusted.
- Log the actual transmission.
- Use the information to produce
  billing and precise affidavits.

Most of this equipment has al-
ready been developed. What has yet
to be perfected, in the view of u.s.
radio's editors, is the human use of
the new machines. Automation can
and will help broadcasters operate
more efficiently, and enable them to
offer more services to their com-
munity.

But only the broadcaster can pro-
duce the delicate balance that will
make his station a vital part of the
community.

**PUSHBUTTON-PATH**

(Continued from page 71)

Don't fall into the trap of buying
something that you not only don't
need, but something that will cause
you nothing but grief. Too many
systems are initiated on a golf course
or at a convention where one man-
ger says to another, "We've got a
'Widget 707,' what have you got?"
The next morning "Mr. Have Not"
orders a "Widget 707-A" without
even knowing what it will do. Then
he has to go out and get more people
to run it and his costs skyrocket.

Billing and traffic equipment is
extremely basic in nature. It has
been developed and proven in gen-
eral business use. Much of the equip-
ment now in use by broadcasters
was designed and produced 35 years
ago. Some stations were using it 12
years ago. The application to broad-
cast use is the only thing you have
to worry about.

Automatic program devices pre-
sent an entirely different problem
and with it a much greater oppor-
tunity for expanded services and
operational savings. Some of the equip-
ment available may be only 60
days off the drawing board when you
are asked to buy it. You must then
decide if this equipment is "the
year's greatest invention" or just an-
other unworkable gadget.

At WIL, we went out on a limb
early in 1959 and converted our en-
tire sound reproduction system to
automatic tape control equipment.
We decided to find out if a large-
market, complex station could be
operated with all recorded material
on tape cartridges. At that time
there were five completely different
systems available and their respec-
tive manufacturers all heralded their
equipment as the future standard
for automatic sound reproduction.
We chose the tape cartridge system
as the most practical and at this
time it would appear that we were right.

The right equipment choice is
only the first step. The next and
even more important is to adjust
your thinking (and that of your peo-
ple) to the best way to operate your
station with the automatic devices.

If you put roller skates on and try
to walk instead of roll, you will
achieve the same result as if you try
to force automatic devices into a
manual operational method. Flexi-
bility is the key to this problem, the
equipment you choose must be flexi-
bile enough to suit your needs, but
you must be flexible in your think-
ing as well.

The Balaban station in Milwau-
kee, WRIT, is nearly fully auto-
mated. To our knowledge, it is the
first station in a "million plus" mar-
et to be completely automated.
MONTHS of exhaustive planning were
necessary to accomplish this massive
change smoothly without disrupting
audience service or changing the
character of the station. It's no trick
to make a device that will keep "something" on the air; the trick is to keep "your station," the one that people are accustomed to, on the air and sounding better than ever. WRIT used parts of every conceivable type of equipment available; where there was nothing available, our technicians designed and built equipment to do the job.

John Box, managing director of the Balaban Stations, had the courage to try this daring concept in the interest of improved service to WRIT's audience and advertisers. Bernie Strachota. WRIT general manager, and his staff poured imagination, planning and work into this project to insure its success.

Nearly every station is using some form of automatic equipment today. Remote controlled transmitters are in use in the great majority of stations. Devices to ride gain and perform other basic functions are as common as light bulbs (or home radios).

The question is: What can you automate, and what should you automate? You can automate anything that you want to: "Where there's a relay—there's a way." When you decide what to automate, don't lose sight of the basic reasons for automation—increased efficiency, added services and reduced costs. Do not automate just to put up a sign that says "Automated Station" over your door. What should you automate? The right answer to this question will make the difference between success and failure.

Think about the problems that automation will create, as well as those it will solve. Talk to other broadcasters who have operations similar to yours. See what they are doing—see what problems have developed for those who have already moved into this field. Find out what different types of equipment are available and what each piece of equipment will do. Get as much information as you can and then sit down and choose a course of action. Pick out the system or combination of systems that will do the most for your operation. List the things that you hope the system will do for you and keep in mind what it won't do. Some stations need semi-automation, some need a bit more, some can be fully or almost fully automated.

Just be sure that you know what you are buying.

Automation is not a panacea, it will not solve all your problems, it can be a parasite that will sap your profits and deteriorate your operation. To avoid "Parasitic Automation" you and your staff must expand both your thinking and your knowledge. Increasingly complex system and equipment require increasingly capable personnel to operate and maintain them. Broadcasting is not machines, it is people—people on the air—people selling—people creating—people in the community—people in the news. Automation can help people operate more efficiently by giving them more time for the creative things which they do best, and just like any other modern advance, it can help you keep pace with the times.

