

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

St. Louis has 2 stations with
2 K's in the call letters.

2 stations share a K, an X and an O.

Nine have a K in common.

DON'T CONFUSE KXOK

WITH ANY OTHER ST. LOUIS RADIO STATION

(KXOK IS THE STORZ STATION!)

■ The station that alone among all U.S. radio stations was present in President Kennedy's office to receive the National Recreation Association's award . . . is KXOK.

■ The station whose audience has jumped 50% since the start of Storz Station creativity . . . is KXOK.

■ The station which a number of advertisers

(who don't sell in St. Louis) use for its thousands of listeners in Missouri and Illinois . . . is KXOK.

■ The station that's brought technical broadcast efficiency to a new high . . . is KXOK.

■ The station with the sound and spirit of St. Louis . . . energetic, enthusiastic, public-spirited, and motivating . . . is KXOK.

The representative who can dispel all confusion about St. Louis radio . . . is BLAIR or talk to KXOK Gen. Mgr. CHET THOMAS

KXOK

630 kc, the Storz Station in St. Louis

AFFILIATED WITH

WHB
Kansas City

WDGY
Mpls-St. Paul

KOMA
Oklahoma City

WTIX
New Orleans

WQAM
Miami

ADVERTISING ENTERS AGE OF COMPUTERS

Impact on radio/tv of BBDO method to select media via computers will be far-reaching

Page 25

Why we don't buy by the numbers: Part two: radio

Page 30

Harvard man becomes tv tough guy

Page 32

Ted Bates' aim: fresh faces for tv commercials

Page 36

SPECTACULAR

...is the word that best describes the growth of San Francisco's KTVU. Both ARB and NSI reports for 1961 disclose an impressive gain in ratings, homes reached and share of audience over any previous year in KTVU history. This success may be attributed to KTVU's awareness of the varied tastes of the San Francisco TV audience. An emphasis on live sports, local events, strong syndicated programming and first-run, post-1950 movies has been the basic reason for KTVU's growth in this past year.



The famed Golden Gate Bridge, longest single suspension span in the world. Designed by Joseph B. Strauss. Including approaches, the Golden Gate Bridge is 7 miles long. Completed in May, 1937 at a cost of \$33,500,000. More than 20,000,000 cars crossed the Bridge in 1961. Photo by Moulin Studios.

The Nation's LEADING
Independent TV Station

KTVU

CHANNEL 2

SAN FRANCISCO • OAKLAND

Represented Nationally by H. R. Television, Inc.

Bootola

If you've never seen a pair of five-buckle rubber boots, the flavor of this anecdote may be lost on you, especially if the only view you've had recently of 5:30 a.m. is from the hangover side of New Year's Eve.

WMT's intrepid engineers crank up all of our enterprising watts to get the show on the road every weekday morning at 5:30. Even in Eastern Iowa this is early—and pretty far down the time alphabet (it comes out "C"). We call it the Sunrise Hour—but in the winter even the sun doesn't show up. However, the team of Alford, Brady and Nance, our three-deep college-graduate farm reporting team, is on hand, bleary-eyed and bushy-voiced.

"We must be the only people in Iowa up at this ridiculous hour," said Alford to Brady one 5:31.

"Glub?" said Brady. "Me too," said Nance.

And that's the way they cooked up a scheme, with the cooperation of U.S. Royal Tempered Rubber Boots, known as the U.S. Royal Tempered Rubber Boot Contest. One pair of boots was awarded every week for eight weeks. Listeners had to write in (1) swearing they were up; (2) providing their name, address and boot size; and (3) indicating the number of buckles they wanted. (Ed. note: the more buckles, the deeper the negotiable snow.)

You know, we disposed of all eight pairs of boots—and not a pair went to an engineer.*

* * *

*But Alford, Brady and Nance jingle

This is the way we'd like to leave it—but there's that Sales Dept. Actually, 1,745 cards and letters were received from 44 Iowa, seven Illinois and two Wisconsin counties; one lucky winner was drawn fair and square every week. The moral of this story is that the snow gets mighty deep in Eastern Iowa.

WMT

CBS Radio for Eastern Iowa

Represented by the Katz Agency

Affiliated with WMT-TV,

Cedar Rapids—Waterloo

K-WMT, Fort Dodge

WEBC, Duluth



LOOK
WHO'S
STILL
FIRST*
IN
ROCHESTER
RADIO...
WBBF

*First in all Hooper and Pulse surveys made since May 1958.



ARTICLES

- Advertising enters age of computers**
- 25** Although at present only BBDO uses mathematical selection of media by computers, signs point to machine-revolution in media-market field
- Why we don't buy by the numbers (Part Two)**
- 30** How radio advertisers buy tailor-made time without emphasis on ratings; personality, news, weather, specialty programs are in demand
- Harvard man becomes tv tough guy**
- 32** In political battles between a Springfield, Massachusetts, tv station and city's newspapers, WWLP's Bill Putnam pulls no editorial punches
- Clients go for king-size local video news**
- 34** Longer news shows are growing in popularity with audiences as well as sponsors. At least seven stations program a solid hour of news material
- Bates' aim: fresh tv faces**
- 36** To add 'realism' to tv commercials, major air agency scouts from campus to corner store for new faces, top talent for on-air salesmanship
- Spot radio powers Pope's perennial 15% hike**
- 38** Importer of canned Italian foods moves products from small groceries to supermarkets, using heavy spot radio to expand distribution, sales

NEWS: Sponsor-Week 7, Sponsor Scope 19, Spot Buys 44, Washington Week 55, Film-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, Tv and Radio Newsmakers 68

DEPARTMENTS: Commercial Commentary 13, 555/5th 16, Timebuyer's Corner 40, Radio Results 48, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

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

Editorial: executive editor, *John E. McMillin*; news editor, *Ben Bodec*; managing editor, *Alfred J. Jaffe*; senior editor, *Ja Ransan*; midwest editor, *Gwen Smart*; assistant news editor, *Heyward Ehrlich*; associate editors, *Jack Lindrup*, *Ben Seff*, *Ruth Schlanger*, *Jane Pallack*; columnist, *Joe 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.*; sales service/production, *Leonice K. Mertz*.

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

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

Member of Business Publications Audit of Circulations Inc.



© 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.

VOL.3—"FILMS OF THE 50's"—NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

JOHN WAYNE JAMES ARNESS NANCY OLSON



**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)

BIG JIM McCLAIN!



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

ILLUSTRATION COURTESY OF THE BETTMANN ARCHIVE

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

REMEMBER
WHEN



29 January 1962

SPONSOR-WEEK

CBS STIFFENS TO FCC

First network testifying in final set of programing hearings employs stronger defense; new ideas voiced

The atmosphere in the first week of network hearings by the FCC in its prolonged series on programing was one of decided stiffening on the part of CBS.

Although CBS president Frank Stanton did not mount a counter-offensive, he did stand his ground so firmly that a new and more secure defense by the networks against FCC inquiry emerged as the tenor of the hearings.

Stanton expressed serious concern over "indirect, but effective" government program controls.

James Aubrey, Jr. president of the CBS TV network, suggested a FTC-like body within the NAB to "investigate and determine the validity of claims and demonstrations in specific commercials." Aubrey told FCC chairman Newton Minow he would suggest this at next week's NAB board meeting.

Stanton noted that in tv efforts to improve it could not get too far ahead of the general educational level of the public. He also reiterated his backing of more stations and more networks through use of ultra-high frequencies.

Aubrey took a slap at the "magazine concepts" as unsuited for tv. He stated that it led to purchasing programs solely on their circulation and hence could hurt program diversity and balance. He said, too that buying of scattered tv announce-

ments had no parallel with magazines, where advertising is bought in publications with special contents and not in all the magazines issued by a particular publisher.

Washington had some of the divided attention of a two-ring show with a second set of hearings taking place simultaneously as Sen. Thomas J. Dodd called several witnesses before his Senate Subcommittee on Juvenile Delinquency. Two witnesses were Ollie Treyz, president of ABC TV and David Levy former program v.p. of NBC TV.

Dodd stated he had on file documents which contradicted network statements that public taste caused the injection of crime and violence into tv shows. He asserted he had documents of instructions given by network officers to inject more sex and violence to maintain ratings.

Dodd belabored Treyz with the incident of the Fabian-Bus Stop episode, pointing out Treyz had refused to allow the NAB to review it. About 31 stations dropped the episode.

Hearings were adjourned by Dodd for 10 days.

At the FCC hearings NBC is to testify this week and ABC will testify next week.

(For highlights of the Stanton and Aubrey presentations before the FCC, see p. 10. For other coverage see Washington Week, page 55.)

Betty Crocker exits BBDO with \$11 mil.

The big account switch of the week was General Mills' Betty Crocker business from BBDO, where it's been for almost 10 years.

Involved here is around \$11 million, and the indications are that Needham, Louis & Brorby will be the gainer.

First intimations of the exit of the cake mix account came from BBDO's Charles Brower himself, who in an intra agency memo said he was glad BBDO had been of help to keep their cake mixes "at the top of their sales category," adding he was sorry to lose them.

NBC TV books \$2.2 mil. night, day & special

NBC TV wrote about \$2.2 million last week in daytime and nighttime participations and in the sale of a special.

Three advertisers bought White Paper, Bristol-Myers going into two, Gulf American Land Corp. taking one and Meade Johnson returning on one.

Chrysler Corp. (Burnett) bought the 19 March special on movie musicals.

Nighttime minute participations buyers were Bulova, 20; Polk Miller, 7; Ex Lax, 5; Colgate, 7; International Latex, 3; Weco Products, 5, and Bissel, 1. Daytime quarter hour sales were: Lestoil, 52 more, and Hassenfeld Bros., 41.

BLAIR NAMES LUNDY EXEC V.P.; KLEIN UPPED AS FOOTE RESIGNS

David Lundy today becomes executive v.p. of Blair Television Associates, succeeding Richard L. Foote, head since 1956, who has resigned to enter the marine field.

Robert Klein succeeds Lundy as sales chief in the Southern California area.

Lundy, who will move from Los Angeles to New York, was general sales manager of KLAC-AM-TV, Los Angeles from 1947-51, and afterwards held a similar post at



David Lundy

KCOP there.

Klein joined KYA, San Francisco, in 1946, becoming local sales manager of KLAC, Los Angeles, in 1948. He moved to Fresno in 1953 and was national sales manager of KFRE-AM-TV and later general manager there, before joining the Los Angeles office of Blair.



Robert Klein

TvB: 9% 10-month rise

Network tv gross time billings for the first ten months of 1961 were \$609.2 million, up 9.2% over 1960, according to LNA/BAR figures released by TvB.

Cone vs. critics of advertising

General criticisms of advertising on various scores were the points of a talk by Fairfax M. Cone, chairman of the executive committee of FC&B, before the Advertising Club of Min-

neapolis recently.

Cone stated he was "concerned by the repetition of such pure prejudice and unformed opinion" and by attacks on advertising by such big names as Arnold Toynbee, John K. Galbraith, Arthur M. Schlesinger, Jr., and John Crosby.

Business owes it to the public "to take a new kind of stand against the howlings and foreboding of the motley mob," Cone stated.

He termed complaints of exaggeration "deplorable," of fraud "indefensible," and of bad taste "a question of manners." He pointed out that dishonest advertising is probably less usual than "most much

(Continued on page 60, col. 1)

Polk Miller, others into ABC's new movies

Polk Miller Products (Ayer), maker of Sergeant's dog remedies, is using ABC TV's Sunday night movies for its bow into the medium.

A number of accounts allied with Bus Stop and Adventures in Paradise, which the movies will replace, 9-11 p.m., will ride along with the feature films.

The movies take over 8 April.

Storer Radio: Moler president, Campbell

John C. Moler has been elected president of Storer Radio. He is general manager for WMGM, New York, a post which he will also continue. The station's call letters are being changed to WHN.

He joined Storer in 1959 and was previously general manager of WIBG, Philadelphia.

Wendell B. Campbell, general manager of KGBS, Los Angeles, has been elected a v.p. of Storer.

Moler, before joining Storer in Philadelphia, was director of radio of KYW, Oklahoma City.

Campbell joined Storer in 1959; he was previously a v.p. at CBS Radio, and after 1956, he was v.p. and general sales manager for MBS.

RIDDLEBERGER'S PLANS FOR ABC RADIO O&O'S

Stephen C. Riddleberger, newly named president of ABC's radio o&o's, disclosed last week that his organization has such confidence in radio that it will add a seventh station, if it can find the right facility in the right market.

Speaking further of this confidence, Riddleberger pointed to the continued strengthening of a service unit in New York designed to feed the o&o's with re-



S. Riddleberger

search, promotion, programing and other material which will help them in their local pursuits.

He also said that his division will initiate efforts to determine the true dimensions of out-of-home listening.

Indicative of the business growth of ABC Radio o&o's is that the billings of the six stations were up 20% in the last six months of 1961.

Trans-Lux Tv's \$1.75 mil. expansion in programs

Trans-Lux Tv last week announced its plans for major expansion in tv and theatres for 1962.

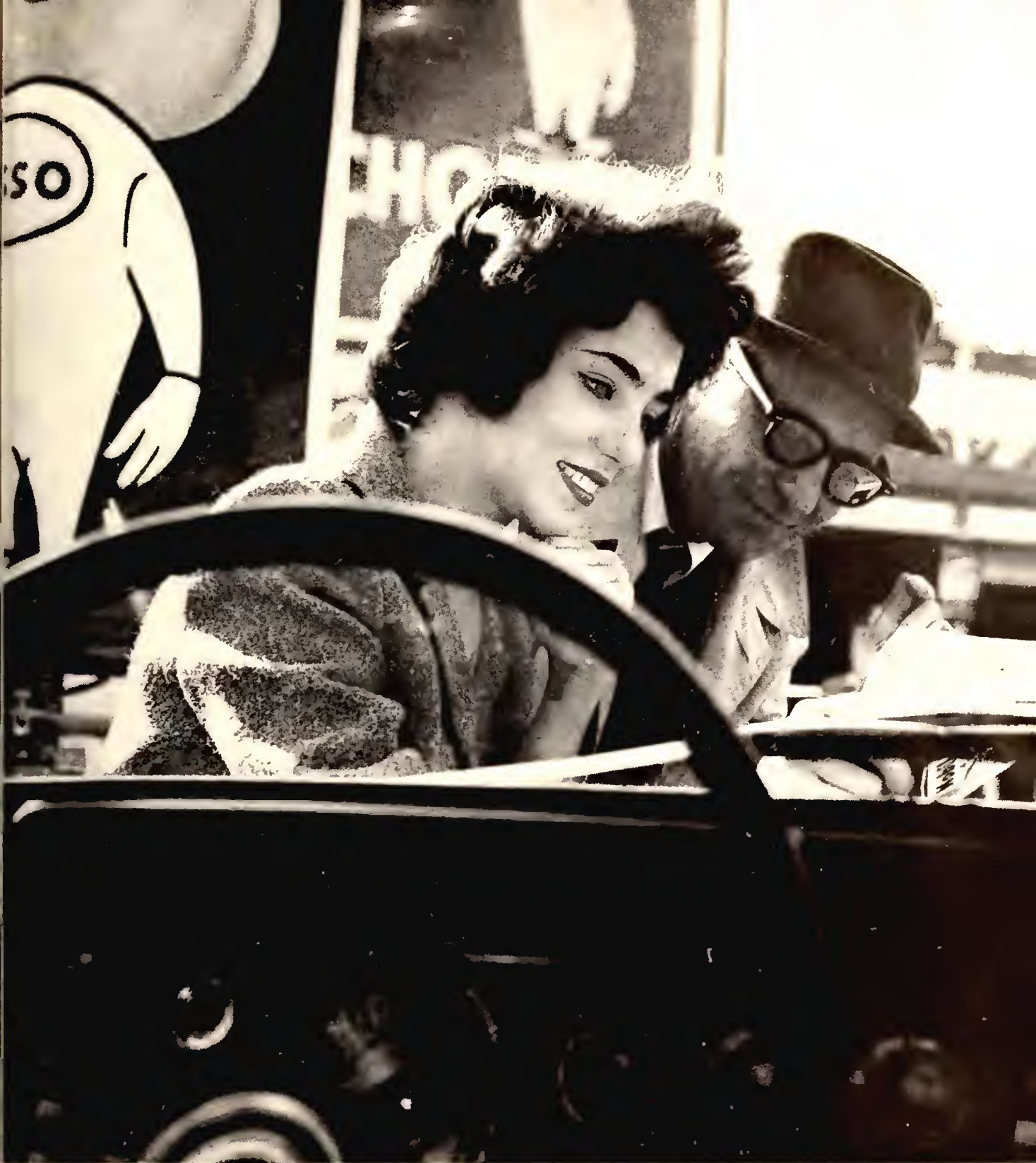
It will invest \$2.8 million in entertainment, \$1.75 million of it in tv.

Trans-Lux Tv will produce two series, Hercules cartoons and 26 half-hours of Guest Shot, a show originating in Hollywood.

Liberty Mutual into TV

Liberty Mutual (BBDO) is jumping its network tv with \$500,000 worth of participations for 10 weeks on ABC's Wide World of Sports.

Cost given is for time and commercials. Campaign is on auto-crash safety.



Drive your message home with "Breakfast Club," "Flair," "Sports" and "Special Events" on young adult ABC Radio. Sell those young families on the move. They're the ones who make the wheels go round—make your sales go up. So whether you're selling motor oil or salad oil, remember, it's ABC Radio with the highest percentage of young adults in network radio.*

**YOUNG ADULTS:
BUY MORE GASOLINE
BUY MORE OIL
BUY MORE EVERYTHING
AUTOMOTIVE****

**ABC RADIO 
FIRST WITH YOUNG ADULTS**

CONSUMER EXPENDITURES
Under Age 50
Automobiles 70%
Gasoline, Oil 67%

**Life Study of Consumer Expenditures

*Call your ABC Radio Sales Representative for the facts

Lanolin Plus taking Hazel Bishop label

Stockholders last week okayed not only the merger of Lanolin Plus and Hazel Bishop but the use of the latter as the corporate name, as predicted in 25 December SPONSOR-SCOPE.

Norton Edell, Lanolin Plus president, said he expected the merged companies to gross over \$20 million in sales the first fiscal year. Lanolin Plus last year showed a profit of \$516,424 out of a \$14-million gross and Bishop a \$781,808 net loss on sales of \$6.8 million.

Reason for retention of Bishop name: it's better known because of the \$30 million spent in tv the past 10 years.

NABET, AFTRA accuse CBS of local anti-union push

(Sacramento:) For the first time NABET and AFTRA have dragged the name of a network into a purely local organizational fight with an affiliated station.

The two unions have been trying to sign up KXTV here, but without success.

Latest twist in the conflict: the unions are passing out handbills to Sacramento residents charging that CBS TV by furnishing programs to KXTV "allies itself with the station's union busting campaign."

RAB elects David v.p.-administration

Miles David has been elected v.p.-administration of RAB. He was v.p. and director of promotion.

He joined RAB in 1958 as director of promotion and was elected a v.p. the following year. For eight years previously he was at SPONSOR where he was executive editor.

William L. Morrison has been named to the new post as director of business affairs.

HIGHLIGHTS OF CBS' PRESENTATION BEFORE FCC

• Stanton favors more stations, and networks

More stations and more networks, resulting in increased competition, were suggested by Dr. Frank Stanton, president of CBS, as the best assurance for tv improvement and growth.

