

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

**NSI or
ARB...**
**your best
T.V 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!

RECEIVED
FEB 12 1962
NDC-GENERAL LIT



NSI

FIRST in average-homes-delivered!

PRIME NIGHTTIME*	16% MORE than Sta. B 31% MORE than Sta. C
PRIME DAYTIME**	2% MORE than Sta. B 39% MORE than Sta. C

ARB

FIRST in average-homes-delivered in

PRIME DAYTIME**	23% MORE than Sta. B 27% MORE than Sta. C
PRIME NIGHTTIME*	<i>Second in average-homes-delivered in</i> only 200 homes less than long-established Sta. B

*6:30-10PM, Mon.-Sun.
**9AM-12N, 1-4PM, Mon.-Fri.

ktal★tv

Channel 6 for SHREVEPORT-TEXARKANA

Walter M. Windsor
Gen. Mgr.



James S. Dugan
Sales Dir.

NEW COLD REMEDIES CLASH ON TV

Sustained-release pill development triggers battle between Contac, Tri-Span in net, spot

Page 25

Why Y&R is reversing its radio stand

Page 28

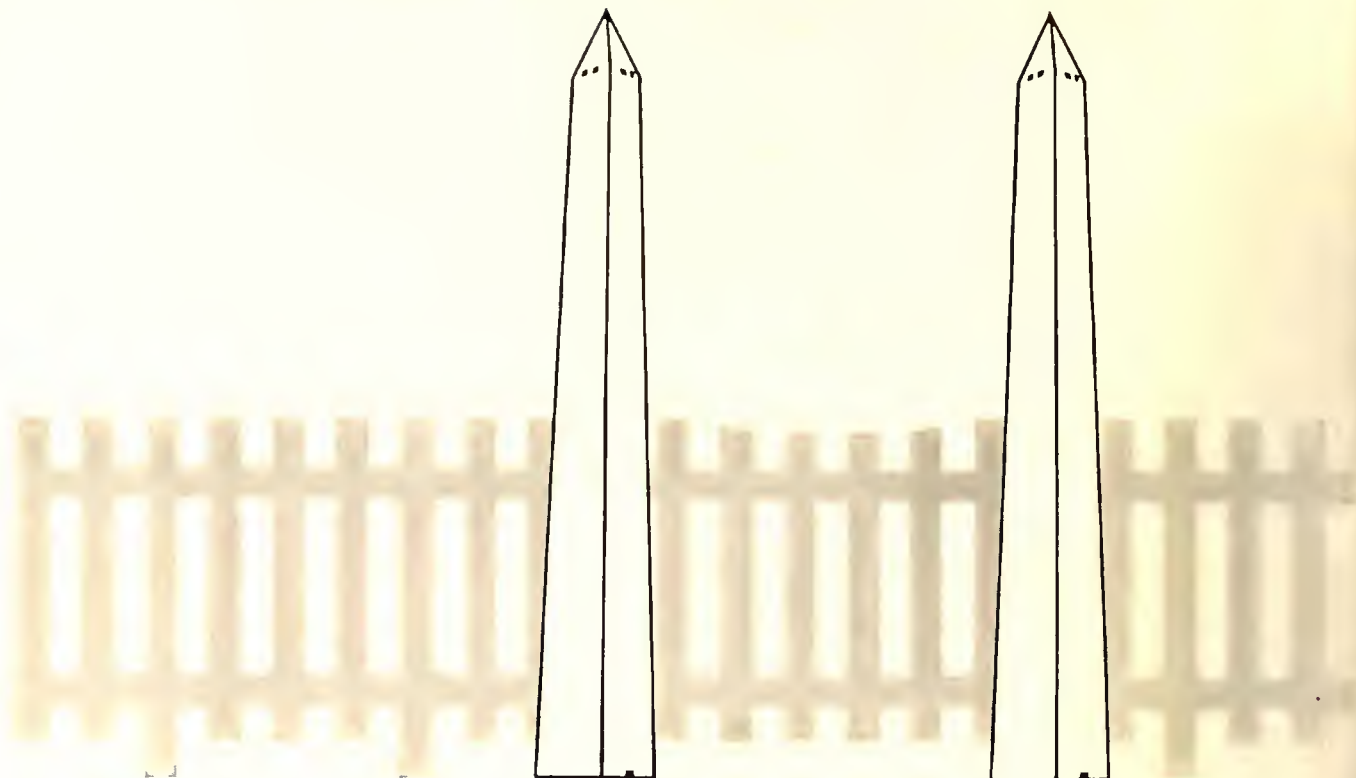
73 bright, young men— today: Part I

Page 31

Is radio really ready to automate?

Page 34

DIGEST ON PAGE 7



GILT COMPLEX

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 Dudeney'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.*

wmal-tv
abc
Washington, D. C.

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

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

in radio it's the SALES CLIMATE that counts

**EXCLUSIVE
HELICOPTER
TRAFFIC
REPORTS**

WPEN
PHILADELPHIA

**FIGHTING
EDITORIAL
POLICY**

WPEN
PHILADELPHIA

**25
VIGNETTES
DAILY**

WPEN
PHILADELPHIA

**MELODIC
MUSIC**

WPEN
PHILADELPHIA

**MATURE
SELLING
PERSONALITIES**

WPEN
PHILADELPHIA

**AWARD
WINNING
NEWS**

WPEN
PHILADELPHIA

Represented nationally by Gill-Perna

IN
PORTLAND
OREGON...

IT'S
EYE-CATCHING



KOIN-TV

Women can get bored to death when all they have to look forward to every day is housework. KOIN-TV sees to it that women in Portland, and 34 Oregon and Washington surrounding counties, have something else to look forward to . . . a really eye-catching array of daytime programs. That's why, according to Nielsen, daytime's a good time to buy 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?

© Vol. 16, No. 7 • 12 FEBRUARY, 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

- 25** **New cold remedies clash on tv**
Tv is the battleground in the struggle for supremacy between the first proprietary entries in sustained-release pill field—Contac and Tri-Span
- 28** **Why Y&R is reversing itself on radio**
Radio deserves a better break from buycrs, says media chief Matthews. Agency tells new radio policies in "Inside the top 10 agencies" series
- 31** **73 bright young men—today (Part One)**
Report on the '62 status of agency men SPONSOR picked two years ago as "most likely to succeed"; Part Two—rcps, stations, next week
- 34** **Is radio ready to automate?**
Most stations say automation can be helpful if used judiciously; report on U.S. RADIO automation survey previews March's in-depth story
- 37** **Bookkeeping war on ad row**
Agencies sweat out remuneration as ABC TV bucks lump sum trend and continues to bill net for talent; network intends to hold the line
- 38** **Blue Dot's flashiest year**
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 Cauper Glenn, secretary-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, Ben Seff, Ruth S. Frank, Jane Pollak; columnist, Jae Csida; 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 M. Martin, Jr.; midwest manager, Larry G. Spangler; western manager, George G. Dietrich, Jr.; production manager, Leonice K. Mertz.

Circulation: circulation manager, Jack Rayman; Jahn J. Kelly, Lydia Martinez, Jenny Marwil.

Administrative: business manager, Cecil Barrie; George Becker, Michael Cracca, Geraldine Daych, Ja Ganci, Syd Guttman, Manuela Santalla, Jean Schaedle, Irene Sulzbach.

Member of Business Publications
Audit of Circulations Inc.

BPA

© 1962 SPONSOR Publications Inc.

SPONSOR PUBLICATIONS INC. combined with TV Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, Murray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28). HOLLYWOOD 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.

Not everyone who thumbs thru this
issue is going to read this
BUT those who have something
to sell women **should** **READ IT!**

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.

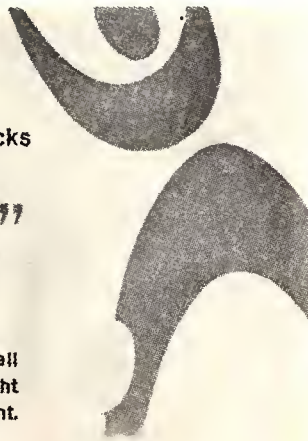


Fills that normally hard-to-sell
morning time from 9 to 10 AM beautifully—
at the price to fit every budget.
Write—wire—phone for additional details.