The improved efficiency which automation can bring provides more time for a broadcaster to offer increased services to his listeners—his advertisers—and to his community. Machines cannot decide what services you will offer—they cannot do your management job—but properly designed automatic systems can produce the delicate balance which you have created to make your station a more vital part of the community. Each of our stations is using automatic equipment to some degree.

WIL in St. Louis has fully automatic traffic, logging and billing equipment. The system was designed by our people using IBM punch card equipment. We set it up originally to produce our daily program schedule and log. We feel that its cost (monthly rental) is fully justified for this purpose. All orders are originated on a form by the individual departments—Sales, Community Affairs, Programming and Promotion. The information on these forms is then put on master punch cards which are used to produce the schedules and logs. The equipment automatically duplicates the commercial cards daily for the billing file. This file is used at the end of each month to produce both invoices and affidavits of performance.

The advantages of this system have been fantastic. Scheduling errors and makegoods have become a thing of the past. Last minute orders can be handled with ease. Several staff members have been trained to operate this equipment so that personnel illness in the department does not seriously hamper the operation.

A great deal of extra information is available to us as a by-product of this system: 1) commercial loads and revenue figures are shown hourly, 2) revenue is broken into national and local totals each day, 3) we can obtain detailed analysis of sales performance on a few hours notice and availability on either a general or product basis can be produced with very little effort, 4) name and address cards for our mailing lists are set up so that we can sort out any specific group for a mailing in 10 or 15 minutes, then the envelopes are addressed from the cards at the rate of 17 a minute. This means that we can get a mailing out on one hour's notice. The basic advantages of this system are in the traffic and billing departments, but the extra information also enables us to nearly pay for the equipment on their value alone.

WIL also pioneered the use of automatic tape control equipment. The entire station was converted to tape cartridge in 1959. This equipment has eliminated the problems of mechanical sound reproduction, no record scratch, no wrong speeds, no slow starts (Wow's). This equipment has also enabled WIL to improve production and insure proper commercial rotation. Recently, all of the original "ATC" units were replaced by the new "ATC" double tone machines that allow even more production flexibility.

In Milwaukee, WRIT was the first station in a "million plus" market to broadcast its entire schedule using automatic equipment. This "Pre-planned Programing System" operates with various parts of the programming feeding through a master "brain." Music is cued on Ampex playback equipment with a full day's music set up in advance. Community service and commercial announcements are also set up to be played in order. The announcements are "dialed" into the brain in the order that they are to be played. Then the brain automatically cues them up for broadcast. Time signals are given several times an hour (depending on the time of day) from an automatic tape cartridge unit that
always has the correct time ready to play when it is called on. Regular news and weather broadcasts are fed into the system direct from the WRIT Action Central News department. Editors can cut into regular programming for fast breaking stories.

The WRIT news staff has found that this system allows them more time for gathering and writing news. Promotion announcements and station identifications are also fed from cartridge units. WRIT's personalities pre-record their comments and topical information just a few hours in advance so that the station maintains the fresh "live" sound that has made WRIT a powerful personal medium in Milwaukee. Endless variety and contrast are possible through the complex brain that combines the program components into a smooth, flawless broadcast, without pause or hesitation.

WRIT's staff has been able to add many new services as a result of the extra personnel time available through the use of this equipment and still reduce operating costs. The end effect has been a better station at lower costs. WRIT also uses the punch card system developed at WIL for its traffic and billing departments. The Balaban station serving Dallas, KBOX radio, uses the WRIT "Pre-planned Programming System" for broadcasts between midnight and six a.m. The unit is not as complex as the one in use at WRIT because it does not encounter as many variables in this time period as WRIT's unit does during a full 24 hour a day schedule.

The automatic equipment in use at the three Balaban stations is as varied as the programming designed for these communities. Each community has specific needs and preferences that must receive special attention. The operation of each station is keyed to these needs. Many other new devices are being checked for possible use in our stations, some may possibly be used in the future.

After a device proves to be technically sound, it must meet one basic requirement, "Will it offer equal or better broadcast service than the method now in use?" If the device can meet this test, we then decide to purchase it, if it will also offer operational economies that will permit the addition of new machines, community or advertiser services.

The challenge that faces radio today is to enlarge our audience and service to the community above present peaks, where "automation" makes this possible, the broadcaster must use it, for this is the very essence of his responsibility.

FM STATION IN THE BLACK
(Continued from page 85)

FM STATION IN THE BLACK
(Continued from page 85)

A single employee operates the entire FM station from 9:00 a.m.—after the morning split from AM programming—until midnight. The music cartridges are loaded into one ATC 55 and announcements loaded into the second unit. A cartridge containing a series of IDs is inserted into the single deck ATC unit.