Stanton threw his support behind wider use of ultra-high frequencies and urged the FCC to persuade Congress to support all-channel receivers by law.

He emphasized that CBS' "fear of program control is based on very deep convictions." Although he did not see prior control as a real issue, he expressed serious concern about "a drift towards indirect, but nevertheless effective, program control by government."

Stanton also defended affiliates' rights to refuse some programs, even though it disturbed him. He was against forcing them to take programs "by threats of punitive action or by raising doubts about their right to survival."

The real question, he stated, was not whether tv should improve, but how it should do so "from where, in a free and heterogeneous society, the standards and pace of improvement shall spring." He asserted, "CBS has always taken the position that increased competition in the form of more stations and more networks is the most promising road."

• Aubrey describes limit of program financial control

James T. Aubrey, Jr., president of CBS TV, denied that his network has ever made demands of a financial interest in a program as part of the price for its acceptance in the CBS TV schedule.

He asserted that to the best of his knowledge and the knowledge of his close associates, "we have not sought to obtain a participation in a program as a condition of that program's acceptance in our network schedule, and we have not sought to obtain a participation in a program unless we have invested substantial sums in the pilot or the program series itself."

Apart from news, public affairs, and sports, he listed these shows as owned by CBS: Ed Sullivan, What's My Line, Marshall Dillon, Rawhide, and Have Gun, Will Travel.

He also listed these as shows in which CBS shares in the profits: Mister Ed, Dennis the Menace, Candid Camera, To Tell the Truth, Pete & Gladys, Window on Main Street, I've Got A Secret, Password, Dobie Gillis, Red Skelton, Ichabod and Me, The Alvin Show, Checkmate, Frontier Circus, Bob Cummings, Tell it to Groucho, Route 66, Twilight Zone, Perry Mason, The Defenders, and Gunsmoke.

CBS has no ownership of these: Lassie, General Electric, Jack Benny, Danny Thomas, Andy Griffith, Hennesey, Garry Moore, Father Knows Best, Dick Van Dyke, Armstrong, U. S. Steel, Gertrude Berg, Father of the Bride.

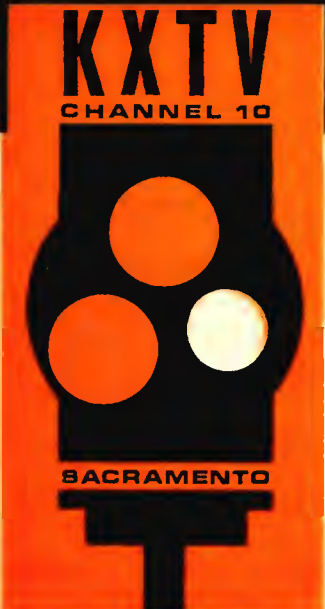
Aubrey stated that advertiser-controlled shows had dropped from 29% of the CBS TV schedule in 1959 to 14.5% last year.

He also defended CBS TV's program balance. Last week it consisted of serials, 18.5%; news and public affairs, 16.7%; audience participation, 11.5%; children's variety, 8.3%; adventure, 7%; westerns, 5.7%; variety, 4.4%; drama, 3.8%; sports, 3.2%; talks, 3.2%; mystery, 2.5%; and panels, 2.5%. He pointed out that there is but one half-hour at present in the evening where audiences do not have a choice between different program types.

Aubrey noted that the network can exercise three types of program control: creative, availability, and financial. The first especially applies to new shows; the second gives the network exclusivity during use; the third can involve anything from network profit sharing to any one of a number of non-network domestic or foreign residual interests.



MAP COURTESY CALIFORNIA DIVISION OF MINES AND GEOLOGY



**REACH FURTHER WITH KXTV
A CORINTHIAN STATION**



**REPRESENTED BY
H. R. TELEVISION, INC.**

A GIANT NEW TOWER HAS EXPLODED THE SACRAMENTO MARKET TO 25TH IN THE NATION. 3RD LARGEST ON THE WEST COAST. 608,400 TV HOMES BIG!

All the old facts and fancies about TV coverage in California have changed. Suddenly, the KXTV market is 74% larger... covering a piece of real estate 200 miles wide and 180 miles long. And that area covers most of San Francisco's "bedroom" communities. In the heart of all this bigness is the lush, plush Sacramento market: 25th largest in the nation. And 3rd largest TV market on the Pacific Coast.

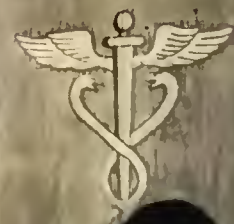
Behind this KXTV jump from 456,200 to 608,400* homes is a new 1549 foot antenna that towers above anything on the California skyline (or the Manhattan skyline, for that matter).

So if you're shaping a new California TV schedule, pick up the KXTV piece. It might be just the perfect fit.

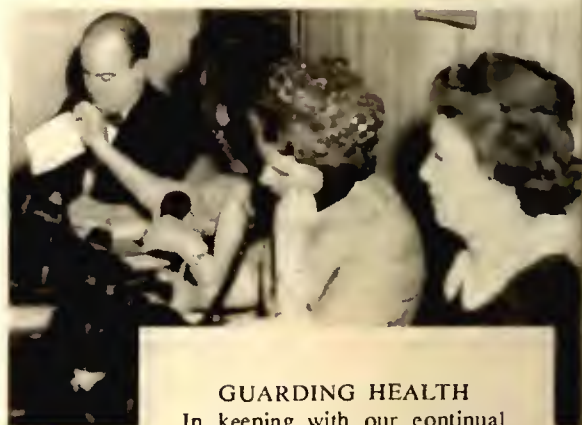
*Source: C. R. Smith, Research Consultant.

'Call the Doctor' WCPO-TV, Cincinnati

CPO-TV



Center—Four-man medical panel and Dr. Albert Thielen, moderator, await signal to begin another telecast of 'Call the Doctor.' Lower left—Plaque awarded by profession to WCPO-TV for development of 'Call the Doctor,' is held by Doctor Thielen and by Mort C. Watters, vice president and manager of the station. Lower right—Question for panel discussion is handed to Dr. Ralph Graves by member of Women's Auxiliary manning the battery of telephones.



GUARDING HEALTH

In keeping with our continual search for programs that benefit our entire area, WCPO-TV has made a weekly feature of 'Call the Doctor.' It fulfills a vital community responsibility by providing basic knowledge on Health. Those who fear certain symptoms are encouraged to seek professional advice, so that serious illness may be averted if treated in time. Each program explores the topic in depth, with enlightening discussion but no diagnostic opinion. At WCPO-TV we are so pleased with overwhelming public acceptance of 'Call the Doctor' that it has been increased from 30 minutes to a full hour.

M. C. WATTERS
Vice President, WCPO-TV

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by

BLAIR-TV

Profession Cooperates to Ease Apprehensions

In cooperation with the Academy of Medicine of Cincinnati, WCPO-TV presents 'Call the Doctor' each Sunday from 10 to 11 a.m. On camera is a panel of physicians, different each week, to answer questions on medical subjects as phoned in by viewers.

Dr. Albert E. Thielen, chairman of the academy's public relations committee, is usually moderator. Viewers call-in questions for consideration in connection with the announced topic of each telecast. Each week, four doctors' wives answer the phone calls. As members of the Women's Auxiliary of the Academy, they are in position to handle the calls with above-average speed and understanding.

Dr. Ralph Grace, chairman of the Academy's TV committee, screens each question before it goes to the panel. He also frequently serves as moderator.

Range of topics is remarkably wide, including Alcoholism, Arthritis, Brain Diseases, Cancer, Dermatology, Obesity and various types of surgery.

Physicians credit the telecasts with helping dispel any false notions about professional reluctance to share medical knowledge outside the consultation room. And the mounting mail-and-phone response shows that the knowledge made available on 'Call the Doctor' has eliminated needless fears and apprehensions in thousands of homes.

To Blair-TV, creative public-affairs programming by great stations like WCPO-TV is a constant source of inspiration. We are proud to serve more than a score of such stations in national sales.

BLAIR-TV

Television's first exclusive national representative, serving:

- W-TEN — Albany-Schenectady-Troy
- WFBG-TV — Altoona-Johnstown
- WNBF-TV — Binghamton
- WHDH-TV — Boston
- WKBW-TV — Buffalo
- WCPO-TV — Cincinnati
- WEWS — Cleveland
- WBNS-TV — Columbus
- KTVT — Dallas-Ft. Worth
- KOA-TV — Denver
- KFRE-TV — Fresno
- WNHC-TV — Hartford-New Haven
- WJIM-TV — Lansing
- KTTV — Los Angeles
- WMCT — Memphis
- WDSU-TV — New Orleans
- WOW-TV — Omaha
- WFIL-TV — Philadelphia
- WTIC — Pittsburgh
- KGW-TV — Portland
- WPRO-TV — Providence
- KING-TV — Seattle-Tacoma
- KTVI — St. Louis
- WFLA-TV — Tampa-St. Petersburg

by John E. McMillin

Commercial commentary

New voices for America

This year the NAB, in its infinite wisdom, is scheduling two important industry meetings in the space of a single month. One, of course, is the annual NAB Convention, that huge, sprawling clambake which will begin boiling up at the Conrad Hilton in Chicago on 1 April.

The other—far less publicized, but to me far more exciting and significant—is the association's first Editorializing Conference, a two-day session which opens on 1 March at Washington's Shoreham Hotel with a limited attendance of 400 tv and radio men. It's on my calendar as a "must."

I say this because to me the editorializing movement is easily the most fascinating industry development of recent years. And too little is known about it, even in the trade.

Actually it is a movement of the most profound sociological significance for the entire country. What's happening is the emergence of a brand new, potentially powerful force for good in American life.

What we're seeing is the birth, painful and hesitant though it is at times, of many, new, much-needed American voices.

I emphasize this because within the business our discussions of editorializing have centered almost wholly around what it can mean to the individual broadcaster or to the industry.

But it is the larger implications of editorializing which make it such an exciting subject. And it is these larger implications which I'd like to explore for a bit in this column today.

The score to date

As we all know, the airing of editorial opinions by radio and tv stations has been legal only since 1949 when the FCC repealed the "Mayflower" decision, and at first most broadcasters were extremely shy and timid about exercising their editorial rights.

Recently, however, and particularly within the past year, there has been a whopping increase in both the number of editorializers and in the frequency of their utterances. In 1961, for example, the seven CBS-owned radio stations broadcast more editorials (250) than in all previous years combined.

Today at least 25% of the nation's 5,000-odd commercial outlets are editorializing more or less frequently.

I've talked with dozens of these broadcasters, have read, heard and seen their editorials, and have had a chance here at SPONSOR to evaluate fairly objectively what they've accomplished so far.

My conclusion is this: despite the fact that many radio and tv editorials are dull, amateurish, badly conceived and based on trivial, non-controversial subjects, the general level is extraordinarily high and some of the results are astonishing.

(Please turn to page 14)



HAVE MONEY! WILL BUY!

■ That aptly describes the consumer in Dane County, Wisconsin, where payrolls show a huge three-year gain of 29.7 per cent—compared with the national average gain of 12.7 per cent.*

WKDW-TV MADISON is your most effective advertising medium for cashing in on the bountiful buying power of Dane County and all South/Central Wisconsin. And WKDW-TV's rate card ups your own buying power of high-scoring ABC-TV adjacencies and popular local personality shows.

*County Business Patterns, Department of Commerce and Department of Health, Education and Welfare.

WKOW-TV abc

MADISON, WISCONSIN

TONY MOE
Vice-Pres. & Gen. Mgr.
BEN HOVEL
General Sales Mgr.
LARRY BENTSON
Pres.
JOE FLOYD
Vice-Pres.



National Representatives:

MIDCO

YOUNG TELEVISION

Midcontinent Broadcasting Group

WKOW-AM and TV Madison • KELO-LAND TV
and RADIO Sioux Falls, S. D. • WLWL-AM, FM
Minneapolis-St. Paul • KSO RADIO Des Moines

Commercial commentary (Cont. from p. 13)

When you learn of the role which a WAVZ has played in the urban redevelopment of New Haven, a WRC-TV in the fight against Potomac River pollution, a WWLP in the political life of Springfield, Mass., a WDSU in the difficult integration situation in New Orleans, you can only conclude that editorials are already making a huge contribution.

As a matter of fact, I can't think of a single bit of public relations which could put the industry in a more favorable light than would a full-length, well-research article in *Life*, *Look*, or the *Saturday Evening Post* on broadcasting's editorial accomplishments to date.

(If the print media are too hostile to consider this, I suggest it would make a magnificent tv documentary for CBS, NBC, or ABC.)

But even more interesting than the record of present successes is the pattern that seems to be unfolding of the types, kinds and subject matter of the best station editorials.

For it is here, I believe, that we can get a glimpse of the sizeable future role which radio, tv editorialists seem destined to play.

The promise of the future

I found it highly interesting, for instance, that just two days after the recent, well-publicized demise of two of Los Angeles' four daily newspapers, I received a brochure telling about an extremely successful editorial crusade by radio station KNX, Los Angeles.

KNX (which is only one of more than 50 radio/tv outlets in the area) conducted a single-handed fight to "Keep the Freeways Free of Construction during Traffic Hours," and jolted the State Highway Commission into changing its operating procedures.

In its fierce editorializing on a specific local problem, KNX moved into the spot once occupied by old-time fighting newspapers, but which, these days, papers are increasingly unable to fill.

There are approximately 25% fewer newspapers in the country now than 10 years ago. (Our population is up more than 60%.)

One unfortunate effect of this decline, of course, is that in most of even our largest cities readers can get only one newspaper opinion on any given issue.

This in itself is regrettable. For as many students have noted, "propaganda flourishes in a condition of absolute monopoly."

But that is only half the story. The country's successful operation depends not only on what happens in Washington, but on a vast complex of local governments—town, city, district, county, state.

And it is only through constant, vigorous, critical attention, even partisan attention where there is sufficient competition to justify it, that these bodies can be kept from slipping into a state of sluggishness, inefficiency, moribundity, or worse.

This is what I find so thrilling about the rise of broadcast editorializing. For in community after community radio and tv stations are beginning to assume the role of highly vocal, highly critical watchdogs of the local public welfare.

Personally I am not disturbed, as some people are, by the fact that certain broadcasters seem temperamentally unfit to editorialize, and that certain editorials show a lack of solid factual research.

In the long run, and in a climate of competitive free speech, these inadequacies are self-correcting.

The wonderful thing, the healthy thing is that editorializing itself is on the increase. From these new American voices we are bound to receive great national benefits.

Herb Oscar Anderson
6-10 AM

Charlie Greer
1-3 PM

Dan Ingram
3-6:15 PM

Fred Hall
10 AM-6 PM

Sam Holman
Sun. 11 AM-1 PM

Scott Muni
7:15-10 PM

Bruce Morrow
10 PM-12 Mid.



ROAD SERVICE

(Listeners fill up at New York's finest service station)

Every hour of the day, motorists turn right to these men for the best steer in traffic reports. Their 24-hour radio service shines with a winning warmth and exuberance. But traffic reports are only one aspect of the complete service that has helped put WABC on the road, gaining momentum week after week. You can hear it in WABC music—"your kind of music." In news reports that tell what the news means to New Yorkers. In spirited participation in the causes of the metropolitan area. The response is clear: on the air, WABC Pulse ratings have averaged a 250% jump in 1961 over the previous year. In the marketplace, the impact of advertising dollars spent is visible in shelf depletion, and cash register addition. Permit WABC's seven personalities to pump for you. You'll find, as others have, that their high-octane brand of radio moves a predominantly adult audience—and an advertiser's product.

WABC
RADIO CHANNEL **77**
on your sound dial

LOOK WHO'S FIRST IN WORCESTER RADIO...

WORC!

Again, for the FOURTH consecutive year, WORC is FIRST in the Worcester County Pulse, October 1961. (6:00 AM-6:00 PM, Monday through Friday, with 26%!) For more information: Robert E. Eastman & Co., New York; George Eckels Co., Boston.

555/5th

Fels & Co.'s policy on radio

Permit me to comment on the statement which appeared in your 15 January issue (SPONSOR-SCOPE):

"The loss of Fels to spot radio after a consistent run of about 30 years, isn't being mourned exactly by the rank and file of reps.

"Reason: in its latter stages on the account, Aitkin-Kynett, which recently lost the business to Manoff, had people on the road making their own contracts directly with radio stations."

Merely in the interest of keeping the record straight, Aitkin-Kynett always made it a practice to get out into the field to visit our sales territories and, of course, the radio stations. It has always been our feeling that media buyers could operate more effectively if once in awhile they could get out and actually visit the territories in which we do business. Hence, it was on our recommendation that Aitkin-Kynett got out and visited all of our territories from coast to coast, at least two or three times a year. After all, close to 85% of our budget was riding on spot radio and it was to the best interests of the radio people, as well as ourselves, that we do everything possible to make the medium as effective as possible. If occasionally a contract was placed on a local basis, there was absolutely no cause for alarm. Perhaps 90 to 95% of our radio expenditures was placed through the national reps and it's my impression that they did not view our buying practices with any distress whatsoever. We have always maintained the most friendly relations with them and certainly will continue to do so in the future. I sincerely feel that your statement does not truly reflect the attitude and thinking of the station reps and neither does it reflect the true situation as it exists, today.

I have gone into some detail on this because there has been so much conversation in the press about Fels &

Company having abandoned radio. This, of course, is poppycock. I imagine that before the end of the year, our billings through spot radio will be considerably higher than many, many other national advertisers'. No one has been more devoted to the cause of good radio and the radio industry itself, than ourselves. We have stayed with it steadfastly for many, many years and I do not imagine that the station reps or station management will at this time begrudge our desire to test other media. Actually they should welcome that opportunity, for reasons which need no explanation.

Please understand that we have no desire to be critical in this letter. We did feel, however, that you might welcome a statement re-defining our position. You publish a fine magazine—and we enjoy reading it.

Grant H. Keeler
advertising manager
Fels & Co.
Philadelphia

The West Coast scores

When your 1 January SPONSOR arrived at the agency . . . needless to say, there was much interest (very personal on my part) in reading what representatives have to say about West Coast media people in the broadcast field. ["They're the top buyers on the West Coast"]

First, I was delighted to be included. Thank you.

Second, we all thought it was an excellent article and extend our compliments for both style and content. It was heartening to read that we score on business ability—but more important, apparently maintain good human relations with the people who call on us. This business gets pretty hectic at times and sometimes we wonder.

Kay McNamara
asst. media dir.
Hoefler, Dieterich & Brown, Inc.
San Francisco

When you think
NEW YORK
RADIO
think
wmca
THE VOICE OF NEW YORK
570 kc
Represented by
the straus broadcasting group
AM Radio Sales



Effective immediately...

H-R Television, Inc. and H-R Representatives, Inc. become exclusive national representatives for WHEC-TV and WHEC Radio, Rochester, CBS serving New York's great industrial empire...and WINR-TV and WINR Radio, Binghamton-Endicott-Johnson City, NBC for New York State's rich industrial-agricultural area. Call your H-R man now for all the facts.

Close...

ABC-TV	19.9
Net Y	19.5
Net Z	19.3

Source: Nielsen 24 Market TV Report—week ending Jan. 7, 1962. Average Audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.

Still close...