W. CRAIG CHAMBERS, INC.

513 Second Avenue Pittsburgh 19, Pa.

GRant 1-8500



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."

Tear out coupon below. We'll send
you an Audition Print and Prices!

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.

REMEMBER WHEN?



ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

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

12 February 1962

SPONSOR-WEEK

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 tv 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 Longines.

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.



Robert H. Alter

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 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 Crosley, 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; WLWI, Indianapolis; WLYH-TV, Lebanon; WKYT-TV, Lexington; WLBW-TV, Miami; WMTW-TV, Poland Springs; WNHC-TV, New Haven; WTAE, Pittsburgh; WSPD-TV, Toledo; WBRC-TV, Birmingham; KCRG-TV, Cedar Rapids; WFAA-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; KBTU, Denver; KCPX-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
ASSOCIATED
CORP.**

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 ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564 — STate 8-8276

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

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

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 AWNY. Her new offices will be located in suite 1519 at 527 Madison Avenue.



Jane Pinkerton

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-intermixture, 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!

- Cincinnati • WKRC
AM tv fm

- Columbus • WTVN
AM tv fm

- Birmingham • WBRC
AM tv fm

- Lexington • WKYT
tv

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

by John E. McMillin

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**



*Spectacular 60-minute
Saturday Night Square
Dance in huge Studio A.*

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.

Detroit, Channel 4 • NBC Television Network

WWJ-TV



NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

8:30 AM

Mr. T—

ARB called.
Ratings on last
night's shows
are attached.

J.R.

KATV	Dugs Bunny	27	100
KDBB	News - Weather - Sports	47	100
KCCC	Gunsmoke	27	100

*Share of Audience

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!

Preparing today for the television industry of tomorrow.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

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

555/5th

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

● The information should have referred to the Clark Oil account which did, in fact, part company with its agency (Tatham-Laird) last month. Edward Gaines, v.p. for advertising at Champlin Oil, reports complete satisfaction with Tracy-Locke which has held this account for the past four years.

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.

Announcing
THE NEW **abc** RADIO NETWORK AFFILIATE
IN DENVER, COLORADO
KBTR * 710 KC

THE MULLINS BROADCASTING CO.
Serving nearly a million people with the
complete line-up of abc Network Radio programming PLUS
The KBTRADIO COSMOPOLITAN SOUND

JOHN C. MULLINS
President & Owner

JOE HEROLD
Vice President &
General Manager

DICK SHIREMAN
Station Manager

NOW
WCCO RADIO delivers

TWICE as many

listeners as all other

Minneapolis-St. Paul

stations combined!





68.1%

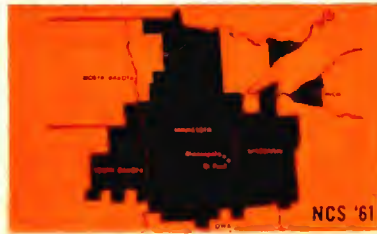
share of audience

Source: Nielsen Station Index, Nov.-Dec., 1961/
6:00 AM - Midnight, 7-day week

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!



**GIANT
124
COUNTY
COVERAGE**

WCCO RADIO

Minneapolis • St. Paul

Northwest's Only 50,000-Watt 1-A Clear Channel Station

Represented by **GBS**  **RADIO
SPOT
SALES**



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 shows 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

SPONSOR-SCOPE

12 FEBRUARY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

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 11 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	J. WALTER THOMPSON	YOUNG & RUBICAM
Gunsmoke (Gen. Foods)	Wagon Train (Ford)	Gunsmoke (Remington)
Perry Mason (P. Morris)	Hazel (Ford)	Candid Camera (Bristol-M)
Danny Thomas (Gen. Foods)	Candid Camera (Lever)	Dr. Kildare (Singer)
Andy Griffith (Gen. Foods)	Como (Kraft)	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 breakouts that the national rating services, like Nielsen and ARB, turn out periodically.

ARB, it might be noted, has turned out a breakout 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.

SPONSOR-SCOPE *continued*

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:

PROGRAM	DATE	AVERAGE AUDIENCE	AVERAGE HOMES
The Dispossessed (CBS TV)	24 October	15.1	7,082,000
Timex' Seasons of Youth (ABC TV)	25 October	10.7	5,018,000
Power and the Glory (CBS TV)	29 October	18.1	8,489,000
Chevrolet Golden Anni (CBS TV)	3 November	15.7	7,363,000
Danny Kaye (CBS TV)	6 November	22.8	10,693,999
Breck's Intermezzo (NBC TV)	19 November	7.9	3,705,000
Westinghouse's Thanksg. (ABC TV)	21 November	6.5	3,049,000
Hallmark's Victoria (NBC TV)	30 November	18.0	8,442,000
Timex' Yves Montand (ABC TV)	30 November	13.3	6,238,000
Young People's Concert (CBS TV)	1 December	7.4	3,471,000
Highways of Melody (NBC TV)	3 December	8.3	3,893,000
Breck's Picture of D. Gray (CBS TV)	6 December	14.5	6,801,000
Westinghouse's Carthage (CBS TV)	8 December	22.0	10,318,000
Breck's Notorious (NBC TV)	10 December	12.8	6,003,000
Bing Crosby (ABC TV)	11 December	20.2	10,318,000
Ernie Kovacs (ABC TV)	12 December	4.4	2,064,000
Bob Hope (NBC TV)	13 December	32.9	15,430,000
Leonard Bernstein (CBS TV)	14 December	9.6	4,502,000

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 barrelogage.)

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

SPECIFICATIONS

Length:	44 inches
Width:	16½ inches
Height:	10 inches
Standing Height:	31 inches
Weight:	68 pounds
Frequency Response:	70 to 15,000 cycles cps \pm 2 db
Output Level:	+ 6 VU

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.



The Most Trusted Name in Radio

what's the sense
in a
city
fence



the Charlotte TV MARKET is First in the Southeast with 595,600 Homes*

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."**

COMPARE
THESE
S.E.
MARKETS

CHARLOTTE
595,600

ATLANTA
562,600

MIAMI
556,600


NEW ORLEANS
418,200

LOUISVILLE
409,900

NORFOLK-
PORTSMOUTH
309,000

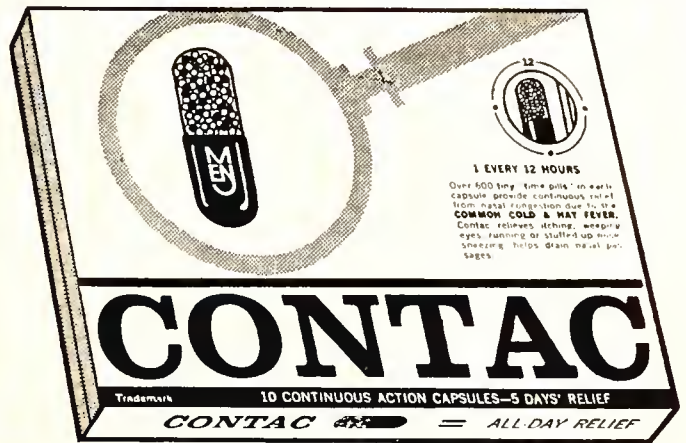
WBTV

CHANNEL 3 © CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

*Television Magazine-1962
**NCS '61-Nightly

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. Mean-

while, 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 Dristan 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 Getric, an eight-hour relief entry from the Aarbern Pharmacal 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 participations on the same network have included *I Love Lucy*, *Video Village*, and *Calender*. 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 expect-

tations. 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



GEORGE MORGAN (r), ad manager for Vick's cold remedy brands, who sees tv as the ideal medium to dramatize the release mechanisms of the new continuous-action decongestants, is going over new copy with assistant ad manager Edward Daley. Vick's Tri-Span is 100% in tv

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



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 Anahist, 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 Groc Labs' Four-Way Cold Tablets, on the market for a quarter of a century; Pharm-Craft'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

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 (spansulc) 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. ▀



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 reportedly \$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

IS REVERSING ITSELF ON RADIO

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); *news-papers* (supplements, 27; r.o.p., 55); *outdoor and transportation* (24).

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

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.