Music, public service, commercial announcements and station announcements are broadcast automatically throughout the day. The single staff member on FM, who is actually employed only about half-time for this purpose, is free to record additional music on cartridges, keep his music up-dated, prepare commercial and public service announcements, as well as perform certain routine functions such as preparing the program schedules.

This employee also may act as a fill-in announcer on the AM side. In short, the half-time man employed for FM plus the automation equipment provides fifteen hours of automated broadcasting per day, which would normally have to be accomplished by about three employees.

FM programming provides for six announcements each hour. No programs are sold. The announcements are sold by contract that requires a minimum of thirty announcements per month and scheduled on a rotation basis.

WJBC FM began broadcasting in 1949 and the station was automated beginning September 1, 1961. For the first time we are now operating FM at a profit.

Within the next sixty days it is expected that this operation will be adding between $20,000 and $25,000 gross revenues to Bloomington Broadcasting Corporation at an extremely modest cost—basically the cost of a half-time announcer, power and depreciation.

Beginning on January 1st, WJBC FM automation is employing a new device just being introduced by ATC—namely, automatic program logging. Each tape cartridge that contains information required to be logged is coded at the time the program material is recorded.

When announcements, IDs, and program information are broadcast, automatic program logging decodes the identification of the program material and prints this information on a tape along with the exact time the event was broadcast.

In this manner automation of programming becomes more meaningful because now it is no longer necessary to have one employee in a stand-by position merely for the purpose of recording entries in the program log.

Bit-by-bit the various mechanical and automatic innovations add to a single, smooth broadcast pattern. At WJBC AM and FM one staff member can efficiently operate the multiple equipment, including two-way mobile facilities, without leaving the studio microphone.

This one man can handle regular AM programming, monitor and log both AM and FM transmitters, incorporate tape cartridges from the network or other sources through the playback mechanisms, establish contact with the mobile unit and perform all switching functions.

Our next step will be to automate WJBC AM for periods of from 2 to 3 hours at times in our schedule that lend themselves to automation. It will no longer make sense to have a creative, skilled and well-paid announcer spending all of his time in a control room doing mechanical operations when his efforts could be so much more productive elsewhere.
John P. Wiley, advertising and promotion manager for WRCV (AM & TV), Philadelphia, has been appointed national TV sales director, effective 2 April. He's held the advertising post since 1956. Prior to that, he was director of sales promotion for three years when the station was known as WPTZ. Wiley was with Albert Frank-Guenther Law, a salesman and assistant sales manager of WCAU-TV, Philadelphia, for three years, and was a merchandising man for Kraft Foods.


Hugh L. Lucas, newly-appointed vice president and national manager of radio-television at Campbell-Ewald, has just returned from Hollywood conferences on 1962-63 plans for Chevrolet and planning sessions with West Coast members of the agency. With C-E for the past seven years, Lucas supervised this season's Chevrolet buy of NBC TV's "Bonanza," ABC TV's "My Three Sons," and CBS TV's "Route 66." Prior to joining the agency, he was with FC&B, Chicago, as v.p. and account supervisor.

Paul R. Benson has moved to Sullivan, Stauffer, Colwell & Bayles as an associate media director to supervise activities on the Lever account. At Benton & Bowles for the past 10 years, Benson started with that agency as head of the radio and TV research department. He later advanced to media director and then moved into account work. Prior to his B&B experience, he spent six years doing media research work—three at Mutual Broadcasting and three at Young & Rubicam.
The seller’s viewpoint

“The purpose of a qualitative research program is to provide the station, its advertisers and agencies with quantitative and qualitative research concerning the audience,” says Glenn Marshall, Jr., president of WJXT, Jacksonville, in replying to a Seller’s Viewpoint by Ward Dorrell, research v.p., Blair Co. (23 October 1961). Marshall began as sec.-treas. of Florida Broadcasting Co. (WMBR) in 1934 and remained with the station when it was purchased by the Washington Post Co. in 1953. The call letters became WJXT in 1958. “Its usefulness [research] is limited if delegated to persons with other duties.”

Qualitative research in motion

During the past few years, there has been an increased awareness of the need for more qualitative research in the field of broadcasting. To meet this need at the station level, WJXT recently appointed a full-time research director, Jules A. Levy, to supervise an extensive research program. [The purpose of the program is to provide the station, its advertisers and agencies with both quantitative and qualitative research concerning the audience], the Jacksonville market, and the effectiveness of tv advertising.

One of the primary instruments of the program consists of a bi-monthly market survey conducted by William Wahl Associates, an independent research organization located in West Palm Beach, Fla. The Wahl surveys consist of personal interviews in over 350 tv homes in metro area every other month. This research provides the opportunity to receive communication from viewers periodically (a reversal of the communication process which can be quite useful to broadcasters).