ABC-TV	19.6
Net Y	18.3
Net Z	19.9

Source: Nielsen 24 Market TV Report—week ending Jan. 14, 1962. Average Audience, all commercial programs, Mon. thru Sun., 7:30-11 PM.

What will happen next?

Watch this space.

ABC Television

SPONSOR-SCOPE

29 JANUARY 1962

Copyright 1962

SPONSOR
PUBLICATIONS INC.

What with virtually all the tv network decision-makers wrapped up in their quiz show before the FCC last week, advertisers and agencies bent on talking about 1962-63 time and program prospects couldn't do much more than mark time.

For one of the medium's giant users, P&G, the Washington interlude wasn't at all untimely, since it won't have much to say to the networks about next season until after it's previewed its plans and possible new program series to its stable of agencies. That event will take place the week of 12 February.

Both Buick (McCann-Erickson) and Pontiac (MacManus, J&A) will be breaking with spot radio campaigns at an early date.

Pontiac is giving particular attention to the Blair plan.

Chicago radio reps had another source of revenue pulled from under them—this coming right on the heels of the Cream of Wheat migration to Bates, New York.

The latest loss: Burnett's radio buying for Marlboro, Alpine, etc. This function, as had previously happened to spot tv, becomes a corporate pool operation, with Benton & Bowles as the pool's administration for Philip Morris.

Explained a PM ad executive: we're applying the same philosophy and extending the same importance to radio as we do to spot tv and, because of this, nearly all radio buying will be out of the pool.

The special products division of National Biscuit won't start deciding until April how to whack up, media-wise, that \$1.5-million budget for Cream of Wheat. At the moment the full amount is being used in radio, mostly spot and the residue on CBS.

If you're looking for the latest estimate on the number of tv homes, here's one that Nielsen is making available as of January 1962: 49 million, which brings the level up to 90% of all homes.

Nielsen's last estimate was that of December 1960: 46.9 million homes, or slightly over 88% of all U. S. homes.

Nielsen says it won't know what the radio penetration is until it gets an industry-agreed-upon figure. That will depend on the final U. S. figure that the ARF expects to get from the Census Bureau in March.

The tally that Nielsen froze for radio homes back in March 1959 was 49,450,000.

Because of protests over the bureau's 91% radio penetration level, based on an early national sample, which the Census Bureau released a while ago, the bureau is doing a study to evaluate the accuracy of the total census report.

What stirred the argument: the question asked by the census takers had to do with radio sets in working order. Out of the study comes an adjusted figure showing the actual radio set ownership.

The new product end of the cosmetic business in Chicago is booming.

In addition to Alberto-Culver's VO-5 shampoo and other new products to come out of BBDO this year, Helene Curtis has a few new entries.

They are Suave shampoo (Campbell-Mithun) and a new hair tint called Mirror-Mirror (Edward H. Weiss).

Disney's distributing setup, Buena Vista (La Roche), has become so strongly oriented for its advertising to tv that the medium is getting 75% of its budget.

Buena Vista, whose president is Irving Ludwig, has tended to broaden its tv participation base as the Disney studio has extended the base of audience appeal for its product; to wit, adult as well as teenagers and children.

In addition to spending \$2.5 million in spot, Buena Vista functions on a reservoir of about 100 minute participations spread over a diversity of NBC TV programs. It furnished stations gratis with 3½-minute clips from Disney movies in which spots can be sold.

Ludwig's thesis: the distributor should use tv not only to sell tickets but the distributor on booking the picture.

Buena Vista is also planning to put Disney into the syndication field this fall through a revival of its erstwhile daytimer, the Mickey Mouse Club. Eventually it will syndicate Disney features.

Sellers of spot radio may quiet their alarm about Schlitz (Burnett) turning its spot radio money over to distributors to dispose of as they wish.

Burnett will go on buying for the brewery out of a stipulated radio budget.

As it turns out, that money which some distributors are flashing around is part and parcel of an old Schlitz practice to furnish dealers, who ask for it, with bits of the radio allocation. It's to help the distributors with their own radio buys.

The foregoing version comes from Charles Paeker, who is the regional Schlitz account supervisor.

One thing that you have to be keenly aware of when you're selling air media around the automotive marts in Detroit is the prevailing caste system.

If you attend to the complexities of that system religiously your chances of getting to the influential, who actually do the cutting up of the budgets, are that much better.

The trick is simply this: before a seller invites a group to listen to his pitch he must make sure that each member falls within a specific caste and that those from higher or lower castes are not mixed in; otherwise the whole effort can encounter a decided chill.

It's up to the reps to contribute whatever case histories they may have for the documentation of a presentation on spot that the TvB is putting together.

So a group of them were told last week at a breakfast meeting staged by the TvB.

The reps were shown a draft of the proposed presentation, which, incidentally, would be the first specifically in that category authored by the TvB.

Set owners apparently spent slightly less time with tv in 1961 than they had the year before, although the total figure is still better than 1959's.

Here's a Nielsen day-part breakdown for the past three years in terms of average hours of daily viewing per home:

TIME SPAN	1961	1960	1959
9 a.m.-noon	30 minutes	32 minutes	29 minutes
Noon-4 p.m.	57 minutes	55 minutes	52 minutes
4 p.m.-8 p.m.	1 hr., 40 mins.	1 hr., 42 mins.	1 hr., 39 mins.
8 p.m.-11 p.m.	1 hr., 47 mins.	1 hr., 49 mins.	1 hr., 48 mins.
11 p.m.-1 a.m.	28 mins.	28 mins.	27 mins.
1 a.m.-9 a.m.	14 mins.	19 mins.	13 mins.
TOTAL DAY	5 hrs., 36 mins.	5 hrs., 45 mins.	5 hrs., 28 mins.

No wonder the matter of sports rights among the tv networks has become a dogfight. That facet of tv entertainment has become a better than \$75 million business this season for the networks collectively.

And what adds spice to the inter-network bidding: sports are getting easier to sell, particularly in the area of football.

On the sponsor block the estimated value of packaged tv network sports for the 1961-62 season adds up to \$75,225,000. By network this grand total breaks down as follows: ABC TV, \$27,225,000; CBS TV, \$27,900,000; NBC TV, \$20,100,000.

Football in its various forms and sources accounts for 41% of the sports package revenue, with sports anthologies and baseball each figuring around 15% of the take.

Here's how they tally up by sports types:

SPORT	ESTIMATED PACKAGE BILLINGS
Football	\$31,525,000
Sports anthologies	11,900,000
Baseball	11,000,000
Boxing	8,300,000
Basketball	7,750,000
Horse racing	350,000
TOTAL	\$75,225,000

Agencies interested in the project contemplate ABC TV's turn to feature pictures Sunday night (9-11) as a gamble that may prove a handsomely profitable gambit for the fall.

At the moment the scheduling of the features has this one disadvantage: these two-hour films can't be delayed as had been happening individually among affiliated stations for the dispossessed Bus Stop and Adventures in Paradise series.

Evolving from that circumstance is this corollary problem: getting a large enough station lineup for the features as ABC TV would like.

The scope of the gamble as the agencies view it: if the features click during the spring the stations missing in the lineup will find it quite expedient to carve out those hours of time for the fall.

P.S.: in some quarters there's this speculation: could Bonanza, currently a rating bonanza for NBC TV, find itself in such a competitive fix as to become a problem child for Chevrolet and the network?

A trend that has reached significant proportions: the use of multiple networks by the various grades of daytime tv advertisers.

The present inclination seems to be to curb the daytime expenditure at the point of maximum discount and to sign the surplus budget to one or two other networks.

The net effect: a broadening of the audience base.

Among the practitioners of this scheme are General Mills, Pillsbury, Corn Products, Bristol-Myers (Bufferin), Campbell, Alcoa, Rexall, Fritos.

The Ford division (JWT) will likely bow out of its share of Wagon Train this spring but keep Hazel going, except for a late summer eight-week layoff.

The anomaly: even though sales are sturdy the Ford management will take advantage of outs contained in the contract it made with NBC TV just this side of a year ago.

On the other hand, the division's main competitor, Chevrolet (Campbell-Ewald), will carry all the present 12 weekly nighttime commercial minutes running for it right through the summer.

Illustrated here is the sharp difference in the promotional thinking of the two leaders: with Chevrolet the dictum is you never let 'em get away from your brand awareness, whereas the current Ford management believes that the bulk of the ad money should be spent when people are most conscious of the company's new line. The implication here is that prospects are pretty well decided on what they want at model unveiling time.

Even though the horse is gone, the 4A's along with the ANA are furiously at work repairing the barn door preparatory to the next negotiating go-around with the talent unions on tv commercials.

Members of the 4A's have just been furnished copies of a set of recommendations on this subject evolved by the association's committee on tv and radio administration.

Highlights of these suggestions as to the next contract with the unions:

- **Remove the networks** from having anything to say about the rates for tv commercials.
- Set up a **joint advertiser-agency policy committee** to keep in close contact with the negotiators and **counsel them** on the fashioning of the administration and interpretive angles of the commercial codes.
- **Agencies would have the responsibility for negotiating the code**; the networks and other interested parties could only participate in an observer capacity.
- It would be best probably to let the networks go on signing the **AFTRA code** and the film producers the **SAG code**.
- Bring in a **professional labor union negotiator** on a per diem basis.

Whether the unions will agree to all this is, of course, another matter.

Even though they expect to outdistance the other networks on sales, at least through May, daytime people at NBC TV are doing some soul-searching on the theme of programming.

And the thinking that's going on might be summed up in these jottings:

- It's about time that the daytime schedule shared some of the **glamour** and spotlight of the nighttime schedule.
- Games and film reruns **should be recognized for what they are**—fillers and merchandise priced low enough for competition—and the times call for a drastic reappraisal of how to program for housewife interest on a level that will **pique her faculties and not in terms of potential ratings**.

JWT, which recently acquired the Rheingold account, is screening four or five advertisers who would like to share the New York Met baseball broadcasts with the brewer.

Involved is both tv on WOR, New York, and a radio network. It'll cost the second party to the games about **\$1.5 million** for the season.

Judging from the type of orders for special studies that Nielsen's been getting lately, the multiple brand advertiser in tv is shifting more and more his focus of interest from reach and frequency to whether he's getting the right homes for his product.

What has complicated his problem on this score are the scatter plans, and the main objective of these special studies is to find out whether a program carrying a particular brand appeals to the areas and families that offer the best potential sales for the brand.

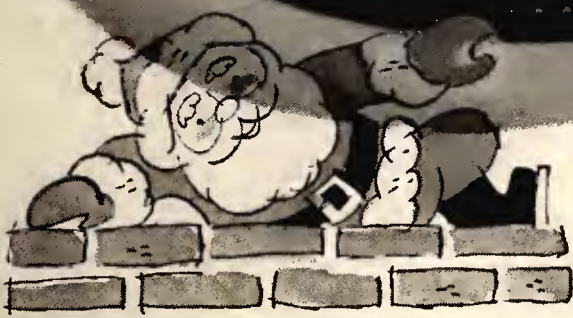
It's a job that requires pinpointing of actual product usage also.

As though both am and fm radio didn't have enough to worry about in terms of tv competition, the TvB has had an auto set made for it that picks up the soundtracks of tv programs.

The receiver is being tried out by TvB v.p. **George Huntington** who commutes in his car 30 miles into and out of New York.

Huntington's pitch in connection with the set: it'll give traveling salesmen a chance to hear the daytime commercials of their products broadcast on tv.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Film-Scope, page 56.



It happens at every Raleigh-Durham Christmas Par ade. Santa's supposed to climax the whole procession. Everybody knows that . . . except the kids. They're transfixed at the sight of a man named Herb Marks—ventriloquist, pixy and baby-sitter for two of his own. [REDACTED] He's also Cap'n 5 on WRAL-TV. Maybe the name means nothing to your brood—but in Eastern N.C., it means that suppers start when his show ends . . . and not one chainbreak sooner. [REDACTED] Just ask any H-R man who steals Santa's thunder and the hearts of a million kids in the Raleigh-Durham TV market. [REDACTED]

NBC TELEVISION
WRAL-TV
CHANNEL 5
Raleigh-Durham, N. C.
Represented Nationally by H-R



WITH
WBT RADIO
YOU FOCUS
ON THE
ONE WHO
PAYS THE
BILLS

"Is this the one you want me to try, Mom?" Her mother in the background is one of the nation's adults who receive and control 98% of the U. S. income. WBT, for over 39 years the Charlotte radio station with the biggest general audience, also has the highest percentage of adult listeners. They turn to WBT because of responsible programming, outstanding service and fine entertainment. In the WBT 48-count basic area, adults receive and control most of the \$2,690,786,000 worth of spending money. If you want to make more sales for your clients, clearly the radio station to specify is the one that reaches more of the adult listeners . . . **WBT RADIO CHARLOTTE.** Represented nationally by John Blair & Company

Jefferson Standard Broadcasting Company

$A_3 - A_3 \geq \$900,000$
 $A_7 \leq 117$
 $A_4 \leq 2$

ADVERTISING ENTERS THE AGE OF COMPUTERS

Now that the dust has settled on BBDO's revelation of its "major breakthrough" in scientific selection of media via computers, one fact is abundantly clear: the use of electronic data processing (EDP) is the hottest subject in agency-media circles today.

What's the computer climate in what's been described as the dawn of a new era in advertising?

- Since BBDO's announcement to the 4A's in November that its revolutionary new technique

would give media directors "a power shovel instead of a spade," that agency has begun media selection via EDP for at least five major advertisers. At present BBDO relies on the electronic computer facilities of C-E-I-R, Inc., but in July of this year takes delivery of its own Minneapolis-Honeywell Datamatic linear programming computer for both media selection and the clerical functions of estimating, billing, etc.

- While the BBDO announcement has acceler-

Despite slow acceptance of computer systems by advertising,



'LINEAR' programming orients media to market, doesn't replace human judgment'—Herb. Maneloveg, BBDO's v.p. in charge of media

ated agency interest in computers to the point of top-priority thinking, the human element of competition and a natural resistance to change have effected the most vigilant watch-and-wait atmosphere since the early days of television. No other agency currently is using, or has announced its intention of using, the BBDO linear programming system for media selection. But SPONSOR learned last week that several major agencies have the system under serious consideration. Said one shrewd observer: "Every agency in the \$10 million or more class is like a worm in hot ashes."

- At present only two agencies have computers of their own. Young & Rubicam has a full magnetic tape processing system for billing and business documentation (i.e., estimates, contracts, orders), and Leo Burnett, Chicago, has a disc file memory system of limited computational ability. Both the fearful initial cost and the bewildering multiplicity of available programming systems (e.g., linear, non-linear, dynamic, integer, quadratic—each accounting for a different class of mathematical relationships) have been tough barriers in delaying conversion to EDP.

- At present four agencies—J. Walter Thompson, Ted Bates, Dancer-Fitzgerald-Sample and McCann-Erickson—are probably on the brink of using computers for data processing in radio/tv spot buying. Some may be using the services of such standardizing computer houses as Central Media Bureau.

- Broadcasters and reps, though familiar with computers in a general sense, are notably unaware of the facts about (not to mention the significance of) the BBDO operation, even more in the dark about their place in the computer picture. The industry-wide speculation generated by the 4A's meeting in November has now dwindled to a trickle, less from interest than from dearth of understandable information.

- Agency media personnel, those most vitally concerned with conversion to computers, have limited their outside comments to quips on ex-

pendability. But in any industry automation, however minor at the outset, personnel upheaval is inevitable. The most obviously affected, say computer experts, would be clerical and estimator people. At the same time, they add, more marketing experts will be needed.

- And finally, but most significantly: in spite of the comparatively slow acceptance of computer systems by the advertising industry, most top agency men are privately conceding that in three to five years the entire media field will be revolutionized by machines.

Critics of BBDO have been many and vociferous over the past two months. Reaction to the linear programming operation has ranged from some agencies' contention that computers can never hope to equal human judgment in selectivity, to some sophisticated advertisers' contention that computer selection is no different from hand selection. BBDO, while agreeing in principle that computers are programmed to solve equations by the same mathematics as manual methods—only better, faster and with more "fairness" to media—contends that too many eyes are on the wrong target.

"There's such a fascination with media selectivity," says Herbert Maneloveg, BBDO's vice president in charge of media, "that the real target is being lost sight of. The real target is a marketing concept. When a solution comes from a computer it is not an answer. It is a direction. And this direction poses three questions: Does it make sense? Does it make enough sense? How can it make more sense? These vital questions are related not to numbers in the machine but to an overall marketing problem."

In his initial presentation to the 4A's, Maneloveg stressed the marketing concept.

"Marketing knowledge has grown rapidly," he said, "and an agency is only as successful as its ability to explore and interpret that knowledge. We now know or possess capabilities of knowing more and more

the signs point to machine revolution in media-market field

about the customers of the products we advertise. We can ascertain where these buyers live, what is their make-up, how much they buy of the brand in terms of heavy users, light users, and medium users. We are learning to break out the repeat purchaser from the infrequent buyer. We determine seasonality patterns and can plot advertising to sales ratios by districts and regions. We have a firmer fix on the patterns of our competitors. Within a household or an industry itself, we are learning not only who makes the purchase but who initiates the purchase and, hopefully, what they buy. All this data is within our grasp. We must make sure that we always reach out for it. Not only for the large accounts but for the small ones as well.

"Once the client and his agency, in concert, delivers this marketing direction, once they can numerically document the demographic and geographic pattern of their consumers, and can place a weighted value on these people, the job of the media man takes on new meanings. I hold no beef against the creative, judgmental media purchase. BBDO has had its share of them and will have many more. But I'll be darned if I want to make the buy and have 40 or 50% of it going to unlikely customers."

Linear programing in essence, Maneloveg maintains, is a speeded up method of totally orienting media to market.

Just how does linear programing accomplish this giant task? According to Dr. Clark Wilson, BBDO's vice president in charge of research, and Dr. David Learner, associate director of research, you take everyday media scheduling procedures and translate them into mathematical language, thereby making available a whole kit of tools, specifically linear programing techniques. In a simplified step-by-step procedure, the BBDO-linear programing operation works as follows:

1. The input, or basic resource, in developing any media schedule is money. This money must be divided

Here's how linear programing works

Everyday media scheduling procedures are translated into mathematical language. Here are steps in using computer:

1. **MONEY** must be divided among a wide variety of advertising units, i.e., 60-second spot, 20-second spot, I.D., magazine page, etc., each considered separately. There are many alternative units for a single medium. Determining these units depends on next step.

2. **MARKETING STRATEGY** of the product is developed into a profile. This is stated in terms of population groups toward whom advertising will be directed, e.g., sex, age, county size, income, etc., translated into households or individuals, thus giving you the people you WANT to reach.

3. **DESIRED AUDIENCE** is also defined in the marketing profile. Each advertising unit must now be analyzed to determine the size of the audience, thus giving you, in addition to the people you want to reach, the people you WILL reach.

4. **COST BREAKDOWN** is now to be readied. This, of course, involves thousands, even hundreds of thousands of units, since your compilation will consist of the dollar cost of each unit.

5. **QUALITATIVE VALUE** of each advertising unit must now be evaluated. This, though subjective, intends additional effectiveness, evaluation of human judgments, usually by ratings. These ratings are then summarized and scaled mathematically.

6. **WEIGHTING** the marketing profile against the audience profile, then weighting the result of this against your qualitative judgments, is your next step. Final result is called **rated exposure units**, which are maximized within the restrictions (environmental and judgmental) which express limitations on the way a budget is allocated.