	'57	'58	'59	'60	'61
TELEVISION	42.6%	41.3%	40.8%	43.3%	41.6%
<i>Network</i>	(33.1)	(31.2)	(31.6)	(31.6)	(30.7)
<i>Spot</i>	(9.5)	(10.1)	(9.2)	(11.7)	(10.9)
RADIO	9.5	7.0	5.3	4.9	4.3
<i>Network</i>	(3.6)	(1.8)	(1.2)	(1.1)	(1.6)
<i>Spot</i>	(5.9)	(5.2)	(4.1)	(3.8)	(2.7)
MAGAZINES	28.7	30.1	32.9	31.7	32.3
<i>Consumer</i>	(26.5)	(28.3)	(30.7)	(29.6)	(30.2)
<i>Business</i>	(2.2)	(1.8)	(2.2)	(2.1)	(2.1)
NEWSPAPERS	16.5	18.8	17.4	16.8	19.5
<i>Supplements</i>	(6.8)	(6.8)	(7.6)	(6.0)	(6.8)
<i>R.O.P.</i>	(9.7)	(12.3)	(9.8)	(10.8)	(12.7)
OUTDOOR & TRANSPORTATION	2.6	2.3	3.2	2.8	1.8
MISCELLANEOUS MEDIA	.1	.5	.4	.5	.5

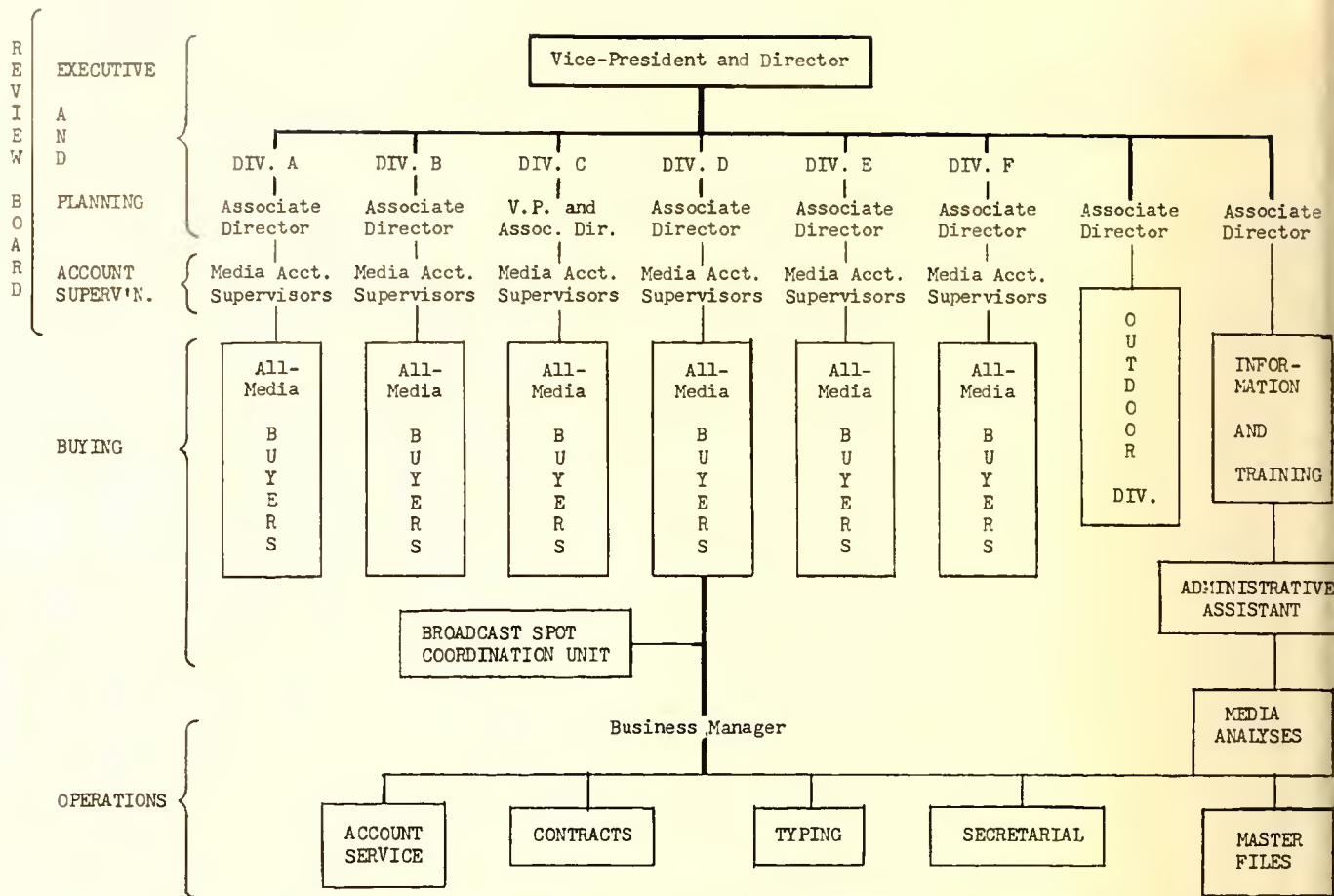


Y&R's media department staffers in meeting. (L to r) Arthur Meagher, media account supervisor; Lorraine Ruggiero, media buyer; Thomas Lynch, associate director; Margaret Hasselberg, secretary; Kirk Greiner, assoc. director; Wm. E. Matthews, v.p. & dir. media relations & planning

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 time. 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

Y&R's MEDIA RELATIONS-PLANNING DEPT. On executive and planning level are William Matthews, v.p. & dir. media relations-planning; Tom Lynch, assoc. dir., Div. A; Charles Buccieri, assoc. dir. Div. B; Henry Sparks, v.p. & assoc. dir., Div. C; Frank Coulter, Jr., assoc. dir., Div. D; James Scala, assoc. dir., Div. E; Joe St. Georges, assoc. dir., Div. F; Tom Skelton, assoc. dir.; Outdoor Div.; Kirk Greiner, assoc. dir., info.

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)

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 mentioned in the first story. The sec-

ond 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,



JOHN PEACE

Esty's youthful president was v.p. of the agency when he was singled out as "well worth watching" by industry observers two years ago. He was elected president only days after the SPONSOR article appeared

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 Donovan 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 supervisory 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, tele-

vision 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 Donovan 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 SCHAEEN

Tagged a real hep timebuyer by industry pros, Schaen was named radio-tv media department manager at C. J. LaRoche and Co.

the U. S. RADIO Silver Mike.

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 Schaen 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 Schaen moved up to department manager. In addition to the specific time buying and supervisory functions, Schaen 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 Maneloveg, 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

They're doing well in other areas also ... in radio/tv programing



WARREN BAHR

Since he was singled out for industry accolades, two years ago, Warren Bahr (1) became v.p. and director of media planning at Young & Rubicam's media dept.



DIX HARPER

Harper, who was elected v.p. of Aubrey, Finlay, Marley & Hodgson, Inc., Chicago, last December, still directs the broadcast activities of the agency.

... in creative departments



DAVID B. McCALL

At Ogilvy, Benson & Mather, senior v.p. and copy chief McCall (1) was associate copy chief two years ago when the first SPONSOR article appeared



KEN C. T. SNYDER

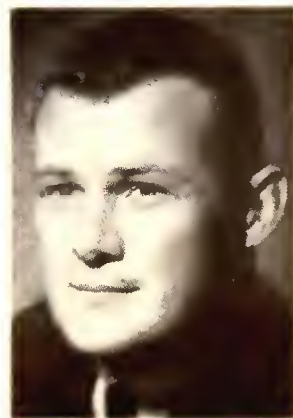
Needham, Louis & Borby's v.p. and radio-tv creative director is now, the agency's West Coast manager and works out of the company's Hollywood office.