The Wahl surveys are being used to obtain information regarding a variety of subjects. For example, audience profiles for several local shows are being obtained showing the age, education, occupation and income of viewers. In one case, the audience for a local news documentary, Project 4, consisted of an above-proportion number of homes having young, well-educated heads of household with high-status jobs. Additional research indicated that the local documentary, telecast monthly, had been viewed by almost half of the homes in the survey. Therefore, in spite of low ratings during occasional rating periods, the series has been seen by a large number of homes over a long period of time. A local panel show is being researched in a similar manner.

The bi-monthly market surveys also investigate viewers’ attitudes and opinions. For example, respondents were asked for suggestions concerning subject matter of future Project 4 programs. Numerous requests were received for a medical subject. A medical show is now in preparation.

We are also attempting to investigate the effectiveness of television advertising in several areas. Individual case studies will involve examining the extent to which tv advertising for well-established or new products attracts new users and also the extent to which very young children vs. older children influence their parents to purchase products that they see advertised on television.

Turning to activity other than periodic market surveys, the research department is currently experimenting with a system of automated audience data for advertisers, agencies, and local brokers. The system comprises converting ARB and Nielsen audience data to IBM cards with each card representing a program or break during the week. For merchandising service, cards are pulled for spot schedules purchased on the station and fed into an IBM 402 which promptly prints the schedule showing audience totals for the week. The final form, sent to local brokers, provides current information regarding the tv advertising activity of the products they handle.

The IBM system is also utilized in the area of national sales. Our national rep is provided with lists and rankings of all programs and breaks for easy reference when attempting to locate a program or break that will reach specific audiences.

An adequate research library is a necessary element of any research program. In order to keep advertisers and agencies informed about developments in the market, the research department analyzes and reports on business activity, economic conditions, population changes, media coverage, and other factors that contribute to the business and marketing climate. Material is received from the Census Bureau, Federal Reserve System, Florida Development Commission, research bureaus at the state universities of Florida and Georgia, and other sources of statistical data.

Extensive research activity is possible at the station level only if one or more persons devote their full time to the work. [Research can be beneficial to a local station and its advertisers, but its usefulness is limited if it is delegated to persons engaged primarily in other activities.]

SPONSOR • 26 MARCH 1962 •
The Ollie Treyz story

In the high-powered, high-pressured world of network TV, the only certainty is the inevitability of change.

Throughout the years we have watched the removal or replacement of one after another top network official. And, in a sense, the news about Ollie Treyz merely follows an old familiar pattern.

But having said that, we do want to point out that Ollie, more than most men, made a unique and sizeable contribution not only to ABC TV but to the industry.

He proved himself one of the greatest salesmen broadcasting has ever known. He combined, as few have ever done, a grasp of research and a flair for showmanship. And he did a great pioneering job for his company.

We're certain that Ollie will soon find himself in a new spot which uses all his energy and ability.

Serious drama on popular programs

One of the most heartening developments of the current TV season has been the noticeable improvement in story quality on a number of high-rated, popular shows.

At least four of the new programs, The Defenders, the Dick Powell Show, Dr. Kildare, and Ben Casey, have consistently attempted to deal with stimulating, challenging and dramatic subjects and with stories which are considerably more adult than the usual TV fare of a couple of years ago.

Not every script of every one of these shows has been wholly successful, of course. Some have produced criticism, which is inevitable in presenting controversial material.

But we do believe that the general level of popular dramatic fare has been materially raised by these four programs during this past season, and we think this is a cause for rejoicing.

On to Chicago

This year at the NAB Convention in Chicago our sponsor Suite will be located at the Essex Inn (across the street from the Hilton). We want you to stop in so that we can snap your picture and frame it as a convention memento. We'll be looking for you.
WFBC TV
HAS TOTAL DOMINANCE
IN THE GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Here, from the November 1961 ARB, are the comparisons for the three stations serving the Greenville-Spartanburg-Asheville market. WFBC-TV, "The Giant of Southern Skies," completely dominates this market of over 400,000 TV homes. Contact us or Avery-Knodel for complete details of this ARB, as well as the latest Nielsen survey.

† Television Magazine, Jan. 1962

SHARE OF METROPOLITAN AUDIENCE*

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LEADING QUARTER HOURS*

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AVERAGE HOMES REACHED*

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*ARB — November, 1961. All results shown are for 9 AM to Midnight, Monday through Sunday.

Channel 4
WFBC-TV
SERVING GREENVILLE-SPARTANBURG-ASHEVILLE
Nationally Represented by Avery-Knodel, Inc.
And still growing! WSB Radio serves booming Atlanta, the big Georgia market and much of the Southeast. The "Voice of the South" has provided the best in family fare—the finest in service. WSB will continue this leadership, whatever it takes. Today, tomorrow—WSB Radio will sell the South for you.

Represented by

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