7. **ALL DATA** thus far gathered are put into specific format and fed to computer, which then gives you a primary result, i.e., basic schedule, and three auxiliary results: substitution values, sensitivity of the data, and sensitivity of restrictions placed on problem.

Industry questions loom: How profoundly will broadcasters be

or allocated among a wide variety of advertising units. By definition, an advertising unit is any space or time unit that should be considered as potential for a final schedule. You want to determine how many of each of these advertising units to buy. And since there are many alternative time units for a single television or radio station, and many alternative space units for a single newspaper or magazine, each unit is considered as a separate advertising unit. As a result, if there are two hundred television stations to be considered, for example, and a 60-second announcement, 20-second announcement and 10-second I.D. is possible for each, then you would have a total of 600 advertising units for television alone.

2. The determination of what advertising units to consider are necessarily dependent upon the marketing strategy of the product for which the media schedule is being developed. This product's marketing strategy must be stated in precise terms of the population group or subgroups toward whom the advertising

will be directed. Such categories as sex, age, education, county size, region, income, family size, etc., are appropriate. With this marketing profile in hand, it is only a step to translate it into the number of households, or better yet, the number of individuals in each of the categories. Thus you have the people you want to reach.

3. But this marketing profile, in addition to defining the market, also defines a desired audience. Each advertising unit must now be analyzed to determine the size of its audience. It is generally assumed, by today's profiling, that audience and users of the product are the same people. Though open to question, this assumption must continue to be used until something better comes along. And so, using the same categories as you just used in your marketing profile, you now have not only the people you *want* to reach but the people you *will* reach.

4. You're now ready for a total cost breakdown. This, of course, involves thousands, often hundreds of

thousands of units, since your compilation will consist of the dollar cost of each advertising unit.

5. With your marketing, audience, and cost compilations completed, you now must make an evaluation of the qualitative value of each advertising unit. This, while subjective, intends additional effectiveness, and such factors as area climate, copy objectives, station image, color quality in print, etc., are all evaluated. For example, a dozen experts (media planners, account managers, client, etc.) might be asked to evaluate each advertising unit on, say, a 10-point scale of effectiveness. Their judgments are to be made on each advertising unit independently, with *no* consideration of cost or audience size. These ratings are then summarized and scaled, mathematically.

In relating these qualitative values to their mathematical equivalents, Darrell B. Lucas, professor of marketing at New York University and a consultant during BBDO's development of linear programming in media, observes: "What is the value of so



CONTROL PANEL of C-E-I-R's giant IBM 7090 computer, which may soon be processing spot broadcasting data for several agencies. Central Media Bureau is one of new processing firms. L-r: Kenneth Schonberg, CMB pres.; Mrs. Lois Hirst, v.p., and sec'y.; William Sloboda, exec. v.p.

affected? What happens to agency media department staff?



DR. CLARK L. WILSON, v.p. in charge of research, BBDO: 'Purpose of the whole thing is to get the most advertising for the dollar'



DR. DAVID LEARNER, assoc. dir. of research, BBDO: 'Linear programming opens up world of ways to solve scheduling problems'

ment feels that, on the basis of past consideration, at least \$2,100,000 should be spent on this medium. This is their judgment and can be accounted for in the problem formulation—*must be accounted for*. At the same time, other judgment restrictions in this particular product problem might be: spend at least \$900,000 on nighttime tv shows; buy no more than 117 commercials in tv show No. One; buy at least two back covers on magazine No. Three.

These kinds of restrictions can account for all the decisions that management would like to build into the problem. One problem that may arise, Dr. Learner hastens to point out, relates to over-restricting the

magnificent a mathematical formulation if it still has so much in it that is subjective? It seems to me that there are two worthy answers to that question. In the first place, it forces us to systemize our thinking, and to quantify those vague values which have been both our weakness and our protection in the past. Secondly, the use of this procedure enables us to make the utmost gain from such facts as we already have; and we do have some substantial facts."

6. Comes now a three-way weighting process. You take your marketing profile, weight it against the audience profile, and weight the result of this against your qualitative judgments. The final result here is called *rated exposure units*, or REU. This rated exposure is the quantity that the agency wants to make as large as possible for the entire schedule. This is called "maximizing," a result BBDO says cannot be achieved with manual methods. The linear programming method chooses that combination of media that maximizes the rated exposure within the *restrictions* expressing real life limitations on the way in which a budget may be allocated.

These restrictions are both important and unavoidable. Basically, there are two: environmental and judgmental. An environmental restriction may include anything from



MEETING OF 4A's at New York's Roosevelt Hotel in November, where BBDO presented its many theory-to-reality arguments favoring a mathematical media selection via computers

the advertisers' insistence that part of a network television program be bought, to budget limitations, to the fact that no matter how you slice it you can't buy more than 52 weeks in a given year. These restrictions are easier to translate into a linear programming framework than are the judgmental ones.

Judgment restrictions express the way planners decide the money ought to be spent. These restrictions express their own judgments based on experience and good practice. Since the environmental restrictions express the way the world is, Dr. Learner points out, the judgmental restrictions express the way it ought to be. For example:

In terms of television, manage-

problem so that there are no possible schedules within the restriction. And since this is possible, the linear program can tell you which restrictions are the limiting ones and how they should be changed to allow feasible media combinations to appear.

7. At last—enter computer. With all of the information thus far described now put into a specific format—as dictated by the computational routine—the computer is fed, clucks away for four or five minutes, and . . . BINGO! You have a result. Or rather, two results. You have, first, a primary result; that is, the basic schedule—what, and how many, of each selected medium you should buy. But you also have three

(Please turn to page 49)

Names—not ratings—are key to sales for many clients



SALES RESULTS at the retail adult-buying level are obtained by these name 'salesmen.' Robert Pauley (above l), pres., ABC Radio, discusses matters with Don McNeill, of 'Breakfast Club.' At CBS Radio, Bing Crosby (r) gets buying audience

PART TWO OF TWO PARTS: RADIO

'WE DON'T BUY BY NUMBERS'

- ✔ Penchant for buying by the numbers grows less as advertisers seek out creative merchandising 'extras'
- ✔ High-priced as well as low-priced items can be sold with effectiveness, 'sans' ratings, broadcast experts say

uct aligning itself with prestige programming in order to reach that market element in which it is interested," Glazer said. "They purchased ad-jacencies to the broadcasts of the N. Y. Philharmonic and news." Glazer also gave the example of S. H.

Many of the buys in radio today are made on the basis of creative merchandising "extras" and not ratings, according to a SPONSOR survey made last week.

Numerous instances were found where numbers buying was thrown out in favor of other criteria, notably, where clients purchased campaigns on the basis of creative merchandising suggestions advanced by the stations.

The survey revealed that those dealing in nickel-and-dime items, as well as those pushing upper income products, frequently regarded the type of audience as infinitely more important than the mere number of listeners.

This is how Ralph F. Glazer, east-

ern sales manager of CBS Radio Spot Sales, saw the situation: "Never has it been more important for the media salesman to understand the desired goal of the client. For then he can stress those values in the media offering—values that often lie outside the area of sheer numbers—that will enable the advertiser to achieve his goal, effectively and economically."

Glazer said his organization always sought to look beyond the statistics and "match up what we have to sell with what the client wishes to accomplish." He cited a number of successful examples such as the Magnavox Company, via McCann-Erickson, on all CBS Radio Spot Sales stations. "This is a case of a top-quality prod-



RALPH F. GLAZER, eastern sales mgr., CBS Radio Spot Sales, says there are numerous values outside the area of sheer numbers

Kress Co., via C. K. Kondla Advertising, which bought a schedule on personality shows on KNX, Los Angeles. They wanted the personalities assigned to specific departments in the Kress stores.

Still another example: Sally Hansen Inc., via the Zakin Co., with a product called Hard-As Nails. Glazer said this is a sponsor with a small budget and with a sales story that doesn't fall into established patterns. They had the personalities ad-lib around a fact sheet. These names had acceptance at the retail and wholesale drug and food store level in their markets. They bought Paul Gibson, WBBM, Chicago; Phil Norman, KNX, Los Angeles; Craig Harrison, KCBS, San Francisco, and Morgan Baker, WEEL, Boston.

Yet another glittering example of buying for merchandising possibilities, according to Glazer, was the case of J. Nelson Prewitt, Inc., via Hanford & Greenfield, (Div. of Hutchins Advertising Co.), for Matey (bubble bath for children) on John Trent's program over WCAU, Philadelphia, and Morgan Baker, WEEL, Boston. Their on-the-air support with strong local-level merchandising were magnetic pluses for the introduction of this new product in specific areas, Glazer declared.

Another example was given by Len Soglio, broadcast media supervisor, Hicks & Greist, who recalled that Fedders had bought an NBC Radio weather show. "What could be a more logical vehicle for advertising Fedders home air conditioners than one-minute spots on a weather show during the summer months?" Soglio asked.

U.S. Keds has successfully used radio programs aimed primarily at teen-agers to sell canvas shoes, according to Robert H. Boulware v.p. and assist. media director, Fletcher Richards, Calkins & Holden. "In this and other instances, it would be possible to buy 'large numbers' if that were the one objective, but the effectiveness of selected programing is in the directing of commercial messages toward the most likely prospects," Boulware told SPONSOR.

Industry figures also pointed to *The Imperial Press Club*, the com-

mentary on world affairs sponsored by the Chrysler division of Chrysler Corp. for Imperial cars on the QXR Network in 26 top markets. It was reportedly one of the largest fm commercial contracts bought by Y&R for its client whose object was not numbers, but selectivity.

Thomas Dooley, sales manager of Adam Young, Inc., recalls that a fitting idea resulted in the purchase of all Adam Young stations (regardless of ratings) by Shulton (Old

ing, air columnist. They get results for us. So it's 'radio relevance'—not just numbers—that counts."

In the opinion of Margot Teleki, radio/tv time buyer, Reach, McClintion & Co., when it comes to buying radio time, it seems as though there are fewer numbers to resort to since most researchers concern themselves with tv measurements. "Despite this fact, however, more and more agencies seem to be considering ratings, shares of audiences or c-p-m less and



H. V. KALTENBORN (seated) discussing Chrysler 'Imperial Press Club' with John Luter, pres., Overseas Press Club, and A. Maxwell Hage, pres. BER. Series was on the QXR Network

Spice) via Wesley. Unusual stories were culled from the news wires and billed as *The Spice of Life*. This led into the Old Spice commercial.

From the south, (WSJS, Winston-Salem, N.C.) there are also examples of advertisers who do not buy by the numbers. Ray Dempsey, media supervisor of Long-Haymes Advertising Agency, told SPONSOR: "When we promote the Dixie Classic Fair, we want relevance, not indiscriminate numbers. We choose WSJS personalities, particularly Harvey Dinkins, farm reporter, and Ada Red Brown-

less in buying radio," Miss Teleki said.

"In my experience at J. Walter Thompson working on the Ford Dealers Assn. account, we bought radio without being too concerned about numbers. In this case, our objective was to reach a predominately male audience. Numbers were not the paramount determinant. "The coverage needed by the advertiser—as well as his budget in the given market—decides the choice between the larger coverage vs. the local station," Miss (Please turn to page 50)



HARVARD

▼ WWLP's Bill Putnam pulls no editorial punches in his sizzling political battles with Springfield newspapers

This year the Connecticut River city of Springfield, Mass., has a new mayor, Charles V. Ryan, a whole flock of new councilors and school committeemen, and many new faces at City Hall. And the one man most responsible for the political upheaval in last fall's Springfield elections is a tall, handsome Harvard graduate and ex-geology professor who broadcasts stinging editorials at the rate of four or five per week from his tv station atop nearby Provin Mountain.

Even Bill Putnam's worst enemies (of which he has dozens) will admit this. He has been called "arrogant, difficult, a trouble-maker" by some of Springfield's leading citizens. His tv editorial boldness would shock and scare most conservative broadcasters.

But the fact remains that William L. Putnam, 38-year-old president and general manager of WWLP (channel 22), is a power in his community and a fascinating character in the tv industry.

To get Putnam's story, SPONSOR journeyed a couple of weeks ago up the frighteningly steep and ice-covered road which winds up Provin Mountain. A mile below the summit where WWLP's transmitter, studios and office are located, the rented Hertz gave out, its wheels spinning aimlessly on the treacherous ice.

In answer to a phone call Putnam, who has a reputation as one of the fastest, most hair-raising drivers around Springfield, came barreling down in a heavy station wagon to pick up your correspondent.

As he turned and started back toward the top, he grabbed his car phone and shouted an order to the station. "Don't let anyone come down this mountain," he roared, "I'm coming up."

In a sense this one sentence symbolizes both the Putnam character

MAN BECOMES TV TOUGH GUY

Excerpts from Putnam's editorials

'NOW WE don't accuse anyone of crookedness—we believe the record of special tax treatment that the newspapers have gotten from the present administration speaks for itself. . . . If there is nothing to be hidden, why should anyone object to a free and open inspection of this matter?'

'IN 1958, we elected a new and 'courageous' mayor who has been loyally supported by the newspapers ever since. . . . Now let's see what happened to those newspaper-owned parcels of land in 1958. That year the assessed values were reduced by \$218,000 and they received abatements of \$292,700.'

'Payroll padding . . . a charge most vociferously denied by the present mayor who only a month later announced he was dropping 587 jobs from the public payroll. . . . [He] has changed his mind so many times on this matter that nobody can really be certain who was dropped and, more importantly, why.'

'THE WATER commissioners have spent a vast sum making a fine color film of the water supply system of Springfield. . . . They talk about the doubled capacity of Provin Mountain reservoirs. . . . The only trouble is—the addition is far from completed, the contractor is in default, the reservoirs are leaking at an alarming rate.'

eventually to his present role of red-hot tv editorializer began in 1950 when he returned to Springfield as manager of the merchant's bureau, later manager of the industrial bureau of the city's Chamber of Commerce.

With the help of his father and some 25 other prominent citizens he organized the Springfield Television Broadcasting Co. in 1951, received his construction permit in 1952 (one of the first given after the freeze), and went on the air with WWLP in March 1953.

If the Putnam story contained nothing more than a record of how a uhf outlet can be operated as a steady money-maker, it would be of considerable industry interest.

But an even more significant aspect of Bill Putnam's life began in the summer of 1959 when he started to editorialize regularly.

"To understand our editorializing," says Putnam, "you've got to understand the situation here in Springfield. We have two newspapers, both owned by the same (Bowles) interests, and both reflecting the same editorial viewpoint on civic affairs. They also own 50% of our tv rival and actively promote the station in both papers.

and the entire Putnam story.

Born in Springfield of a blue-blood New England family (he's related to a whole flock of famous Lowells—James Russell, Amy, Percival, A. Lawrence) Putnam entered Harvard with the class of 1945, but left in February 1943 to enlist in the 86th Mountain Infantry in Colorado.

Mountaineering, then as now, is one of his major passions and hobbies and he served as a company commander of mountain troops in the Italian campaign, winning the Bronze Star, Silver Star and Purple Heart.

Returning to Harvard, he graduated in 1948 and spent the next two years in the somewhat unlikely post of geology instructor at Tufts College.

The road that was to lead him

Putnam's hobby: mountaineering



PUTNAM is probably the only U.S. tv manager who is also a crack mountaineer. He has climbed peaks in Colorado, Canada, Alaska, the Alps, Pyrenees, belongs to learned mountaineering societies. In World War II he commanded a unit of mountain infantry in Italy

"All of this places us in the position of being 'the other guys,' the opposition. And that's really a great advantage to us. It gains us a lot of sympathy and a lot of attention for what we say."

WWLP's editorials spearhead the station's extensive local programming (nine hours a day on week-days, less on week-ends) and all are delivered by Putnam himself. "We tried having special editorial people," he says, "but I found that they tended to get chicken about really coming to grips with issues."

No such charge could possibly be leveled against Bill Putnam's own editorial output. Last spring when he was waging a furious campaign to expose padding in the city payrolls he was publicly labeled a "cheap demagogue" by Springfield's Mayor O'Connor and received many anonymous threatening letters and phone calls.

Putnam takes such things in stride. "I went on the air and talked about the lack of guts in people who refuse to sign their names or identify themselves."

He writes or dictates every word of his editorials which run two to four minutes in length. He says his method is first to jot down an idea on a slip of paper which he carries around and mulls over for several days. He does most of his own research, checking with experts on special subjects. He rarely delivers an editorial on the same day he writes it, believing that he gets better perspective by sleeping on an idea.

When an editorial is in final form, however, he sticks meticulously to the script. ("You take terrible chances with ad libs.") His week's stipend of four or five editorials is taped in one session at the station.

One of the most interesting of Bill Putnam's theories of editorials concerns the time in which they should be run.

Originally he scheduled them once a day at 6:40 p.m. immediately preceding Huntley-Brinkley. Almost by accident one of them was repeated one night in the five-minute slot preceding Jack Paar, and Putnam says he discovered that "you get a much

(Please turn to page 51)

SPONSORS GO FOR

➤ Lengthier informational time-blocks are spreading, accompanied by heavy sponsorship, in some cases SRO

➤ 'Pulse' show of WTVT (TV), Tampa, pioneer in field, stresses flexibility, continuous updating of stories

A trend toward expanded news and weather telecasts on the local level appears to be in the making.

At least seven stations currently present one solid hour of informational material nightly, including 15 minutes of network world news. Another four outlets are known to assemble 45 consecutive minutes of this programming category each evening, again including 15 network minutes. A number of other stations have requested tapes and information from those stations that employ this technique, and are looking toward a similar move.

Probably the initial foray into this spreading format was the work of WTVT (TV), Tampa-St. Petersburg. That station's *Pulse* show had its debut back in November 1956. Running Monday through Friday, it takes

in world, regional, and local news, sports, and weather, locally produced from 6 to 6:45 p.m., with the next 15 minutes devoted to CBS TV's *Doug Edwards and the News*.

And in that same Tampa-St. Petersburg market, where the citizenry evidently appreciates being kept fully informed, WFLA-TV this past fall launched a daily 6-6:45 informational block known as *Channel 8 Reports*, immediately followed by 15 minutes of *Huntley-Brinkley* news from NBC TV.

Another hour-long informational block that got underway this fall is *The Big News* of CBS o&o KNXT, Los Angeles. The locally-produced portion of the show runs from 6:30-7:15 p.m. nightly, followed by *Doug Edwards*.

WTVT conceives of its *Pulse* show



CONTINUOUS COVERAGE treatment went to recent serious flood in Tampa throughout 45 minutes of 'Pulse' program on WTVT (TV) there. Live cameras, remote crew fed fresh developments to audience. Loose format is maintained to allow heavy coverage for key stories

KING-SIZE LOCAL VIDEO NEWS

as "a newspaper in continuous publication," as one station official puts it, meaning that after presentation of a given story, further developments in that story can be aired later within the same program.

Thus, though the show has a basic news-sports-weather-editorial format, flexibility is maintained so that extra time can be made available for outstanding stories, whatever their category, by cutting other sections of the show.

The weather, for example, usually comes on about 6:30, but if serious weather conditions exist, that story is treated at the opening of the show as well as in weather's regular segment, and if considered necessary, the weather section is expanded. Extreme measures were taken when Hurricane Donna threatened Florida last year—it engulfed the entire locally-produced portion of *Pulse*.