... and account management



R. DAVID KIMBLE

Kimble (1) moved out of the area of media advertising (with the shift of the NBC account) into packaged goods, now handles eight Revlon product lines



DAVID K. WHAM

Wham was named a full account executive on the Falstaff Brewing account in July 1960, and elected a v.p. of Dancer-Fitzgerald-Sample in July 1961

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)



LONG-TIME AUTOMATORS are John Box (r), v.p. of the Balaban Stations group, and Bill McKibben (l), exec. asst. to Box, who pioneered automation equipment at WIL, St. Louis, and at WRIT, Milwaukee. McKibben, frequent speechmaker on this subject, talks of perils, plusses

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 conventions 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-full 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

IN MARCH . . .

you'll find the full details of radio station automation in U. S. RADIO with market story on drugs, cosmetics. Adjacent story is special preview for SPONSOR readers.

tronic billing.

SPONSOR and U.S. RADIO, in its new bi-monthly format, tapped this pre-convention puzzlement 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.

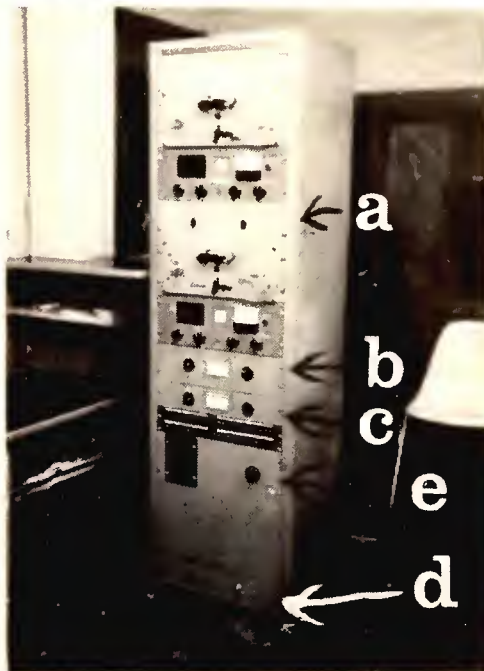
The three areas in which auto-

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 monitors; '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

mated equipment is in most usage are transmitting, programing and record-keeping for billing. Transmission has long been a push-button operation with a minimum of personnel as well as operational error. And automation of a type has been effective in programing for more than a decade. U.S. RADIO editors know, for example, of a Chicago operation of more than a decade ago which transcribed 18 hours of daily programing for a south-of-the-border station, including time signals and local calendar events. The disks were prepared a month ahead of time in Chicago and shipped to Mexico with a week's supply at a time—126 hours of programing.

That was the horse-and-buggy stage of automated programing. Now reels and cartridges have been developed which feed programs and commercials continuously, pre-set and synchronized for split-second timing. Reproduction quality is excellent and the devices are flexible if worked by well trained and competent people.

In the billing area, some of the greatest strides have been made in terms of giving better service and cutting mistakes and personnel costs. But here again, as with all automated equipment, the devices must be studied, understood and manned by competent people.

Station executives, in listing the disadvantages of automation and giving reasons why they haven't installed such equipment, describe a feeling of losing audience contact, spontaneity and personal rapport which they think they find in live broadcasts. Many, however, consider this hair-splitting, inasmuch as almost all of the music and commercials are taped rather than live.

Other reasons for not automating, in station men's view: We're trying to stay "personal" and keep in touch with local audiences at all times; it wouldn't save any money: radio is too fast-moving: there's better technical quality without it; we like the excitement of immediacy.

Immediacy is a key radio concept, of course. But many operators think

radio's flexibility extends above and beyond any automatic equipment. Planning must always be done for open periods, news flashes, current time and temperature bulletins, quick shifts in commercial announcements and in the program schedule. But automation proponents say the systems aren't this rigid and shouldn't be treated as inflexible "monsters."

Thoughtful station operators who have studied automated systems and producers of such equipment agree on several basic points:

- Automation, per se, is no easy answer—no quick solution to operating costs or personnel problems.

- The word is fashionable and the concept contagious, and many a station man is leaping before he looks and ending up with far more problems than he started with—and at an enormous cost.

- Automated equipment in all divisions of a station is not practical for every station. Managers need to study their specific needs and then tailor available systems to those

(Please turn to page 60)

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 hristling.

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

Do ABC minutes seem lower-priced?

- *ABC bills minutes net for talent. Invoice normally shows "gross" as net plus 15%, with 15% figure actually indicated.*
- *Other networks bill minutes gross for talent. They do not show net figure on invoice but add 17.65% to it beforehand.*
- *If NBC or CBS want \$100,000 for program, they charge \$117,650.*
- *If ABC wants \$100,000 for program it charges "\$115,000 after \$15,000 agency commission" for a net of \$100,000.*

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 non-

commissionable 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)



CLIENT-AGENCY-MEDIA parley includes (l to r): Lambert Beeuwkes, account exec, NBC; William A. Cummings, advertising manager, Sylvania Photolamp Division; Art Okun, account exec, Mutual; John Marsich, Kudner timebuyer; Robert Lehman, Kudner a.e., Photolamp Div.

BLUE DOT'S FLASHIEST YEAR

- 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 "Photoccasions," 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.

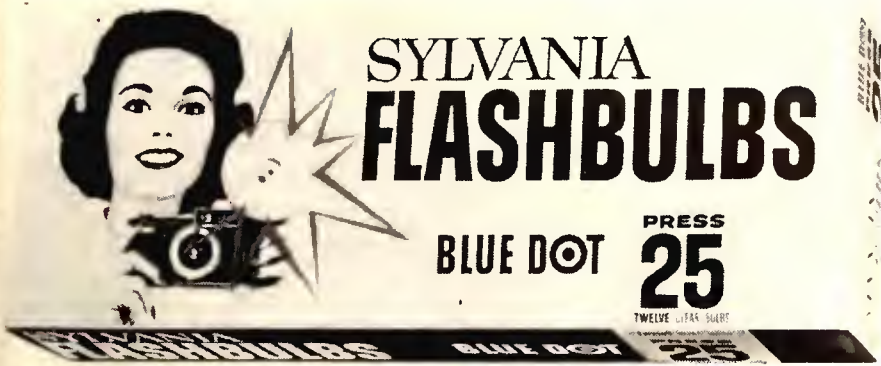
Why radio?

"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



SYLVANIA has introduced a four-color package for Blue Dot, complete with a picture-taking guide. To show off the package, Sylvania made one of its rare non-radio buys, *Tv Guide*

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 “Photoccasions.” 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 *Break-*

fast 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 Beatty 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:

MENOELSSOHN’S
WEDDING MARCH:

RUNNING NOTE:

PUNCTUATING NOTES:

DOUBLE CHORD:

CHORO:

CHORO:

CHORO:

CHORO:

SYLVANIA ENOING 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.

TOBACCO NETWORK HAS PERSONALITY PROGRAMMING

NOW 14 daily program features
on N. C. Regional Radio Net

Regional News □ Sports □ Weather
Commentary □ Farm Reports

8 POPULAR PERSONALITIES

AVAILABLE:

Full sponsorship / Spot participations / Adjacencies
(Also Merchandising and Promotion)

BUY UP TO 28 STATIONS AT GROUP
DISCOUNTS OR SELECT ONLY THE
N. C. MARKET YOU NEED!

Get Regional Saturation with local
"Main Street Radio" coverage...

See complete schedule in **TOBACCO**
SRDS listing; Consult John **RN**
E. Pearson Co. for details. **RADIO NETWORK**

CROWELL-COLLIER STATIONS

...sound citizens
of the
communities served...



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.

CROWELL-COLLIER BROADCASTING CORPORATION

KDWB/63 Minneapolis
National Representatives:
Daren F. McGavren Co., Inc.

KEWB/91 Oakland / San Francisco
National Representatives:
The Katz Agency, Inc.

KEWB/98 Los Angeles
National Representatives:
John Blair & Co.

Media people
what they are doing
and saying

TIMEBUYER'S CORNER

Pete Schulte, who was with Ted Bates, is now at Donahue & Coe . . . Lynn Diamond of Mognl, Williams & Saylor goes to the Zlowe Co. this month . . . Ted Wal-lower, after many years with BBDO, is leaving . . . Herman Raichle, 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.



Lynn Diamond, MW&S



Paul Theriault, Y&R

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."

Lon 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 Manuchie'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."



Peter Theg, Mutual

(Please turn to page 42)

WILL YOUR BUSINESS THRIVE ON **THE CORNER OF MAIN & MAPLE?**

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!

TIMEBUYER'S CORNER (Continued from page 40)



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, hunching 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."



Ben Pettick
Product Services

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 . . . Yolán 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 Grinzing 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 Macheinski 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. Macheinski 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, Burkhardt 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.

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Boyle-Midway division of American Home Products, New York, has a 16-week campaign for Griffin shoe polishes. Schedules of day and night breaks start 18 February in 11 markets. Agency: Tatham-Laird, New York. Buyer: Don Douglas.

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.

Procter & Gamble, Cincinnati, is buying for Oxydol and Spic and Span. Campaign for Oxydol starts 5 March through the P&G year in 30 markets. Time segments: nighttime minutes. Agency: Dancer-Fitzgerald-Sample. Buyers: Dolores Carbone and Irv Noget. Spic and Span schedules get underway on 11 March, in 23 markets, also using night minutes. Agency: Young & Rubicam. Buyers: Bruce McEwan and John Hugel.

General Foods has lined up 15 markets to promote its Post cereals. The campaign, which begins today, 12 February, runs for five weeks. Time segments: kid's minutes. Agency: Benton & Bowles. Buyers: Bob Gorby and Frank Dewey.

Lever Brothers, New York, is going into nine markets for Surf. The campaign starts 18 February for eight weeks. Time segments: daytime I.D.'s. Agency: BBDO, New York. Buyer: Walt Reinecke.

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.

American Sugar is buying day minutes and night breaks for "Domino." The 13-week promotion starts 5 March in seven markets. Agency: Ted Bates, New York. Buyer: Jerry Van Horsen.

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)

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 watts
First in Hooper and Pulse
"Oggie" Davies, Manager

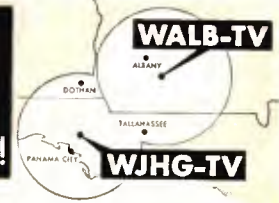
WWNR—BECKLEY, WEST VIRGINIA
First in Hooper and Pulse
Tony Gonzales, Manager

WNAR—NORRISTOWN, PENNA.
First in Hooper
John Banzhoff, Manager

WQTY—JACKSONVILLE, FLORIDA
"Our New Baby"
Sam Newey, Manager

RAHALL RADIO GROUP—Represented
Nationally by ADAM YOUNG
Philadelphia Rep:
Paul O'Brien—1713 Spruce St., Phila. Pa.

ONE
BUY!
FOUR
MARKETS!



- Albany
- Dothan

- Tallahassee
- Panama City

NB
C

EXCLUSIVE PROGRAMMING

One buy, one bill, one clearance delivers four market areas with a combined population of 1,230,700 and 211,290 TV Homes! WALB-TV and WJHG-TV dominate this area!

WALB-TV Ch. 10 Albany, Ga.	WJHG-TV Ch. 7 Panama City, Fla.
--	---

GRAY TELEVISION, INC.

Raymond E. Carow, General Manager
Represented nationally by Venard, Rintoul, McConnell, Inc. In the South by James S. Ayers Company.

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.

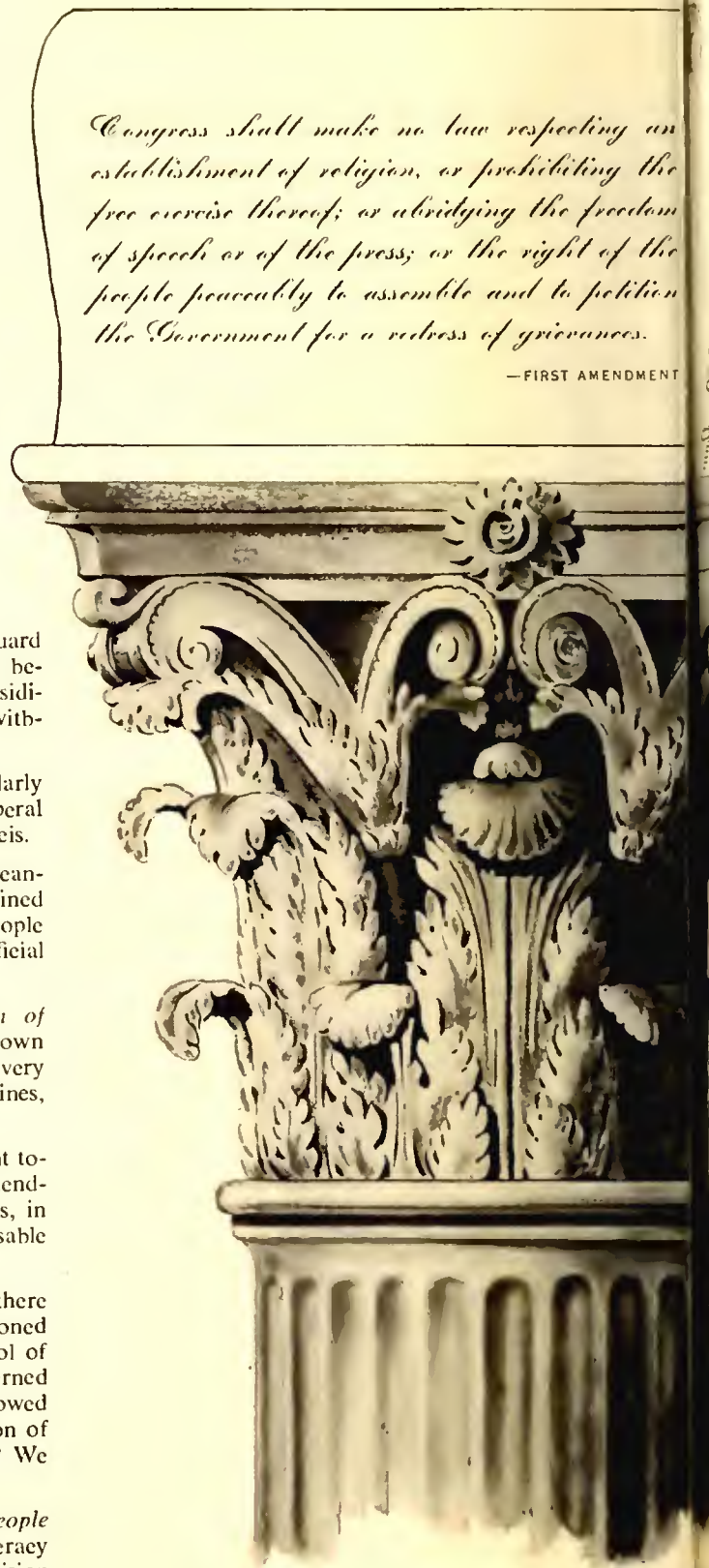
Vitally important 170 years ago, equally important today, freedom of speech as embodied in the First Amendment is the essential ingredient of a free society. It is, in the words of Justice Cardozo, "the matrix, the indispensable condition of nearly every other form of freedom."

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.

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to petition the Government for a redress of grievances.

—FIRST AMENDMENT



Responsibility in Broadcasting

THE CORINTHIAN

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.

American Dairy Assn., Chicago: Planning campaign to promote the nutritional values of all dairy products, in about 30 top markets. Schedules would be for 13 weeks using minutes to reach housewife and family audiences. Buyer: Pat Bower. Agency: Compton Adv., Chicago.

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.

Colgate Palmolive Co., New York: Placing schedules for Vel Liquid to start this month. Buys are for prime and early and late night minutes in about 15 markets. Frequencies depend on market. Buyer: Jim Alexander. Agency: Lennen & Newell, New York.

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 & Shenfield.

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.



-  **KOTV**
TULSA
-  **KHOU-TV**
HOUSTON
-  **KXTV**
SACRAMENTO
-  **WANE-TV**
FORT WAYNE
-  **WISH-TV**
INDIANAPOLIS
- WANE-AM**
FORT WAYNE
- WISH-AM & FM**
INDIANAPOLIS

Represented by H-R

STATIONS

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

Program

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

Program

ELECTRIC APPLIANCES

SPONSOR: Oster Mfg. Co.

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

Participations

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

Program

**FOLLOWS
AS THE
NIGHT
THE DAY...**

To get the lion's share of national spot, you must advertise nationally!