The *Pulse* format, always subject to change depending on how the news breaks, runs this way: Opens with capsules of top stories from each category; follows (6-6:15) with world, regional and local news (with emphasis on regional and local since 15 minutes of world news comes from the network to end the hour); sports and fishing news are earmarked for the 6:15-6:25 segment; the weather is covered from 6:25-6:35; while an editorial and recap fill the 10 minutes prior to *Doug Edwards*. Five minutes are held in abeyance to insert wherever they are most needed.

To produce so lengthy a block of informational programing, and keep it interesting, is no routine accomplishment. Bill Hinman, associate media director at Lambert & Feasley, feels this kind of program, if well handled, can be beneficial both for viewer and advertiser, but he takes a long look before investing because of the inherent danger of tedium.

Phillips Petroleum, an L&F client, sponsors the 6-6:10 p.m. news segment of *Pulse*, Monday, Wednesday and Friday. According to Hinman, WTVT solves the program-length problem primarily by establishing an effective continuity among the vari-

How advertisers use WTVT's 'Pulse' show

Client	Segments sponsored	Techniques and comments
ANHEUSER-BUSCH	Sports 6:15-6:25 p.m. Mon.-Wed.-Fri.	<i>Lead-ins to commercials are always fully integrated with sports news that precedes them. Sports director "Salty Sol" Fleischman usually delivers client's copy live</i>
GREYHOUND	News 6:10-6:15 p.m. Tues. & Thurs.	<i>Client finds association with programs more beneficial than separate spots. Buys news because of big audience, client says</i>
PHILLIPS PETROLEUM	News 6-6:10 p.m. Mon.-Wed.-Fri.	<i>Wants to be identified with well-handled news programs. Is wary of lengthy informational blocks because of danger of tedium, but will participate if show manages to rise above problem. In addition to WTVT, client has bought like show on KHQ-TV, Spokane</i>
WEBB'S CITY (drug-department store in St. Petersburg, Fla.)	Weather 6:25-6:35 p.m. Tues. & Thurs.	<i>Ties copy to weather conditions. For example, if approaching rain is to be mentioned in the weather report, this client's copy will dwell on such merchandise as umbrellas, raincoats, rubbers, etc. And this merchandise, in turn, will be featured in store</i>

ous types of news. (Phillips also participates in a lengthy information program assembled by KHQ-TV, Spokane, which does not tie the various news categories together in the manner used by WTVT, according to Hinman, but he finds the presentation smooth.)

Among the techniques employed by WTVT to arrive at the "continuity" cited by Hinman is what the station calls its "continuing coverage principle." A story introduced, say, at the start of the show may put in several subsequent appearances before the locally-produced 45 minutes

are up. It may be that new developments in that story take place during air time, in which case if considered important enough, they will be inserted orally regardless of what segment of the show they interrupt, and if new film can be processed in time, the viewers will get a visual rendition of late-breaking occurrences.

Among the events the unfolding of which the program has covered while on the air: evacuation of families before an onrushing flood; escape of prisoners from a nearby road camp and police action that included
(Please turn to page 52)



DISCUSSING DAY'S WORK are Rolly Bester (c), Bates' radio/tv casting dir., with (l to r) Nancy Fields, children's casting dir., Evangeline Hayes, in charge of "attractive" models; Mardie Madden, fashion coordinator (hidden); Ann Sorg, casting dir. for announcers, spokeswomen

BATES' AIM: FRESH TV FACES

✔ Sometimes, says agency, you have to go to college or to the local pub to round up fresh talent and new faces to add a touch of realism to tv commercials

Ted Bates, whose approach to tv commercials has succeeded, on occasion, in raising a few eyebrows along Madison Ave., eased the tuition burden last spring of a handful of University of Florida students. Altruism had nothing to do with it: it was, pure and simple, a business transaction involving the making of a new video commercial for Bates' Dentyne account.

The deal proved fruitful for all concerned. To Bates it brought new lustre to its chewing gum commercial via a crop of fresh young faces (well endowed with toothsome smiles), and to the collegians an unexpected, albeit



REAL-LIFE commercials are favored by Bob Margulies, Bates v.p., commercial prod.

fleeting, brush with fame and something of a financial bonanza.

Bates' trek South to Gainesville, Fla.—the university site—to round-up fresh new appeal for the gum account's newest push, stems from a recent agency decision to inject a shot of "reality" into its commercials. In line with this plan the agency's casting department put into operation an all-out project to bring before its cameras fresh talent and new faces. And since the filming early last spring of the Dentyne commercial on college grounds, Bates has been successful in filling their tv commercials with at least half a dozen new faces.

Since no stone is left unturned in the hunt for the "right" person to add the right touch of reality to a commercial, the prowl would often lead to unlikely places.

A bartender, for example, was plucked right out of a Manhattan pub for a shaving cream ad because he looked like a "regular guy" and seemed to have the easy, natural mannerisms which would add appealing realism while he shaved.

The concentration of efforts in this new direction began boiling up in earnest at Bates about a year ago. There is some feeling in the trade that the endeavor was triggered by the spate of criticism which has, in the past, fallen upon certain Bates commercial creations.

Rolly Bester, an ex tv commercial spokeswoman who "walked through the mirror to the other side of the camera" to head up, early last year, the casting department at Bates, however explains this new leaning towards realism like this: "television," she says, "has simply reached a boredom barrier. People are tired of the same old commercials and we're merely trying to break down this barrier."

It was Mrs. Bester's idea to put college students to work in the Dentyne commercial. The commercial called for the depiction of young people engaged in outdoor sports with a college campus setting. Her reasoning: why hire actors or models to portray a scene that the college kids could do so well by merely playing themselves?

The University of Florida was selected because it offered the rare combination sought by the casting department: the setting was properly collegiate and the climate mild enough to facilitate outdoor filming (there was still snow on the ground up North).

Once the decision was made to do the commercial there, the production of the sequence went along with relative ease, says Mrs. Bester. A film crew was dispatched to the university and notices asking for students with "good teeth" were posted on campus bulletin boards.

The turnout, reports Mrs. Bester, was excellent. No sooner had word

that the agency was paying handsome fees for "talent" made the college grapevine rounds, than agency people found themselves confronted by queued-up groups of anxiously smiling applicants.

The direction and subsequent filming went along without too many incidents, says Mrs. Bester. Although working with rank amateurs poses generally a few problems not encountered with the seasoned veteran, in the case of the Dentyne commercial, everything went off well. The students portrayed themselves with proper realism and the Dentyne commercial turned out to be a pleasant and easy sell, she recalled.

The aforementioned new face which Bates brought before their cameras for their Palmolive Rapid-Shave commercial is that of Joe Mayo, a bartender in New York City's Michael's Pub. Mayo was discovered by Mrs. Bester while she and her husband were enjoying a night out.

Observing the ease (and his rugged natural good looks) with which he handled the people seated around his bar, Mrs. Bester felt that here was a realistic "shaver" for their video ad. After an interview with the man, Mrs. Bester was convinced he was the right man.

Coaching the bartender required a bit more patience than would have been necessary with a seasoned performer, but it paid off, according to Mrs. Bester. (Since his Rapid-Shave debut Mayo has made several other commercials for other agencies.)

Another new face which Bates introduced to television viewers is that of Michel Burke, a dancer. Miss Burke was recruited for the Dromedary Scone commercial—a commercial which called for a good deal of facial expression as well as agile and expressive body movements.

Mrs. Bester reasoned that a dancer trained in the art of modern ballet—a form of the dance which is

Here are some 'new faces' found by Bates



AMONG the new faces introduced to tv viewers by Bates' commercials are Michel Burke, (above) former dancer who made her debut as the Dromedary Scone girl; bartender Joe Mayo who was plucked out of his bartending chores at Michael's Pub in Manhattan to shave on camera for Rapid-Shave (the harem girl is Stephanie King who also got her start at Bates on another account); Marlene Braun (l), U. of Florida student, Dentyne performer

devoted mainly to these expressive qualities would be ideal for projecting a contagious appeal for the food product. Miss Burke went over so well in this commercial she is now under contract to National Biscuit and is identified as the Dromedary girl in the company's print ads as well as on tv.

The search for new faces which has kept the Bates casting department busy scanning faces in crowds, in schools, at night clubs, etc., doesn't mean that the services of professional models and actors are being ruled out there. There's room, says Mrs. Bester, for all types of people in putting together a commercial.

In an effort to put the finger on just the right person, at the right time, the casting department under the supervision of Mrs. Bester has undergone a series of changes. For one thing, a complete file card system, "something like an IBM thing," she explains, was worked out and put into effect. While not complete, the file card system makes it possible for the department to pull out, in a matter of minutes, the names of all available possibilities for a certain type of commercial.

The card lists 31 qualifications in detail (e.g., exotic, rugged hands, male model, character woman, institutional, fat, smokes to name a few) and eliminates countless hours of work needed formerly to locate, in a reasonable time, the types of persons needed for a specific commercial. A complete photo department has also been added to the department as well as a library of film tests.

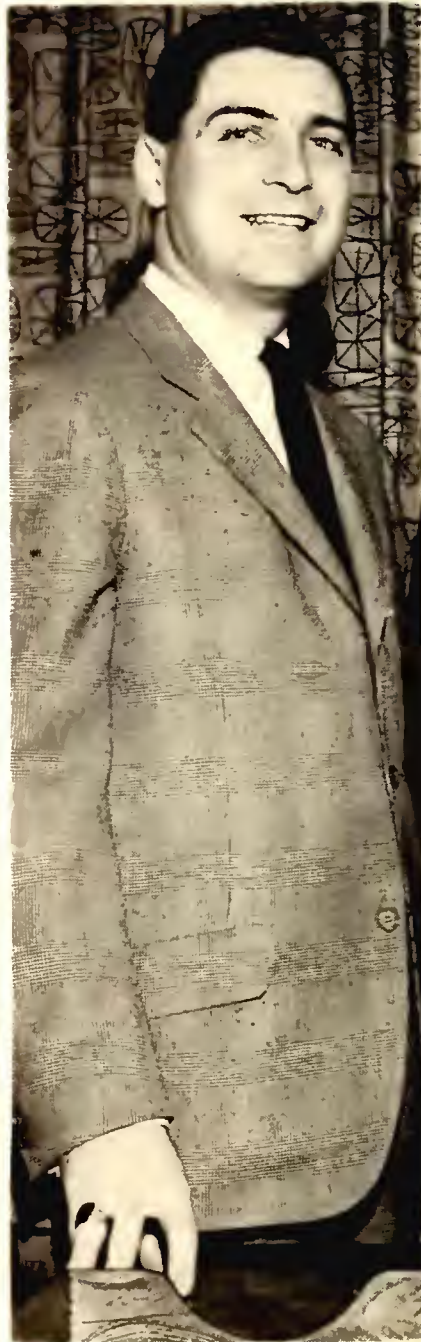
A new screening room was built, a separate audition room and a closed circuit system was installed, piped in to 40 offices.

The handling of the casting department work was divided into separate divisions and put in charge of managers. Evangeline Hayes, formerly of Warwick & Legler was put in charge of attractive models; Nancy Fields, a former secretary of the department, was made children's casting director; Ann Sorg who worked in the department as assistant, was put in charge of announcers and spokeswomen.

(Please turn to page 53)

SPOT RADIO POWERS

- Importer of canned Italian foods moves from small groceries to supermarkets, relying heavily on am medium
- Radio reaches housewives appreciative of Italian cuisine and assures them that they get the real thing



LOU GOLDMAN, pres., Durand Adv., sees radio as the medium to do a big job for Pope

This week, the radio campaign on behalf of Pope brand imported Italian canned food specialties moves into Philadelphia and Tampa, Fla.

Beginning as a small importer (circa 1920) that dealt solely with Italian grocers in the New York metro area, M. DeRosa, Inc. (Mt. Vernon, N.Y.), with radio as its key medium, has elevated Pope brand foods to a strong competitive position in the supermarkets there. While continuing its New York radio campaign, DeRosa gradually has been selecting new markets to conquer—distribution now takes in nine states—relying heavily on radio to solidify the infiltration. This approach has brought Pope sales increases in the neighborhood of 15% per annum for the last decade, a company spokesman reports.

The tide turned for Pope in the late forties. According to the company's secretary-treasurer, Thomas DeRosa, one large factor was the return of G.I.'s who were charmed by Italian cooking during their tour of duty in that country during World War II. He also cites the ever-growing flow of American tourists to Europe, and the great popularity of Italy and its cuisine with these travelers as another significant contributor to Pope's enhanced position.

At any rate, with large segments of the American people appreciative of authentic Italian cooking, and anxious to have it at home as well as during occasional trips to Italian restaurants, the scene was set for Pope to widen its scope.

Architect of the Pope media strategy throughout most of this growth period has been Durand Advertising, New York. Agency president Lou

POPE'S PERENNIAL 15% HIKE

Goldman, husky former quarterback for the U. of Arizona, relates that "radio is the one medium in which Pope can do a big job, on its modest budget, especially in promoting more than one product category." Approximately 90% of the Pope ad budget has been going into radio.

Pope can meet its larger competitors on more or less equal terms in radio, whereas in newspapers the client risks being dwarfed, states Goldman. Expanding on this, Goldman points out that \$1,000 invested on WNBC or WMCA, New York, which currently carry the Pope message, buys about 20 to 25 announcements, while the same amount is good for a mere one-fifth to one-fourth of a page in the full run of the N. Y. *Daily News*. Pope tests the pulling power of its media via recipe book offers. It has found WNBC, WMCA, and the *Daily News* to be top pullers in New York.

In addition to being able to make a bigger noise in radio, Pope has benefited from merchandising tie-ins made possible in that medium. The



Why Pope pours 90% of budget in radio

For a \$1,000 ad outlay in New York, Pope gets:

RADIO	NEWSPAPER
WNBC or WMCA 20-25 spots Pope can obtain frequent impressions on radio and match its larger competitors within that medium. Ability to purchase a large quantity of announcements within its limited budget allows Pope to plug several products.	Daily News Only one-fifth to one-fourth page In this medium, Pope must be content with one exposure, and faces dwarfing by well-heeled competitors able to buy more and larger advertisements. With but one ad to show for its money, Pope must be content to plug but one product.

POPE tests media via response to recipe book offers. Client has found WNBC, WMCA and *The Daily News* top pullers in their respective fields in New York

Durand agency seeks out stations that furnish merchandising extras, such as display space in supermarkets and mailings to the trade publicizing Pope's radio exposure.

Another important element of Pope's radio strategy has been to look out for opportunities for more or less exclusive live presentations by radio personalities. This not only gives Pope the believability that comes from live delivery by popular radio personalities, but it also heads off competitors from gaining this radio extra, points out Goldman.

Currently Pope is featuring tomatoes with tomato paste and basil leaf in its radio commercials. The slogan is, "Don't just hope; be sure with Pope," meaning that for authentic Italian tomato sauce the housewife can count on this product which contains just about all the elements she needs.

Following the slogan, delivered via e.t. jingle, the announcer's live copy picks up, assuring the women they can come up with real Italian sauce

by heating this product for 56 minutes—alleviating the widespread fear that such a delicacy would require hours of cooking.

With this product, Pope is selling against the already-prepared Italian canned dishes, which include sauce. Pope strikes a middle-ground, providing all the elements for sauce in the same can; it's not a heat and serve operation, but it does not require the hours of cooking that would be needed if one started from scratch.

On the strength of its radio-induced rise, Pope over the past couple of years has introduced several new products to its line. Among these are Lobster sauce (Fra Diavolo), zucchini (a green vegetable), and escarole soup.

From time to time tv has been enlisted in the Pope cause, and more is forthcoming on its behalf. The Durand agency has created a new animated tv commercial which it plans to launch shortly in Tampa, followed probably by a New York opening in time for the Lenten season.



100 YEARS ACO, people were crossing the country in wagon trains. Today, we shoot a rocket into space at 25,000 miles an hour. Nobody watches. They're all home watching "Wagon Train."

"WTRF-TV?"

wtrf-tv Wheeling

THE PUBLIC? Want them to get all worked up over fall-out? Just let it interfere with their TV reception.

Wheeling wtrf-tv

*THREE TIME WINNER! WTRF-TV's James H. Knight copped first place in the NBC Promotion Manager's Contest for the third consecutive year. That makes ten first place wins for WTRF-TV in National Promotion competitions. More proof that WTRF-TV is your top promotion station? Just let Hollingbery place your next advertising schedule and you'll get more proof.

wtrf-tv Wheeling

STATUS SYMBOLS! Is it wine, women and song? Or is it Metreball, the same old gal, and "Sing Along With Mitch"?

Wheeling wtrf-tv

BACKWARD COUNTRY! This is a modern fable about a Himalayan named Singh. He loved to mitch—which, in his native tongue, meant to sing. A U.S. aid program helped his country to establish a television station and one of the hit shows was "Mitch Along With Singh."

wtrf-tv Wheeling

TV SWITCH to the show biz slogan: The show must go off!

Wheeling wtrf-tv

(RED EYED SET? Write for your frameable set of WTRFlogics, our ad-world close-up series!)

CHANNEL SEVEN **NB** **WHEELING, WEST VIRGINIA**

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.

*Media people:
what they are doing
and saying*

TIMEBUYER'S CORNER

Bob Buckbinder of the Zakin Co. discussed the future of color television with station men at the Pen & Pencil last week. He felt that, in spite of recent announcements, the mass sale of sets is a long time off. "I won't believe in color tv until I see it in black and white," Buckbinder commented.

Bob Syers of BBDO, lunching at Vincent and Neal's Hampton East with San Brownstein of the Prestige Representation Organization, talked about the young man, fresh out of Columbia, who wanted to get a start in advertising. An uncle, who ran a small agency, was reluctant to give him a job, but after much pleading, he finally hired him.

"But don't think you're coming in here to start at the top," warned his uncle. "You'll begin as a partner, just like the rest of us."