TRADE PAPER ADVERTISING



Above graph shows total advertising pages placed by all television stations in markets A and B year by year.

FOLLOWS AS THE

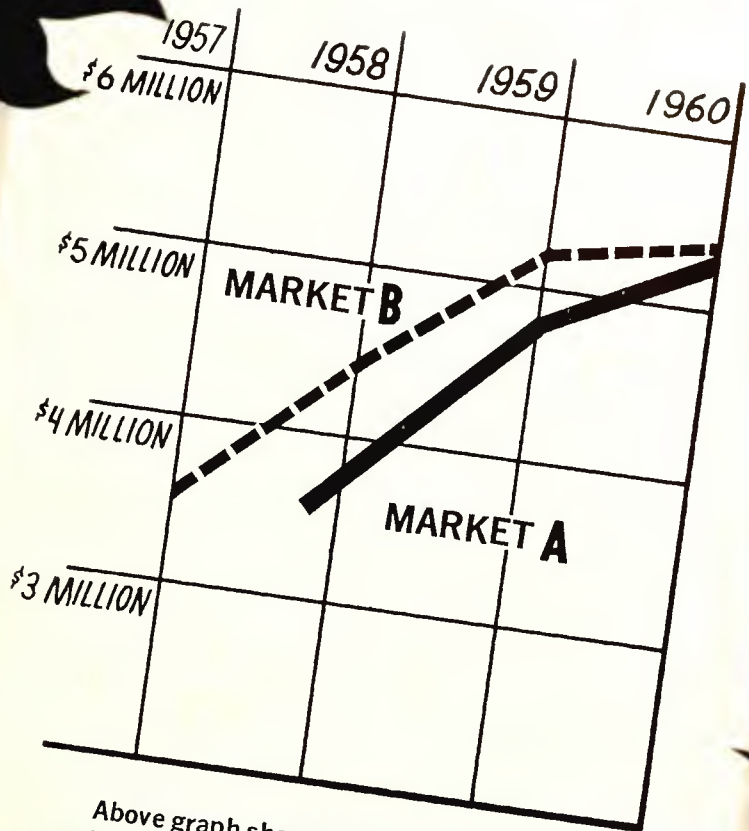
Here are the facts in the simplest possible order.

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

INCREASED NATIONAL SPOT



Above graph shows total tv spot dollars placed in markets A and B year by year.

NIGHT THE DAY

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.

SPONSOR

555 FIFTH AVE, NEW YORK 17

“. . . more than 600 members of the broadcasting industry and allied fields, government dignitaries, national and local press, filled the Latin Quarter for the joint launching of the “Mike Award” and the Broadcasters’ Foundation . . .”

February 1961

**RESERVATIONS
LIMITED!
MAKE YOURS TODAY**

**BROADCAST
PIONEERS
NEW YORK
CHAPTER
1962
ANNUAL
“MIKE AWARD”
BANQUET**

**SUNDAY
FEBRUARY 25, 1962**

**at the
Latin Quarter
New York City**

**Presentation
of the
“Mike Award”
to WGN, INC.
Chicago**

**Cocktails: 5:00 P.M.
Banquet: 7:00 P.M.
Contribution \$25.00
(tax deductible)**

**PROCEEDS FOR THE
BENEFIT OF THE
BROADCASTERS’
FOUNDATION, INC.
507 Fifth Avenue
New York 17
OX 7-5895**

Commercial commentary (Cont. from p. 12)

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 bed rock, 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 “programing 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 than 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 programing? 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.

TOP 10
(Continued from page 30)

"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 sponsor identification is only really measurable on shows that are sponsored by one or two advertisers, and even when measured, it is not certain what is really proved.

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.

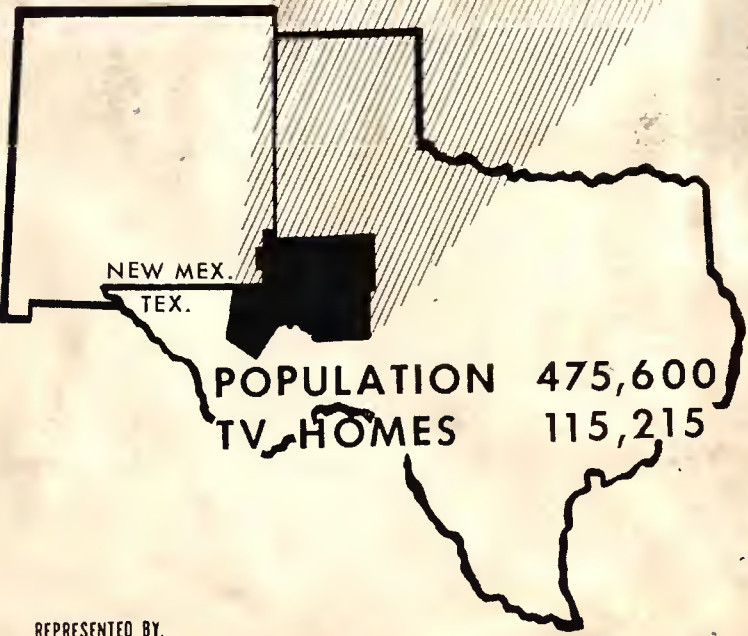
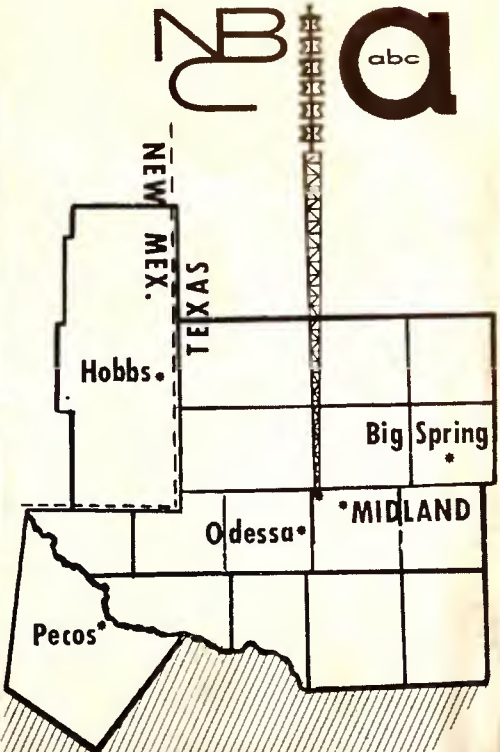
He said station tapes, when appropriately illustrative, could be a help in evaluating the quality of a station. He did not care to listen to tapes at his desk. He preferred to listen to them in group meetings.

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

ALL EXAN OWER

1137 Ft. Above Ground
4049 Ft. Above MSL



REPRESENTED BY:
VENARD, RINTOUL & MCCONNELL INC., NEW YORK

channel 2 KMID TV

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 at 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 futilities, 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.

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 "comer," has had a few things happen to him, too. Although his title—television/radio creative director at Needham, Louis & Brorby—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,

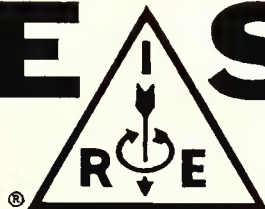
who set up his own shop, Mark-L-Enterprises, in New York City last September. The main function of the new company, says Lawrence, is to consult with advertisers and agencies at the creative-planning stage.

Lansing Lindquist left Ketchum, 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

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

WASHINGTON WEEK

12 FEBRUARY 1962
Copyright 1962
SPONSOR
PUBLICATIONS INC.

The network phase of the FCC's programming 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 programming inquiry.

(See Sponsor Week page 7 for more reportage on FCC hearings.)

FCC Chairman Newton Minow took part in a panel at the Advertising Federa-
(Please turn to page 57)

FILM-SCOPE

12 FEBRUARY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

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 WTOG-TV, Savannah, and Friendly Finance (Shell Adv.) and Howard Griffin boats on KNOE-TV, Monroe, La.

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):

MARKET	STATION	NSI	ARB
Cincinnati	WKRC-TV	19.0	17.5
Jefferson City, Mo.	KPRC-TV	29.6	---
Columbia, S. C.	WIS-TV	39.3	29.0
Great Falls, Mont.	KFBB-TV	27.6	---
Lake Charles, La.	KPLC-TV	---	19.5
Tucson, Ariz.	KOLD-TV	21.6	13.0
W. Palm Beach	WPTV	16.2	23.0

WASHINGTON WEEK

(Continued from page 55)

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

12 FEBRUARY 1962

Copyright 1962

SPONSOR
PUBLICATIONS INC.

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 cliché out of the mouths of time-buyers that now leaves them cynically amused.

The cliché: 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 BBDO; 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 Grunewalds 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 wide-spread 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.

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 transcriptions 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."

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." 



TULSA'S

Finest

PUBLIC SERVICE PROGRAMMING

From on-the-spot coverage of the Conference On Peaceful Uses Of Space, to 4½ hours a week of education and information programs (more than the other Tulsa stations combined), KVOO-TV offers the finest public service programs in Eastern Oklahoma. Further proof that Channel 2 is Tulsa's finest station!



The Original Station Representative

SPONSOR WEEK WRAP-UP

Advertisers

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

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."

GREATEST SHOW ON EARTH came to Miami recently and WTVJ was called on to help out. Host of the afternoon show 'Popeye Playhouse,' Skipper Chuck Zink, atop the elephant, led the way to the Miami Beach Convention Hall—the circus 'big top' for the week's event in sunny Fla.



PUBLIC SERVICE by WLIB, New York, took the form of editorials urging speedy relief for tenement dwellers. Petitions from listeners for the Watson Receivership Bill are presented to State Sen. James Watson (second from r) by gen. mgr. Harry Novik (r), joined by Assemblyman Frank Rossetti (l), and public affairs dir. George Goodman



NEW REP GROUP formed by 18 Dallas-based rep firms to coordinate activities is called Broadcast Representative Assn. of Dallas. New officers, gathered (l to r) are secretary Robert C. Miller (Edward Petry), president Dave Rutledge (Katz), vice president Al Carrell (Robert Eastman), treasurer Ralph Widman (Paul Raymer)



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.

Obit: Harry E. Fry, 61, advertising and publicity manager of North

American Philips Company, died 29 January.

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



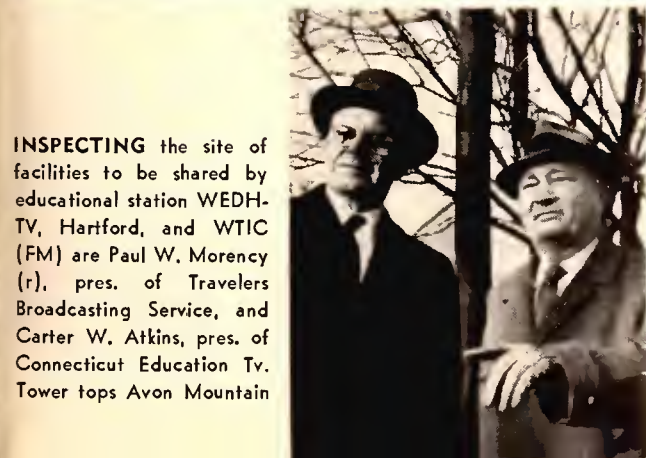
OLDEST AND NEWEST members of the WEEL Twenty Year Club flank gen. mgr. Thomas Y. Gorman at Boston's Hotel Statler. Meteorologist E. B. Rideout (l) began weather-forecasting on WEEL in 1925 and engineer Ron Carpenter (r) joined the station in 1941



SALES meeting of TvAR brought station men to town, including (l to r) Robert Bryan, sales mgr., WJZ-TV, Baltimore; George Hartford, v.p. & gen. mgr., WTOP-TV, Washington; Herbert Cahan, gen. mgr., WJZ-TV; Glenn Marshall, Jr., pres., WJXT, Jacksonville



STARS SUPPORT March of Dimes on KONO-TV, San Antonio, 19-hour Telerama: (l to r) comic Pedro Gonzalez-Gonzales, Johnny Crawford, Virginia Graham, Roger Smith, Margarita Sierra, Rosita Fernandez. The tv personalities helped the station raise \$83,000



INSPECTING the site of facilities to be shared by educational station WEDH-TV, Hartford, and WTIC (FM) are Paul W. Morency (r), pres. of Travelers Broadcasting Service, and Carter W. Atkins, pres. of Connecticut Education Tv. Tower tops Avon Mountain



BIRD'S EYE VIEW of Times Square for the skydiver manikins in a two-week display atop the Army's Recruiting Station. Exhibit was sponsored by the Army and WNBC-TV, New York's 'Ripcord' series

morality, prudence and most of all the intelligence of the American public," he said.

Agency appointments: S. S. Kresge to **W. B. Doner** . . . International Latex in Puerto Rico to **Robert Otto (P.R.)** for Playtex Girdles, Brassieres and family products in that market . . . Duo-Bed Corp. to **Bozell & Jacobs** . . . Hotel America, Hartford, to **Chirurg & Cairns** . . . Manning's, Inc. and Manning's Coffee Company to **Hoefler, Dieterich & Brown** . . . Mobil Petroleum Company to **Grant Advertising** for international advertising on the New York operation, effective 1 April . . . Rosmar Manufacturing to **M. M. Fisher Associates** . . . Allied Artists Television Corp. to **Kaiser, Sedlow and Temple**.

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.

New v.p.'s: **Florence St. George** at **Lawrence C. Gumbinner** . . . **Howard Edward Ottley** and **Marshall Ward, Jr.** at **Geyer, Morey, Madden & Ballard** . . . **Ted Weber** at **Burton Browne Advertising**, Chicago . . . **Norton R.**

Cotterill at **N. W. Ayer**, Philadelphia . . . **Elias B. Baker**, **Austin H. Godney, Jr.**, and **Robert H. Spencer** at **Lambert & Feasley** . . . **Joseph Stone** at **Kenyon & Eckhardt**.

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** . . . **Alan S. Mintz** to account executive at **Banning Repplier**, New Haven . . . **Mary Elizabeth Vosberg** to media buyer at **Gerald F. Selinger** . . . **Joseph M. Ferrazza** to account executive on **Du Pont** at **The Rumrill Company**, New York . . . **Harold T. M. Millikin**, **John J. Keefe** and **George T. Mrkvicka** to account executives at **Needham, Louis and Brorby** . . . **Rhoda Schachne** to radio-tv writer at **Powell, Schoenbrod and Hall** . . . **Ran Jensen** to account executive at **Bawden Brothers** . . . **Les Mullins** to general manager of the new **Post & Morr San Francisco office** . . . **Norman A. Church** to account executive at **Hal Stebbins Inc.**, Los Angeles . . . **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 communique on 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 sprang from the widespread appeal of the **TB&SS** program—the eight-week course-of-instruction approach 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 "overpopulation" of radio stations.

Other action at the board meeting:

- A report by **Cliff Gill, KEZY**, Anaheim, chairman of the **Radio Code Review Board**, and by **Robert D. Swezey**, director of the **NAB Code Authority**.

- 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.

PEOPLE ON THE MOVE: W. O. "Bill" Smith to account executive at WJRT, Flint, Mich. . . . Michael J. Marlow to chairman of the nominations committee for national awards of the Academy of Television Arts and Sci-

ences . . . Charles W. (Chuck) Bergeson to local sales manager at WJBK-TV, Detroit . . . Richard E. Drummy, Jr., to Los Angeles sales manager for Metropolitan Broadcasting's National Sales . . . Monte Everett to Metropolitan's Chicago office . . . John R. Mahoney to regional sales manager of WCAU-TV, Philadelphia . . . William J. Gallagher to general manager of WACE, Springfield, Mass.

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-

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 6 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

RESERVE
NOW
FOR THE
NATIONAL
ASSOC. OF
BROADCASTERS
CONVENTION
IN
CHICAGO
APRIL 1-4, 1962
AT
ASCOT MOTEL

waukee 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 Bailen** to general executive at **WTMT**, 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. Hamlin** 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.

Networks

NBC News estimates a loss of almost \$12 million, or 81% of the total cost of its programs, in 1961.

The figure was revealed by William R. McAndrew, executive vice president, in testimony before the FCC network hearings. Other highlights:

- NBC News spends about \$25 million a year on its news and public affairs operations.

- In the last five years the num-

ber of hours of informational programming on NBC TV has risen some 72%.

- Such programing now accounts for about 25% of the entire schedule.

- Unrecovered costs should be even greater in 1962.

(See Washington Week, page 55, and SPONSOR-WEEK, page 7, for other coverage of FCC program-hearings.

Kudos: **ABC TV** and Bell & Howell got the 1961 Thomas Alva Edison Foundation National Mass Media Award for the 19 September program, "Walk In My Shoes," a documentary on the American Negro.

Sales: American Motors (Geyer, MM&B) has purchased, for the fifth consecutive year, 20 newscasts per weekend for a 52-week period on **NBC Radio's** "Monitor." . . . American Tobacco (SSC&B) has joined the sponsor list of "**ABC (TV) Evening Report.**"

PEOPLE ON THE MOVE: **Philip C. Cohan**, formerly with CBS, has formed his own public relations firm in New York to handle corporate, political and radio-tv accounts . . . **Gordon Mason** to field manager, affiliate relations at CBS Radio.

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.

Appointments: **WTHI-TV**, Terre Haute to **Edward Petry** . . . **KBON**, Omaha, to **Advertising Time Sales** for national sales . . . **WIBR**, Baton Rouge, to **Devney/O'Connell** . . . **WNEB**, Worcester, Mass., to **Venard, Rintoul**

& **McConnell** . . . **WKBV**, Richmond, Ind., and **WBAT**, Marion, Ind., to **Masla Associates** . . . **WTHI (AM)**, Terre Haute to **Venard, Rintoul & McConnell**.

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**.

PEOPLE ON THE MOVE: **Arthur W. Scott, Jr.** to director of sales development of **Young Canadian Ltd.** . . . **Thomas S. Buchanan** to senior account executive at H-R Television, New York . . . **Robert L. Williams** to director of sales development at **Daren F. McGavren** . . . **Lionel L. Schaen** to the New York sales staff of **Harrington, Righter & Parsons** . . . **William A. Morris** to account executive at **TvAR** . . . **John C. Butler** to radio manager of the **Dallas-Ft. Worth** office of **Peters, Griffin, Woodward**.

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 WMT 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" . . . **WVEC**, Norfolk-Hampton, raised \$75,000 during a March of Dimes Telethon . . . **WCAW**, 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 . . . **WBRK**, 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**, **Frankfort**, **WVLK**, **Lexington**, **WCMI** (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 **Amphicon "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 projec-

tion 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 sniper-scope, 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.

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C. CHICAGO

James W. Blackburn
Jack V. Harvey
Joseph M. Strick
RCA Building
Federal 3-9270

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

WTRF-TV STORY BOARD



JOB HAZARD! When WTRF-TV VP Bob Ferguson asked an ARB man "How's your wife?" he said, "Compared to what?"

wtrf-tv Wheeling
"Ask George!" **JOB HAZARD!** What would Bridgette Bardot wear in a costume picture?

Wheeling wtrf-tv

CHIC SALES! Panel your outhouse with birch plywood and you automatically become a member of the new California Plywood organization called the Birch John Society.

wtrf-tv Wheeling

BY ANY OTHER NAME! . . . Rose, the farmer's daughter back from college, became upset when her father said he was going to spread manure on the North 40. "You should tell him to use the word fertilizer," said Rose to her mother. "Fertilizer?" said the mother, "Why, I've been 20 years getting him to call it manure."

Wheeling wtrf-tv

GUYS AND GALS! The first thing a guy notices about a girl depends on which way she is going.

wtrf-tv Wheeling

40 SECOND SPOTS? Consider the minute men of today . . . can they grab a sandwich and beer and make it back?

Wheeling wtrf-tv

COMMERCIAL TAKE-OFFS! The new house warmings are really something, welcome guests bring a payment.

wtrf-tv Wheeling

PONDERING! What's more outdated than a Cuban travel poster?

Wheeling wtrf-tv

UP-DATED? Want the up-to-the-minute breakdown on what WTRF-TV can do for you in the big Wheeling-Steubenville Industrial Ohio Valley? Want all the good reasons why your next campaign should be scheduled? Ask George P. Hollingbery!

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

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 program-educational films-commercial films-allied services. Twelve years experience in film sales and advertising. Fee or commission. Write Box 308, COMMON MARKET, SPONSOR 555 Fifth Ave., N. Y. 17.

Tv and radio NEWSMAKERS



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 WTVH, Peoria, and WTVP, Decatur. He has been in broadcasting since 1916 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 1958, 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 cure 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 up 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.

SPONSOR SPEAKS

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?

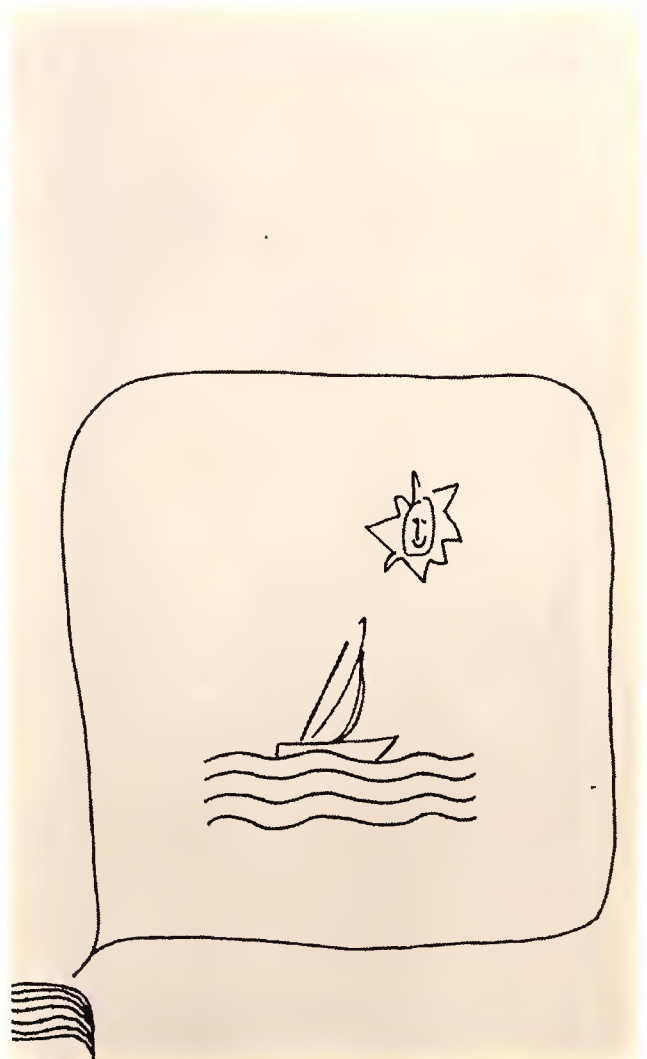
Industry drew ahead of agriculture in Iowa at mid-century. Industrial output today is near the five-and-a-half billion dollar level, with agriculture around two-and-a-half billion dollars annually. In the last decade, the smokestack has grown far taller than the silo.

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-WMT, Fort Dodge;
WEBC, Duluth.

*Tallest hereabouts—and peer of the Empire State building.





**Channel 5
MARKET BULLETIN!**

SAGINAW

"Tree-lined parks, superb recreation facilities and excellent schools make this city one of Michigan's most attractive areas in which to live. Saginaw's friendly citizens add to the warm welcome extended to visitors and new industries alike."

Mayor G. Stewart Francke

BAY CITY

"Bay City has much to offer the growing family: an up-to-date school system, beautiful churches, convenient shopping, and year 'round recreational and cultural facilities. As a port on the St. Lawrence Seaway, Bay City offers both a challenge and an opportunity to those who would make their homes here."

Mayor Donald E. Powers

FLINT

"As Mayor of Flint we welcome industry both large and small to consider Flint as a fine city in which to locate. We also invite individuals, especially the technically skilled and from the professions to think of Flint as a city which offers the best in churches, schools and community spirit in which to live."

Mayor Charles A. Mobley

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.

WNEM-TV



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



WNEM-TV

Affiliated with WNEM-FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian