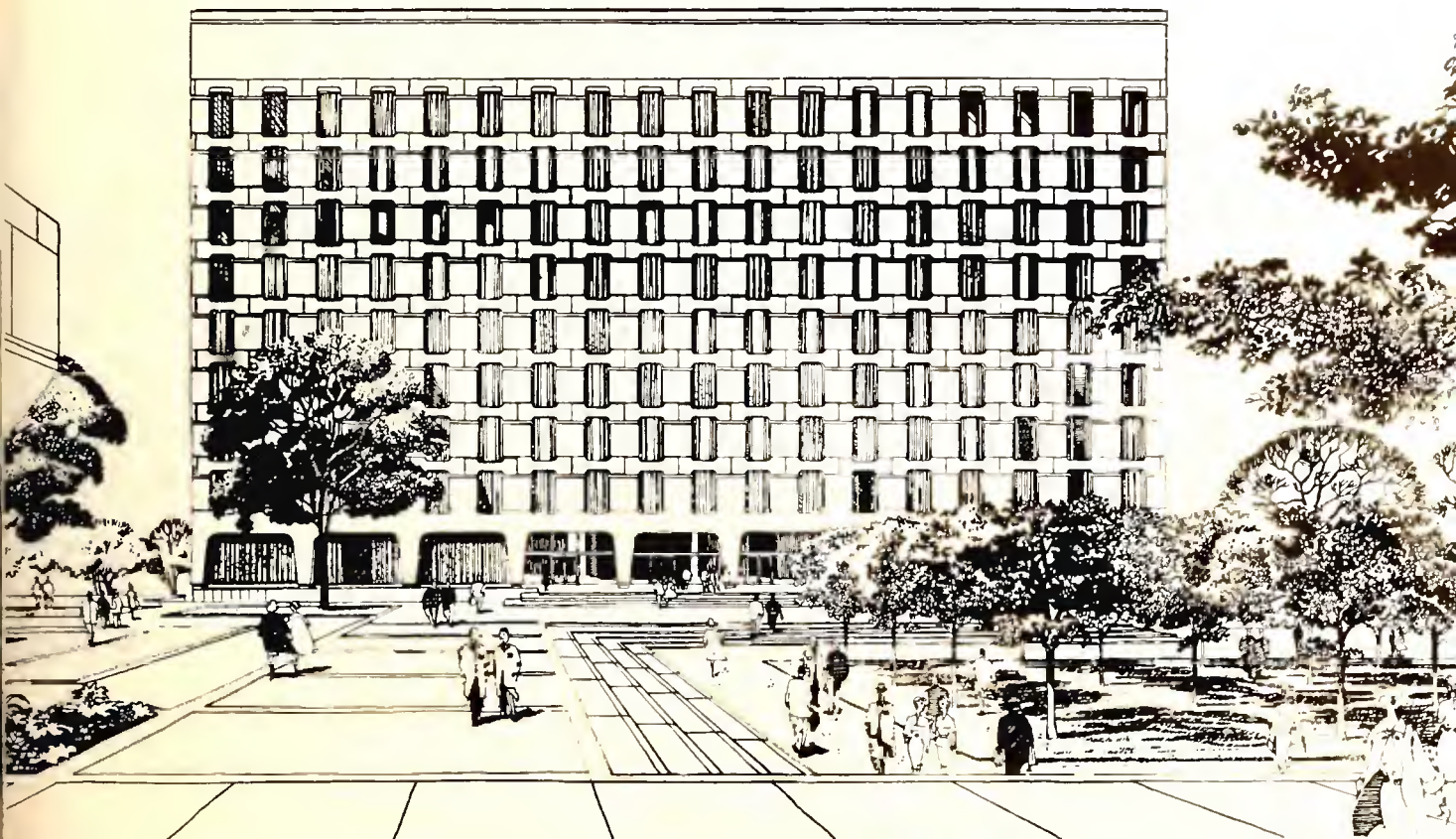
AT THE Brasserie for breakfast, the Zlowe Co. discusses 1962 media plans for its toy client, DeLuxe-Reading, with executives of TvAR and its stations: (clockwise) Henry Greene, Jr., KDKA-TV, Pittsburgh; Pauline Mann, Zlowe; Frank Elliot, TvAR; Wm. Stocking, Zlowe; Tom Cookerly, WBTV, Charlotte; Milt Stanson, Art Edelstein, Zlowe; Wm. Hunefeldt, KPIX-TV, San Francisco; and Bob Schroeder, KYW-TV, Cleveland

Stan Newman, media director of Richard K. Manoff, told reps at the Envoy Restaurant about the many congratulatory telegrams and tokens of good will his agency received when it moved to newer, larger offices two years ago. The most gracious gesture of all was an imposing floral wreath that a rep sent.

"Unfortunately," Newman said, "there was a mix-up at the florists. We received a card that read 'Deepest Sympathy' and the card that was sent to the funeral of a well-known agency man read 'Good luck in your new location'."

Rep Memo: Bill Morris, who was with WCBS-TV, N. Y., in sales, has joined TvAR . . . Lon King, dir. of promotion and research at PGW,

(Please turn to page 42)



Now, a new horizon within reach...

This \$15 million complex is to be the world's largest and most powerful electronic computing center. Equipped with the giant new STRETCH computer system (IBM 7030), the Boston-Cambridge C-E-I-R Center will serve the entire eastern half of the United States. A second STRETCH system is planned for the Los Angeles C-E-I-R Center.

Every client of the American Research Bureau now stands to benefit from these unique facilities. ARB's depth of professional personnel and technical know-how, together with C-E-I-R's matchless data processing capacity, bring to the television industry the most advanced audience measurement capability in the world.



**AMERICAN
RESEARCH
BUREAU**

DIVISION OF C-E-I-R INC.

NEW
YORK
RADIO

wmca



Represented by
AM Radio Sales

enter your

personal

subscription

to **SPONSOR**

\$8 for 1 year

\$12 for 2 years

TIMEBUYER'S CORNER

(Continued from page 40)

N. Y., has been made a v.p. King's been with PGW since 1951, starting in the San Francisco office . . . Ray Henze, formerly with John E. Pearson, named v.p. at Bernard Howard & Co. . . Turnabout: Buyers gave a party at the Belmont-Plaza for Irz Wilson, recently appointed national sales mgr. out of New York for WGN-TV, Chicago. He'd previously been eastern sales mgr.



HAVING LUNCH at the Men's Bar of the Hotel Delmonico: Lloyd Werner, spot buyer on Gleem at Compton; Jim Dodgson, Blair Television Associates; Lois Yakes, media research director at Compton; and George Finnegan, general mgr., WTVH, Peoria, Ill.

Bob Lazatera of D'Arcy discussed various media matters with reps at the Grinzing Restaurant last week. Lazatera is a creative media man who always thinks in terms of a product's market. When his wife gave birth to a baby on the second of January, he asked at the hospital, "Nurse, will it use a razor or lipstick?"

Tom Gilchrist of WESH-TV, Orlando-Daytona Beach, Fla., with a group of buyers at the Kubuki Japanese Restaurant, said that the upcoming famous Daytona Beach 500-mile car race which the station covers is intended to be as much a test of a car's endurance and staying power as speed.

He pointed out that men plan for the race all year and spend thousands of dollars to tool their vehicle for it. "But if a driver really wants to test his car's endurance and staying power," Gilchrist said, "it would be a lot simpler if he'd just lend his car out to a friend for the weekend."

There are several systems now being considered by reps and agencies for reducing the amount of paper work in broadcast, but getting unified support of one method is a problem. The representative of one billing company, in a presentation to a rep, said: "Our system will do half your work."

"Good," said the rep, "we'll take two."

**LOOK
WHO'S
FIRST
IN
TOLEDO
RADIO...
WSPD**

With 4 stations in Toledo, WSPD-Radio topped the market in share of audience—42% from 6:00 A.M. to 12 noon; 28% from 12 noon to 6:00 P.M. For complete information on the top ranking radio station in the Toledo market, call Katz.

All 3 agree
WING
 is the sound that sells
DAYTON

1st

Continuous leadership in every PULSE survey (6 AM-12 M) from October, 1959, through Oct., 1961, in Average All Day Audience.

1st

Continuous leadership in HOOPER (7 AM-6 PM) from August-September, 1959, through Oct.-Nov., 1961, in Share of Radio Audience.

1st

WING carries more national and local advertising than any other Dayton station, because WING delivers more audience and sales.



REPRESENTED BY
 robert e. eastman & co., inc.

WING
 Dayton, Ohio



National and regional buys
 in work now or recently completed

SPOT BUYS

TV BUYS

Pabst Brewing Co., Chicago, starts its usual schedules of night I.D.'s adjacent to top shows this month for Pabst and Blatz. Placements are for 52 weeks. Agency: Kenyon & Eckhardt. Buyer: Martha Magnuson.

Chemstrand Corp. will promote its Acrilan carpets in four test markets during the weeks of 13, 20 February and 13, 20 March. Time segments: nighttime and day minutes. Agency: Doyle Dane Bernbach. Buyer: Charlotte Corbett.

McCormick & Co., Baltimore, will promote its tea in limited markets starting 12 February for 39 weeks. Time segments: day and night minutes and breaks. Agency: Lennen & Newell.

Ward Baking promotes its Lucky Cakes in selected markets for 18 weeks starting 12 February. Time segments: kid's minutes. Agency: Grey. Buyer: Carol Bere.

General Mills is going into 10-12 markets with schedules for Red Band flour. Run is for six weeks, day and fringe night minutes to reach women. Agency: Dancer-Fitzgerald-Sample. Buyer: Don Dowd.

Chunky Chocolate Corp. has schedules of kid's minutes in five markets for 10 weeks. Agency: J. Walter Thompson. Buyer: Helen Davis.

Cashmere Bouquet is buying fringe minutes for three-four weeks in 11 markets. Campaign starts 5 February. Agency: Norman, Craig & Kummel. Buyer: Marcia McNeil.

Borden has mapped a selected-market campaign for its Golden Flake Rolls for 10 weeks starting 5 February. Time segments: day minutes and breaks. Agency: Young & Rubicam. Buyer: Santo Critelli.

Bristol-Myers is in five markets for eight weeks for Defencin. Time segments: daytime, fringe and night minutes. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Bob Widholm.

Star-Kist Foods, Inc., Terminal Island, Cal.: New campaign starts in February for Star-Kist tuna, in about 15 markets. Schedules are for day and night minutes, heavy on day. Buyer: Vince Auty. Agency: Leo Burnett Co., Chicago.

Procter & Gamble Co., Cincinnati: Buying schedules for Cheer in scattered markets. Placements are mostly for daytime 60's and run for the P&G contract year. Buyer: Marcia Roberts Cann and Tony Cozzolino. Agency: Young & Rubicam, New York.

(Please turn to page 46)

**LOOK
WHO'S
FIRST
IN
ATLANTA
RADIO...**

WSB

WSB Radio topped the 18-station Atlanta metropolitan market in average share of audience (6:00 AM-12:00 Midnight, Monday through Friday) with 39.7% (Nielsen Station Index, Nov.-Dec., 1961). For more information on Atlanta's top station, call Edward Petry.

SPONSOR

*is
doing
things
in
1962*

10-PART EXCLUSIVE

"INSIDE

THE

TOP

TEN

SPOT

AGENCIES"

starting

5 February

for 10

consecutive

weeks

Spot buys (Continued from page 44)

Swift's Vigoro will promote its fertilizer in the top 50 markets, with schedules beginning mid-February for a six- to 10-week run, depending on the market. Using nighttime minutes, the campaign is looking for 50-100 gross rating points per week, per market. Agency: Leo Burnett, Chicago.

P. Lorillard Co., New York: Out of Grey, a new campaign starts early February for Spring cigarettes in selected markets. Schedules of early and late night minutes are being used for 27 weeks. The buyer is Bob Greenstein. Other schedules have been placed for Newport, by Lennen & Newell. About 15 markets get night minutes and 20's. Bob Kelly is the buyer.

Thomas J. Lipton, Inc., Hoboken, N. J.: Going into a number of top markets this month and early February with schedules of prime time I.D.'s and day minutes for its tea. One group of markets is set for four weeks; the other group for six to seven weeks. Buyers: Dick Imbornone and Don Ross. Agency: SSC&B, New York.

Kayser-Roth Hosiery Co., New York: In addition to its radio schedules in about 40 markets, the manufacturer of Supp-Hose kicks off a 10-week tv run early February in a fair-sized group of top markets. Buy is for day and fringe minutes. Buyer: Isabelle Stannard. Agency: Daniel & Charles, Inc., New York.

RADIO BUYS

Best Foods Div. of Corn Products Sales Co., New York: Seven-week schedules have begun in selected markets for Nucoa Margarine, to supplement its tv campaign. Moderate frequencies of day minutes are being used. Buyer: Doug Flynn. Agency: Dancer-Fitzgerald-Sample, New York.

Continental Baking Co., New York: Buying five-week runs in various markets. Schedules are for day minutes, light frequencies. Buyer: Bob Decker. Agency: Ted Bates, New York.

Seven-Up Co., St. Louis: Planning to go into selected markets shortly with 13-26 week schedules. Combinations will be bought: minutes, 30's, 10's and five -minute news and weather slots. Buyer: Harry Furlong. Agency: J. Walter Thompson, Chicago.

Illinois Bell Telephone Co., Chicago: Short schedules begin early March to advertise its new digit system, in Illinois markets and the area of Indiana it services. Placements will be for day minutes using moderate frequencies. Buyer: Kummerow. Agency: N. W. Ayer & Son, Chicago.

RADIO-TV BUYS

Foremost Dairies, Inc., San Francisco: In radio, schedules of day minutes began this month in 31 markets. In tv, 15 markets were set for prime 20's and day and fringe minutes. Duration and weight vary from market to market. Buyer: Peg Harris. Agency: Guild, Bascom & Bonfigli, San Francisco.

**LOOK
WHO'S
FIRST
IN
SAN FRANCISCO—OAKLAND
RADIO...
KSFO**

KSFO's around-the-clock leadership throughout the San Francisco-Oakland market puts it a full 56% ahead of the next most listened-to station. (Pulse, September-October, 1961) For complete information on "The World's Greatest Radio Station" (particularly in San Francisco-Oakland) call AM Radio Sales.

RADIO RESULTS

PIZZA CHAIN

SPONSOR: Vic Cassano Pizza Houses

AGENCY: Direct

Capsule case history: The Vic Cassano Pizza Houses offered 60 special records of *WONEderful Town* at each of their 14 stores in Dayton. A different store was used each day, and each person who came to the store and successfully answered a question about Dayton history was given a copy of *WONEderful Town*. This record was played exclusively on WONE, Dayton, and the history questions were asked on spot announcements on the station at a rate of one spot per hour for two weeks. The records were available only at one specified Pizza House for a given day. A total of 840 records were distributed to people with the right answers—housewives, teenagers, businessmen, etc. Although it wasn't necessary to make a purchase to qualify, Vic Cassano says that he got a surprising number of sales from the traffic for records. Cassano feels that "the promotion has given us a form of institutional advertising hard to find in these days of hard sell. It was a perfect ad campaign."

WONE, Dayton, Ohio

Announcements

AGRICULTURAL PUBLISHER

SPONSOR: Doane's Agricultural Service

AGENCY: Shaffer, Brennan & Margulis

Capsule case history: Doane's Agricultural Service of St. Louis, publisher of farm informational material, purchased six 10-minute portions of *Dateline RFD*, 5:30-6:00 a.m., Monday through Friday, on WLW, Cincinnati. The period featured WLW rural reporter Howard Chamberlain presenting farm information compiled by WLW farm services director George Logan from Doane's Agricultural Information releases and its Farm Management Guide. The offer was: For two dollars, listeners could receive three months' subscription to Doane's Agricultural Digest, the Doane Income Tax Reports, and a copy of Doane's Farm Management Guide—a total of \$12. The results: 201 requests from listeners. In addition to the four-state area (Ohio, Indiana, Kentucky, and West Virginia) of WLW's primary listening area, orders arrived with postmarks as far as Kansas, Missouri, Mississippi, and Texas. Doane's reported complete satisfaction and plans to use the station in the future.

WLW, Cincinnati

Program Segment

SHOES

SPONSOR: Elias Shoe Store

AGENCY: Direct

Capsule case history: Shoes, shoes, shoes. Lots of shoe crowded the displays at the Elias Shoe Store, and with new merchandise arriving daily, the store had to move their present stock. The solution was to let KNOE, Monroe, tell the public the too many shoes story. The store bought a conservative schedule of nighttime radio at less than 50% of the daytime rates. The campaign consisted of four 30-second announcements aired between 7:00 and 8:00 p.m. for one week. The morning after the first four spots were run, the store was jam-packed with eager customers. The Elias Shoe Store had to remain open evenings now to accommodate the crowds. Sam Elias put it this way, "For the modest investment made, I really reaped great benefits. For example, one couple came in and bought \$150 worth of cowboy boots." The stock was moved, and the effective reach and economy of the schedule on KNOE proved a shoo-in and a perfect solution to the Elias Shoe Store problem.

KNOE, Monroe, Louisiana

Announcements

RESTAURANT

SPONSOR: Golden Parrot Restaurant

AGENCY: Direct

Capsule case history: A selected restaurant, an eating place graced with both charm and good food, needs to reach only a special adult audience with its advertising. That about eight months ago, the Golden Parrot Restaurant began a year-long spot campaign on WMAL, Washington, D. C., to reach potential customers. The Golden Parrot announcements are 60-second spots, running one per day, Monday through Saturday. They are placed on WMAL's *Harden and Weaver Show*, 6:00 to 10:00 a.m. The manager of the Golden Parrot believes their money is well invested on WMAL. He says that although the restaurant had previously experienced a dip in business during months, the slow season just did not occur this past summer. The station spots eliminated this usual summer slump. Many customers commented that they were visiting the Golden Parrot on the recommendation of WMAL's morning team. Says mgr. Goldstein, "Harden and Weaver have done a great job for us."

WMAL, Washington, D. C.

Announcements

COMPUTERS

(Continued from page 29)

auxiliary results, and it is these auxiliaries which linear programming exponents consider the most valuable part of the entire operation—information which cannot be gotten in any other way. These auxiliary results are:

a) *Substitution values.* If an advertising unit in the schedule is deemed inappropriate for any reason whatsoever (e.g., political) a substitution value tells you what to put in its place and what the cost will be in reducing the number of rated exposure units as a result of the substitution. You're thus in a position to judge: is the substitution worth it?

b) *Sensitivity of the data.* Here you're told how sensitive a schedule may be to changing the REU value of any given advertising unit. Will it get a higher rating? How accurate does audience data have to be?

c) *Sensitivity of the restrictions you put on the problem.* You might learn, for example, that by relaxing a restriction you could increase the value of your schedule by, say, 10%.

With the computational process completed, human judgment can determine the actual buy.

Evaluating this linear programming technique in terms of its now-working application to advertisers, BBDO cites three major advantages:

1. Because the problem is dealt with in mathematics, everything that can or cannot be done is precisely stated. The media planner is enabled to think analytically and can thus provide explicit statements of all facets of a media plan.

2. The method of solution (that is, mathematical programming) enables one to determine the value of a whole media schedule and see if there is any better combination. "Such evaluation and searching of all combinations," says Dr. Learner, "stagger the imagination if done by hand, but it is quite feasible and readily obtained when mathematical programming techniques are teamed with electronic computer techniques."

3. The linear programming solution of a media schedule shows the number of purchases of each media vehicle as well as a measure of the total effectiveness of the schedule.

Dr. Learner also suggests a fourth advantage, that the cost of schedul-

ing in this fashion is low enough for even the smallest agencies to participate in. Most agencies in the medium-to-small range, however, see the growth and eventual expansion of "centralized" clearing houses as their only answer, should computer methods become industry-wide. At present there are three firms in the data-processing field for broadcast advertising, Central Media Bureau, Broadcast Billing Co., and Broadcast Clearing House; but their concern for the moment is the centralization of spot radio/tv billing, payment, rate policing, etc.—an altogether different technique from linear programming media selection.

Milton Godfrey, director of operation research, C-E-I-R, in his address at the 4A's meeting in November, saw linear programming superiority in terms of its allowing the media man to follow his data and judgment to an ultimate conclusion, from which the examining of thousands, even millions, of possible schedules from a set of acceptable media have heretofore prevented him. Too, said Godfrey, the extensive use of the technique might well result in new concepts of informational needs.

"Our experience in linear programming," he advised, "has indicated that mathematical tools are now limited in their usefulness only by the information available."

Prof. Lucas boils down his view of linear programming's significance to four effects it will have on media buying:

1. To force media departments to put down *in* figures those judgments which have always been matched *against* figures; namely, media dollars.

2. To enable agencies, for the first time, to make real sense out of, and maximum use of, their media research facts.

3. To produce specific, optimized media schedules from the facts and judgments on hand when media decisions have to be made.

4. To provide a scaled framework on which can be superimposed all considered alternatives, and thus intelligently remold the media plan—knowing what you pay for and what sacrifice you make regarding each change in the schedule.

Maneloveg, summing up his personal view of the advantages, says, "Linear programming will give us

time, allow us the opportunity to walk away from the avalanche of statistics, the mountain of clerical garbage that has been burdening the media man for years, and permit him to step out to see what is necessary to make the right and best media mix, not the easiest or safest. The function of the media man is to build the most effective effort for his product, not merely the most efficient."

Meanwhile, somewhere in the computer maze walks the station man and, according to most trade observers, he's just about the last to know. But, if and as the computer picture enlarges and focuses, the broadcaster is certain to be affected, and radically. Both the content and presentation of his sales material must undergo considerable change.

"It's a matter of re-orienting his thinking," says Maneloveg. "The emphasis in linear programming is on marketing rather than numbers. The broadcaster will be asking himself, 'How can I *show* that the ratings I deliver are really delivering potential buyers for the product?' In the mathematical approach, what good is a 10 rating if it's the wrong audience? Computers take the advertiser's eye off sheer numbers of people and sets it on numbers of *right* people."

The broadcaster can learn enormously from print, Maneloveg observes. "For years the print people have been supplying composition of numbers rather than just the numbers themselves. With mathematical media selectivity, it's the composition that counts. Unless broadcasters are able to supply this information, much more media buying might be forced back to print."

Another thought for the broadcaster's sleepless night is the increase in practical researchers for the all-important pre-processing compilations. When you're dealing in equations and number combinations, say computer experts, you tend to weigh marlarkey more carefully. Exaggerations in market data are investigated more thoroughly. "After all," one agency media man suggests dryly, "in automation, time saving means much more thinking time."

Still another concern for the broadcasters is the conversion to mathematics of those factors he has heretofore considered unmeasurable. Such

sales presentation intangibles as listener, viewer loyalty to a product, for example, are certain to come in for closer scrutiny. "Much that heretofore either couldn't be measured, or for which there was little time for measuring, can, with linear programming, be measured," says Maneloveg.

Alongside the broadcaster's projected adjustment stands the fate of media departments themselves. This, both to exponents and critics of increased use of computers, has been the most delicate but most formidable side issue of the computer question. Even the most "sold" adherents of linear programming, while publicly shrugging off talk of job losses as the work of diachards and false prophets, are admitting privately that the shape of agency media departments cannot help but be altered. In a speech before the RTES Round Table in December, Kenneth Schonberg, president of CMB, presented a report his firm made to an agency on its present costs for data processing of earned rate control, client estimates and revisions, client invoices, discrepancy clearance, station payments, and client adjustment invoices. The report showed the agency's present cost at \$25,294, CMB's fee for the same work by electronic conversion at \$14,400, with an annual savings of \$10,894, or 43%. The bulk of that difference (RTES men may have realized) was in personnel. It is conceivable that this effect on personnel would be magnified in electronic media selectivity.

But the "blue sky" boys feel that whatever dismissal of clerical and estimator people might be in the offing, the elevation of timebuyers to a more creative level in terms of marketing and interpretation more than compensates for it. Too, they contend, there will be need of much more programming work prior to computer input due to the anticipated increase in marketing information.

"It's no different than the loss or gain of a large account," one media man insists. "Lose a big one, and you have an agency exodus. Gain a big one and back they stream."

But the personnel question promises to be an enduring one. The severest opponents to the advent of computers in advertising see it as only one of many detrimental elements in all-out mathematical selection. "No matter how exciting it

may seem at present," one media director told SPONSOR, "it's not the present that's at stake. It's the future. If computers right now can do everything but judge, what happens when they learn to judge as well? I think we've built a monster to destroy us."

There's always the danger, says Maneloveg, in answering this contention, that we might start to rely too wholly on it. But our job, he says, "is make certain the machine *doesn't* take over the thinking. And as long as we're aware of it, it won't."

Adding: "Whether we like it or not, this is going to be the age of computers. Once we adjust to *them*, it's our inheritance to adjust them to us."

NUMBERS

(Continued from page 31)

Teleki said. "The advertiser with a small budget and a product marketed strictly within a metropolitan district has no use for a great coverage station, hence his choice would be motivated by his coverage needs."

Numbers are not the end-all at many midwestern agencies, according to George Jeneson, midwestern vice president, RKO General's national sales division. "There is a growing tendency on the part of agencies in this area to look beyond individual ratings and to examine radio's audiences in terms of their specific customers," he said. "We find today the agency is more open to a creative idea if it is grounded in sound analysis and is based on the client's sales objectives."

Bearing out what others in this round-up have said, Max Friedman, eastern radio sales manager, H-R Representatives, told SPONSOR that ratings in themselves are nothing but measuring sticks. A rating, he noted, has to be applied to the segment of the population one is attempting to reach. Sponsors, he said, do not always reach the total population with their radio message. A station without high ratings but with the particular audience composition desired by a sponsor will often produce greater results than will the higher rated station. Friedman declared, "I'm sure every good buyer makes his buying

decisions with this in mind," Friedman concluded.

Advertisers are far from rating-fatuated, according to Robert Pauley, president of the ABC Radio Network. Ratings are probably among the least important factors for an advertiser to consider, in Pauley's view, and those who do depend principally on ratings are indeed missing the boat.

According to Pauley, there are at least a dozen points—exclusive of ratings—that a sound advertiser should consider. One or several of these points may influence a potential sponsor in buying radio time. Among the points are sales results at the retail level. "Ratings seem unimportant when compared with sales success," Pauley observed, citing R. J. Reynolds Tobacco Co., Ex-Lax, Pharmaco and The Mennen Company as four of numerous ABC sponsors who recently renewed because of improved sales at retail level. Pauley cited Sylvania's identification with news-in-the-making as adding prestige to a sponsor's product, and singled out Pepsi-Cola as a advertiser aiming at a specific kind of audience, namely housewives and young adults.

Pauley also mentioned the personality aspect as more important, in many instances, than a client's concern for numbers. For a small sum, a sponsor on *Flair* can have a name personality or an expert in a specialized field selling his product exclusively. This factor influenced General Foods (D-Zerta) to sponsor Bonnie Prudden on *Flair*. Also there's the promotional angle, frequently more important than buying by the numbers. Rexall Drug Co. employed net radio for its one-cent sale and will do so again in 1962. J. B. Williams signed with *Breakfast Club* because it sought identification with a personality (Don McNeill) whom it knew could sell its product. Pauley also cited many clients who bought programs at certain times of the day (to reach the housewife in the morning, for example). Another reason for client buys on radio: the unduplicated audience factor.

On the subject of numbers-buying, George Arkedis, vice president of network sales, CBS Radio, offered SPONSOR a simple formula for clients considering network radio: Listen before you buy.

"No agency or advertiser would

dream of buying into a tv program before having viewed, analyzed and discussed the pilot or videotape," Arkedis said. "In radio, many buyers sign contracts without having first listened to the program. They simply buy a low c-p-m. In other words, they buy blind as to product and content but are wide awake as to statistics."

This is wasteful, in Arkedis' opinion. "A 'cheap' buy may get you a relatively big, but unattentive audience," he said. In order to reach an adult, buying audience, Arkedis said, one must buy "congenial . . . attention-getting programs . . . with stars of the stature of an Arthur Godfrey, Garry Moore, Art Linkletter . . . Doug Edwards . . . these are 'quality' programs. They may have a slightly higher c-p-m than a 'cheap' buy, but they reach the buying audience without waste circulation."

The importance of buying selective audiences and not being unduly concerned with the numbers was stressed by Bill Fairbanks, director of sales, NBC Radio Network. He cited clients who were buying programs in order to reach certain groups or to acquire an image in various strata of society. Metropolitan Life Insurance on *News on the Hour* with its emphasis on safety, weight reducing and other pamphlets; Mack Truck with stress on road safety and Savings and Loan Foundation for image building and other factors. "The interest shown by these sponsors is an indication of their belief in the NBC Radio Network as a flexible means of delivering their messages to a selected and discriminating audience," Fairbanks told SPONSOR.

A prestige audience and not the numbers game was the objective when *Time* magazine sponsored the WCBS (New York) Saturday night symphonic programs with Arthur Fiedler, conductor of the Boston Pops, as annotator. "We built a prestige program for a client who was interested in reaching a prestige audience," Ralph Goshen, WCBS sales manager, said. "We slotted the program in the hour immediately preceding our broadcasts of the New York Philharmonic. We felt that one type of audience would complement the other. It proved our prognosis was correct. *Time* was delighted with the program."

HARVARD MAN

(Continued from page 34)

more thoughtful audience at that hour."

He bases this belief on letters, calls, and personal conversations, and as a result now schedules the first airing on an editorial at 11:25 p.m. and repeats it two or three times the following day.

His subjects cover a wide range of local and national topics—some of which he thinks of as "projects." A

project such as water fluoridation, for example, will be backed by several editorials.

By far the most striking of Putnam's editorial efforts, however, are what he calls "campaigns." WWLP has staged two such major editorial drives since 1959, and Putnam is presently cooking up another one (on the abolition of county government in Massachusetts) for presentation later this year.

Of the two hard-fought and successful campaigns which WWLP has



TULSA'S *Finest* NEWS DEPARTMENT

KVOO-TV is the ONLY Oklahoma television station to receive the 1960 United Press International Broadcaster's Award. Another reason why KVOO-TV is Tulsa's finest station.

2

KVOO ☆ TV

NBC

Represented by
Edward Petry & Co., Inc.
The Original
Station Representative

promoted in the past three years, the first was for revision of the City Charter. "We discovered that Springfield had the highest per capita cost of city government of any city in the U.S.," says Putnam, "and most of the reason was our antiquated, diffuse form of city government—in which no one had any real responsibility and nothing could be pinned on anyone."

Spurred by Putnam's goading editorials, Springfield citizens voted to adopt a new "Plan A" (strong mayor) form of government. And, ironically, this action led to WWLP's second "campaign"—to oust the then incumbent mayor.

"We sort of backed into it," says Putnam. "At a City Planning Commission meeting I made some remark about payroll padding in city departments. I was challenged by the mayor and City Council to produce proof of my allegations. When I did, the battle lines were drawn."

Last fall's Springfield election saw probably as vigorous an editorial campaign on political issues as ever has been staged by any broadcasting station in the country. WWLP-backed candidates won in every contest—mayoralty, council, and school committee. And Putnam, according to his close friends, became a factor to be reckoned with in all Springfield civic circles.

Victory, however, seems not to have slowed or satisfied this hard-driving, fast-talking mountain climber. (He has climbed all the major peaks in Colorado, as well as many in Canada, Alaska, Italy, the Alps and Pyrenees.) He obviously sees higher summits ahead.


According to competent industry observers (see Commercial Commentary, page 14) hard-hitting broadcast editorializers are destined to play an increasingly important part in the nation's life. And Putnam, already, has carried the editorializing concept far beyond ordinary dimensions.

Just what these are, or by what paths he'll attempt to scale them, remains to be seen. But at 38 this colorful, almost flamboyant geologist-broadcaster certainly bears watching.

While SPONSOR was chatting with him in his map-draped office on Proven Mountain, two calls came in. One was from a serious-minded high school boy who took exception to a

WWLP editorial of the night before. With him Putnam was the picture of good-humored courtesy. "Of course, I want to hear from you," he said. "you're my public. I depend on guys like you."

The other caller was not identified. But with him the WWLP boss was all seriousness, all earnestness. "I don't want to influence you as a member of the Grand Jury," said Putnam, "but I do want to tell you that in my opinion, the facts produced on those payroll-padding charges demand that the District Attorney seek an indictment."

Yes, quite a guy is Mr. William L. Putnam, whose station call letters WWLP, are formed from his own initials. 

TV NEWS TREND

(Continued from page 35)

setting up roadblocks, turning out the bloodhounds, and going up in a helicopter; a ship fire in Tampa Bay.

And, because a wealth of top-notch news stories cannot be counted on daily, especially on the local and regional level, WTVT applies its "continuing coverage principle" to dress up less spectacular stories, by examining their side effects.

Example: Late in the afternoon, the Governor signs an executive order which will have a profound effect on eligibility for state relief funds. The station carries the governor's statement near the top of *Pulse*. Meanwhile, a reporter is with the local welfare administrator, who watches the Governor on tv, and who then has a statement of his own to make on how the order will affect the county. And, for a final installment, there is an interview with a welfare recipient, who has heard both the Governor and the local administrator, and who is on the receiving end of the action both take.

That the elongated informational tv show can make the grade is clearly indicated by *Pulse's* high ratings and full complement of advertisers. WTVT reports that the ARB November 1961 Monday thru Friday averages for the four weeks between 29 October-25 November, 1961, run as follows: 6-6:15 News—35; 6:15-6:25 Sports/Fishing—35; 6:25-6:35 Weather—34; 6:35-6:45 Editorial and Recap—33. The average high for the Wednesday 6-6:15 news seg-

ment hit 39, placing it third highest in the market, behind *Wagon Train* (45) and *Perry Mason* (41).

Among the program's participating advertisers, along with Phillips mentioned above, are the following: Budweiser beer, sports, 6:15-6:25, Mon., Wed., and Fri.; Greyhound, news, 6:10-6:25, Tues. and Thurs.; Ward Baking (Dandee bread), news, 6:10-6:15, Wed. and Fri.; Northeast airlines, news, 6:10-6:15, Mon.; Wehb's City drug-department store, St. Petersburg, weather, 6:25-6:35, Tues. and Thurs.; First National Bank of Tampa, news, 6-6:10, Thurs.; Home Federal Savings & Loan, St. Petersburg, weather, 6:25-6:35, Mon.


At least two of the advertisers tie their commercial presentations to the *Pulse* program content. For Budweiser, WTVT sports director "Salty Sol" Fleischman does the lead-in for film commercials, relating what's to come with whatever sports or fishing news he has just reported. And at times Fleischman goes ahead and delivers most of the commercial live.

And a local sponsor, Webb's City drug-department store, keeps track of the weather report to be presented in the segment it sponsors, and where possible relates its copy to the weather. If rain is coming, for instance, Webb's City talks about raincoats and umbrellas on *Pulse*.

A sampling of other advertisers indicates that they buy *Pulse* for much the same reason they would any other high-rated news show, regardless of length—namely to have the benefits to be derived from association with the believability and prestige of news presentations.

KNXT's show has no set format; it presents the stories, whatever their category, in the order of what the station considers to be their importance. Therefore, an advertiser cannot buy a particular segment, but rather buys a participation, and for the most part has no choice as to position. Yet the show reportedly had the SRO sign out almost from its inception last October.

Among the other stations on the air with informational blocks adding up to one hour: WAGA-TV, Atlanta; WHAS-TV, Louisville.

Those presenting a 45-minute block include: KSTP (TV), Minneapolis; WFBM-TV, Indianapolis; KPRC-TV, Houston; and WMT-TV, Cedar Rapids. 

NEW TV FACES

(Continued from page 38)

The relegation of this work to different department heads, has, according to Mrs. Bester, paved the way for a smoother, and faster, as well as more efficient over-all operation.

It also eliminated what Mrs. Bester refers to as "cattle calls." As a graduate of the "cattle calls" herself, Mrs. Bester has rapport with the aspiring commercial spokeswomen or spokesmen. As a result she has been able to eliminate the unpleasanties to which applying talent is so often exposed.

She has acquired, for example, a pleasing little way of putting auditioning men, and women at ease while they're being scrutinized by the client under the relentless audition lights. Her own experiences culled over 22-years as a radio soap opera actress and, later, tv commercial spokeswoman, gives her an insight into the problems confronting the work—from the other side of the camera.

She was frankly baffled, however, at the ability she suddenly acquired for "seeing" things not discernible before in sizing up a potential spokes-

woman or commercial model, until a colleague pointed out that she had merely exchanged her eye for a lens.

A native New Yorker, Rolly Bester set her sites on acting as a career when she was graduated from New York University where she majored in dramatic arts and speech education. After four flop plays on Broadway, however, she crossed Sixth Ave. to NBC and went into radio.

Here, she was soon known as the Ivory Soap woman "doctor" and Helen Walker—Camay Soap Girl. She also played numerous soap opera roles.

With the advent of tv, Mrs. Bester played parts in many of the major dramatic shows. Among them: Kraft's, *Robert Montgomery Presents*, and *The Big Story*. From there she moved on to tv spokeswoman for a number of cosmetic accounts. She is married to a tv magazine writer, Alfred Bester.

Mrs. Bester's feelings for the importance of finding the right person to inject the realism quality to a commercial is shared by Robert Margulies, the agency's v.p. in charge of commercial broadcast production. Margulies, who moved out of his posi-

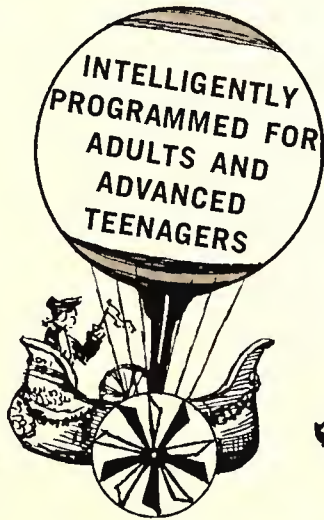
tion as production commercial supervisor on the Brown and Williamson tobacco account (six brands) to take on his present post about a year ago, has a strong leaning toward the real-life situations in commercials. He prefers to stick as closely as possible to this portrayal mainly to avoid the tendency for "all the actors and all the kitchens to look alike."

Margulies' keen attention to the theatrics of commercial production is also revealed in his off-Madison Avenue production after five. With his wife, Norma Frances, and Perry Bruskin, Bell Productions, he is co-producer of "The Hostage" by Brendan Behan. The play opened last December 12 on New York City's off-Broadway circuit. Other productions of Behan's play were presented both on- and off-Broadway last season.

Rumor has it, along adman row, that Bates is currently engaged in testing some real-life situation commercials for its Anacin account in a couple of markets, as a complete departure from the old head-hammering technique.

At any rate, and according to Margulies, Bates is out to "sell products in the most appealing way." ▀

IN THE AIR... EVERYWHERE IN GREATER KANSAS CITY



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.

KBEA - KBEY
RADIO FM



KAKC—Tulsa
KBEA—KBEY/FM
Kansas City
KXYZ—KXYZ/FM
Houston

One of America's Fastest Growing Radio Groups



Regional Attractions

The most interesting figures in Jacksonville are on *regional coverage* maps. Hub of a booming, bustling 2-state area, WJXT is the only *efficient* way to reach the *total* market! With 65 vs only 39 county coverage in North Florida/South Georgia . . . with audience leads ranging up to 71% higher during prime weekend evening time . . . no other advertising medium comes close to WJXT in regional circulation!

WJXT



JACKSONVILLE, FLORIDA

Represented by TuAR

**POST-NEWSWEEK
STATIONS** A DIVISION OF
THE WASHINGTON POST COMPANY

WASHINGTON WEEK

29 JANUARY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

CBS president Frank Stanton and CBS vice presidents James T. Aubrey, Jr., and Richard S. Salant took the offensive at the FCC programming hearings last week: practically gone was the old defensive attitude, in favor of a strong defense of network programs and policies all down the line.

Stanton warned that we are slipping into indirect government control of programs, despite the fact that nobody on the commission wants to be a censor and nobody has engaged in outright censorship.

Under questioning on the ticklish question of sponsor control over content of programs, he said **complete broadcaster control is "coming."** FCC chairman Newton Minow said "we are concerned with the broadcaster—not the sponsor—we want the broadcaster to be the master in his own house." The Stanton response was "I think, Mr. Chairman, that that is coming . . . it is better to achieve it in the natural growth of the industry" rather than through outside dictation.

Minow, in an opening statement, denied that the Commission seeks to censor in any way. Stanton agreed that there is no such intention, and no such instance as yet, but said broadcasters fear "the gradual intrusion of government into programming."

Minow said that network programs fill 90 percent of the prime time of all U.S. tv stations. Since stations are held accountable, while having no control over what they get from the networks, he added, the hearings are necessary to get a complete picture of the complicated program process.

Stanton warned against dictating what the public should see, which he described as abandoning the principles of democracy. He said the networks have done a good job of advancing general cultural and educational levels, without getting too far out ahead of their audiences. He pointed out that 32 percent of Americans between 18 and 64 didn't finish high school.

Aubrey told the FCC "it would not be the wise course to exclude advertiser participation from the creative process in television programming. If we did so, we would eliminate some of the sources and skills that have contributed to television . . . a worthwhile element in a system of broadcasting that is advertiser-supported." He said the "magazine concept" will not work in tv, that many advertisers have brought "meaningful" programs to tv because they wanted their company or product to be associated with a quality program. To take away program identification would also take away the sponsor's accountability to the public, Aubrey argued.

The final result of the "magazine concept" would be purchase of tv solely on circulation, which, he argued, would jettison the programs giving diversity and balance to the schedule.

Dr. Hyman Goldin, an FCC expert, took the stand at the outset to read into record dollar figures and facts about program time, all aimed to show network dominance. Most of the figures were taken directly from FCC financial reports long since made public.

He revealed, however, that the six network owned and operated tv stations in New York and Los Angeles in 1960 had taken down gross revenues totalling \$79.2 million, compared to \$41.6 million for the eight independents, or 65.6 percent of the total gross for the network stations. In the same year, the six web o&o's netted \$38.6 million before Federal taxes, compared to \$2.4 million to be split among eight independents, or a 94 percent cut of the pie for the networks.

(Please turn to page 57)

FILM-SCOPE

29 JANUARY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

If you've been wondering why the CBS TV o&o's usually buy feature films individually and rarely together as a block, the answer lies in the varying needs of each station and in the condition of the film market in each area.

This month two of the CBS o&o's, WCBS-TV, New York, and WCAU-TV, Philadelphia, bought volume III of the post-1950 Warners from Seven Arts. But there's no chance it will grow into a five-station deal.

For the record, five-station buys are rare: the only two instances in feature films at CBS are with the pre-1948 Paramounts (MCA) and the post-1948 Columbias (Screen Gems).

Nor are four-station deals common; one example is the Alexander package. Two instances of three-station deals were pre-1948 MGMs and pre-1948 Warners. There are several examples of one-station deals: RKO in Philadelphia, MGM in St. Louis, UA in New York.

Actually one reason for this great variation in buying is that each station needs a different amount of feature film and gets slightly different results with the types and stars it does use.

Another factor inhibiting these multi-market buys is that the distributors often prefer to negotiate separately with all the interested buyers in a single city. Thus the Warner III package mentioned above didn't go to the CBS o&o in St. Louis, but to KSD-TV, the NBC affiliate there.

Ziv-UA and Flamingo made important sales staff changes last week.

Ziv-UA hired some new men and re-assigned a number of others. The new men and their assignments: Dick Colbert (San Francisco-Sacramento) and Joseph (Red) Moscato (Pittsburgh). In addition, Hal Winther is being moved to the Minneapolis area and Stanley Florsheim becomes account executive at large.

Other assignment changes at Ziv-UA include these: Buddy Brooks (southeast), Ray Watson (San Antonio), Bill Glenn (St. Louis-Kansas City), Ed Davis (Atlanta), Jerry Thompson (Carolinas), and Andy Jaeger (Boston).

Meanwhile, Flamingo named Ken Rowswell, formerly at Ziv-UA, as its new national sales manager.

Special groups of feature films, such as NTA's Shirley Temple movies, have shown themselves effective for developing morning, weekend, and early evening audiences.

Here are ten November 1961 ARB's showing such time period wins:

CITY	STATION AND TIME	RATING	SHARE
Los Angeles	KHJ, 7:30 p.m. Fri.	12.3	20%
St. Louis	KPLR-TV, 5 p.m. Sat.	10.7	30%
San Francisco	KTVU, 4 p.m. Sun.	12.2	45%
Scranton-Wilkes-Barre	WNEP-TV, 9 a.m. Sat.	11.0	53.1%
Scranton-Wilkes-Barre	WDAU-TV, 12:30 p.m. Sun.	14.8	69.8%
Baton Rouge	WBRZ-TV, 6:30 p.m. Mon.	50.5	70%
Columbus, O.	WBNS-TV, Noon Sun.	22.5	73%
Dallas-Ft. Worth	KRLD-TV, 2 p.m. Sun.	17.2	57%
Sioux City	KTIV, 7 a.m. Sat.	14.6	92%
Pittsburgh	WTAE, 12:30 p.m. Sun.	11.0	72%

Videotape Productions says it is now turning out tape transfers equal to 16 mm in quality and dependability.

Better film stock and processing plus the Marconi camera contribute to the fine results. To show the difference from old kinescoping methods, Videotape is looking for a new word, such as videofilms or tapeographs, to describe their new transfers.

Business films should tell their story in terms of people and emotions rather than things and the intellect, according to advice given at the FPA-ANA Workshop in New York recently.

C. T. Smith, general research statistician for AT&T, also advised more than 250 major advertisers present to orient films to the consumer and to employ familiar frames of reference, in order to obtain most effective results.

Trick photography, voice-over, and blunt pitches usually hurt interest levels, according to AT&T's Schwerin tests.

WASHINGTON WEEK

(Continued from page 55)

In the eight markets in which networks own stations, their 15 stations take down 59.2% of gross revenues and 73.7% of the net before Federal taxes in those markets. Nine network affiliates in the same markets get 18.1% of gross and 22.4% of net. Twelve stations with no web affiliations account for 22.7% of the gross in these markets, but only 3.9% of the net.

Golden also emphasized the fact that tv is essentially a medium for national advertisers, with network and national spot accounting for 81% of the total tv revenues.

Commissioner Cross managed to ask two questions in the preliminary stages, and both indicated sympathy for the industry position.

This could mean that the Hyde-Craven free enterprise faction has picked up a third vote on many of the questions involved. The Cross position has been in doubt, but his early questioning is significant rather than conclusive on this score.

The Dodd (D., Conn.) Senate Juvenile Delinquency Subcommittee started off with a half day of hearings at which ABC was hammered on the head, and then adjourned for about 10 days.

Dodd said he has documentary proof that network officials didn't tell the truth when they said they were not responsible "for the tremendous increase in crime, violence, and salacious sex on the television screens." He started out by facing ABC's Oliver Treyz with correspondence from NAB Code chief Swezey asking to see the disputed Fabian Bus Stop episode and a Treyz refusal to let him see it.

Dodd commented that "this is a first class case where you won't even allow your own association to view it." Treyz said the decision to go with the episode was the hardest he had ever made, but that he had in mind freedom for creative talent.

William Capitman, an independent researcher, who did audience reaction work for the networks, testified that he got critical audience reaction on "one third" of 40 tv shows, condemning violence, killings, sexiness or depravity. He criticized the use of ratings, because people can only choose from among shows available, and said that in any event the American public can't judge what is good because they haven't seen enough good programs.

Discharged NBC programing vice president David Levy testified that he had never been told why he was fired, that he had always opposed excess crime, sex, and violence, and that the current much-improved NBC schedule shows how well he did in eliminating these elements.

(See SPONSOR-WEEK, page 7, for more reportage.)

SPONSOR HEARS

29 JANUARY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

In one of the top-rung New York agencies a goodly part of the time is being spent in hopping from one crisis meeting to another.

Four accounts appear to be in jeopardy, largely due to the rating results garnered this season from tv network investments.

On top of all this, there's feuding in the tv department.

Both McCann-Erickson and JWT have ambitions to pick up the combined ad budget stemming from the impending merger of National Airlines and Continental Airlines.

Present budget for each of the lines: about \$3.5 million for National at McCann-Erickson and \$2.5 million for Continental at JWT.

NBC TV and ABC TV were able to get a line on the pricing of each other's 1962 Philco package as the result of a mixup in the addressing of the signed orders.

ABC TV had got the lion's share of the business.

Agencymen associated with cigar accounts think the next few could be gratifying years for this industry if President Kennedy would let himself be photographed more often smoking a cigar.

The image, as they see it, is perfect for the product: topflight prestige, looks, abundant energy and a beautiful wife.

Chalk up ABC TV as one organization that believes that a regional sales chief can function most efficiently if he maintains his headquarters at the main store in New York.

The theory: by keeping in close touch with shifting strategies and program availabilities at the home office the regional boss can supply the other offices that much more quickly with sales fodder.

As for personal contact, it's just a matter of a few hours by plane.

If you're an old-timer in the business, there are two radio commercial slogans that likely stand out in your memory, both of them unloosened by the legendary George Washington Hill.

They were: "Lucky Strike Green Has Gone to War," which signalled the switch to the white package, and "Reach for a Lucky Instead of a Sweet."

Hill was forced to pull out that second slogan because not only of candy-maker protests but complaints from his own outlets it conflicted with their best interests.

For rep salesmen one of their most workaday frustrations is the frequent turnover of timebuyer personnel at some agencies.

As some of the salesmen tell it: they'll get a call for availabilities from one buyer and on getting back to the agency with the data they've got a new face to deal with.

Another frustration, but this voiced mostly by radio salesmen: trying to sell the younger element among timebuyers on the uses of the medium when, as is commonplace, they don't even listen to it.



**BUT
WHEN
MAN
BITES DOG...**

... That's news

Trade publications deliver two kinds of news. One might be more classified as "chatter"; the second kind of news means something.

SPONSOR delivers the second kind of news.

Week after week its pages are filled with the meaningful facts and conditions of the broadcast industry. This is the sort of news that a man reads for his own self interest; the sort he needs to keep abreast of the times.

Books such as this are never skimmed thru. They are read thoughtfully, carefully and more often than not—at home. And this kind of news about SPONSOR should have a vital meaning to every station interested in national spot business.

SPONSOR delivers more of the right people in the right frame of mind than any other book in the broadcast field. It's the kind of publication that makes trade paper advertising make sense.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

SPONSOR WEEK WRAP-UP

Advertisers

Remco Industries (Webb Associates) has increased its spring and summer tv budget to over \$1 million.

Already a 52-week advertiser on NBC TV's "Shari Lewis Show," Remco has gone into CBS's "Video Village, Junior Edition" and kids shows in 20 major markets.

This combination will run through September when an additional \$1,780,000 will go into 65 more markets and additional network activity.

Campbell Soup's annual "Soup 'N Sandwich" store promotion is now

Cone vs. critics

(Continued from page 8, col. 2)

more serious crimes."

Cone noted that advertisers have less and less direct control of tv programming today because of the growth of participations buying in

regular shows.

Serious criticisms of advertising is inspired by nothing more than "the historical inclination of a small group of constitutionally fearful Americans, to look on the contemporary scene with a shudder," Cone said.



KICKOFF of BPA expansion plan which includes the establishment of 1962 national headquarters in New York is the appointment of Harold Meden (l) as secretary-treasurer. BPA Pres. Don Curran offers congratulations

DON'T SMOKE NEAR ME signs created by WMGM, New York, listeners as Christmas tree decorations were judged for prizes by Fire Commissioner Edward Thompson (r) and Chief Ben Aaronson (l), who thank gen. mgr. John Moler (c) for station's help in fire prevention campaign



COOK'S TOUR of The Kitchens of Sara Lee is taken by Hugh Downs in wake of the firm's buy on "The Jack Paar Show." President of Sara Lee, Charles Lubin (r), conducted the culinary trip through the firm's Chicago plant

'BEST OF EVERYTHING' the series to be telecast on WCSH-TV, Portland, and WLBY-TV, Bangor, was the subject of a contract-signing confab involving a sponsor of the show. Gathered (l to r) are Bruce C. McGorrill, WCSH-TV sales mgr., Bebe Shopp, Miss America 1948, Joseph C. Jordan, Jordan Meat Co., and Richard Oransky, Simonds-Payson Co. account exec.



underway, with a comprehensive media campaign to back it.

The three network tv shows sponsored by Campbell on ABC and CBS and network radio shows on ABC and NBC will carry the commercials with the "perfect partners" theme. In addition, Campbell is going into 187 selected radio markets on a spot basis to support the promotion.

A major spot radio campaign, involving 65 stations in 50 markets, has been scheduled by Roma Wine (NCK).

Minutes, 30-second and five-second spots will introduce a new mar-

keting concept in wines—the "picture label" which features a full-color photograph of the ideal companion food dish for that particular wine.

Seminar for sponsors: Weightman, Inc., Philadelphia-based package goods agency, will launch a creative marketing discussion course for executives of the food industry and advertising media. Opening session, set for 28 February, features a tv symposium, led by writer, producer, consultant, Harry Wayne McMahan.

PEOPLE ON THE MOVE: William

Morrison to director of field sales and Lyle Turner to manager of sales training at Warner-Lambert Products Division of W-L Pharmaceutical . . . David Margolis to marketing vice president and William M. Ziegler, Jr., to account supervisor and vice president at Del Wood Associates . . . Tom Griffin to product marketing manager for the Borden Foods Co.'s potato products line, instant coffee and None Such Mince Meat . . . Howard M. Irwin to the newly-created post of director of advertising for the marketing department of United States Borax & Chemical Corp.



NEW OWNERS of WWVA, Wheeling, went to West Virginia to greet general manager Paul J. Miller. Buyers are principals in the Herbert-Mogul Group—Emil Mogul of the New York agency (l) and Ira Herbert (r) of the former management team of WNEW, New York

FETED FEMME—Paul B. Marion, managing dir. of WBT, Charlotte, presents the station's "Women of the Year" award to Mrs. Charles W. Tillet, an alternate delegate to the UN, for community service



PUBLIC SERVICE award for television activities, an annual event at KMTV, Omaha, goes to Arthur C. Storz, Sr., chmn. of Storz Brewing (c). Speaker Chet Huntley (l) and gen. mgr. Owen Saddler do honors



BOXED IN with canned goods is Bob Calvert, WGH, Norfolk, personality. He made an appeal for the needy on his show and listeners sent in trucks of food which were collected by vacationing students

Agencies

Carson/Roberts has been assigned an additional \$1,800,000 in Max Factor billings, following the recent rift between the cosmetics firm and Kenyon & Eckhardt.

The new products bring the total Factor billings at C/R to \$3.5 million. Some \$1 million still remains to be assigned.

Agency appointments: Iodent Chemical to **W. B. Doner** for its tooth-pastes, cough drops, Lykette Deodorant, and a new consumer product still in development . . . Vogue Dolls to **Chirurg & Cairns** . . . Louis Milani Foods (\$750,000) to **Riedl and Freede** from Cunningham & Walsh . . . Esquire Shoe Care Products (\$2,000,000) to **Grey** . . . Lion Match, Continental Match, and Cub Products Corp. to **Lawrence Peskin & Edrick** . . . The Pepsi-Cola Bottling Co. of Tulsa to **Whitney Advertising, Tulsa**.

Merger: Two West Coast advertising agencies join forces 1 February when **Evans-McClure & Associates, San Francisco**, merges with **Botsford, Constantine & Gardner**, with offices in San Francisco, Portland, Seattle, and New York. Combined 1961 billings exceeded \$8,300,000.

Divorcements: **North Advertising** and the Breweries division of City Products Corp., which includes the Pilsener Brewing Company of Cleveland and the American Brewing Company of New Orleans. Budgets for POC Beer and Regal Beer have been reduced drastically and the breweries will concentrate on local, non-commissionable advertising . . . **Fuller & Smith & Ross** and Remington-Rand Univac (\$245,000), effective 1 March. The account will be consolidated with other divisions now serviced by another R-R agency, to be announced shortly.

International entente: A federation of five new **Garland-Compton** companies is being formed in France, Belgium, Italy, Switzerland and Germany. The local directors in each country will provide the companies

with the operational facilities of their own agencies and advise on the handling of client assignments. Compton entered into a transatlantic partnership with S. T. Garland, London, 18 months ago and more recently formed a partnership now known as Nixon-Compton in Australia.

Elected to the Board: **Edward M. Marker, Robert Baumgardner, David Skylar** and **Charles H. Wolfe** at Griswold-Eshleman.

New v.p.'s: **C. P. Crady, J. R. Gimblett, Edward Hirsch** and **H. B. Jones** at The Winius-Brandon Company, St. Louis . . . **M. W. Grinstead** at Clinton E. Frank, Richmond. He'll also helm the executive committee . . . **Charles Jones, Allen Memhard, Charles Packer** and **Robert Williams** at Leo Burnett, in the client service division . . . **William H. Herrman** at Sherman Rifkin Advertising, Beverly Hills.

PEOPLE ON THE MOVE: **Hal O'Halloran** to White Advertising as an account executive . . . **John L. Southard** to account supervisor at Papert, Koenig, Lois, from Benton & Bowles . . . **Ray Robinson**, research director at Hixson & Jorgensen, to research director at Research, Inc., Sherman Oaks. He also continues at H&J . . . **Dr. Robert P. Ames** to marketing director at Bozell & Jacobs . . . **J. Brooks Emory, Jr.**, to the executive staff of Donahue & Coe for special assignments . . . **J. B. Felter** to account team at Hill, Rogers, Mason & Scott on Kitchens of Sara Lee . . . **E. H. (Pat) Smith** to assistant media director at Klau-Van Pietersom-Dunlap, Milwaukee . . . **Patricia Layman** to the account group at Papert, Koenig, Lois . . . **Andrew Duca** to assistant to the radio-tv director at Wesley Associates, from Kenyon & Eckhardt . . . **Ernest A. Heyler** to account executive at Gardner Advertising, from Cunningham & Walsh.

Kudos: **Paul Freyd**, vice president and director of marketing of BBDO, has been named vice chairman of the marketing committee of the Na-

tional Assn. of Manufacturers . . . **Kai Jorgensen**, president of Hixson & Jorgensen, is the Advertising Man of the Year of the Western States Advertising Agencies Assn. The annual award will be presented on 7 February.

Associations

A group of leading U.S. broadcasters will make a 22-day good neighbor tour of six Latin American countries, arranged by the NAB.

The delegation, headed by Herbert E. Evans, president of the Peoples Broadcasting Corp., Columbus, will visit Argentina, Brazil, Chile, Mexico, Peru and Uruguay. They leave 3 February.

The tour was arranged at the invitation of the Inter-American Assn. of Broadcasters as a "return visit" to one made by IAAB delegates to the U.S. last year. On-the-spot programs will be taped for later broadcast in the U.S.

The Georgia Assn. of Broadcasters is putting together the first of an annual series of reports to the FCC on public services.

Individual GAB members submitted information on community projects, editorials, cumulative hours and dollar-value of public service, etc. for the report, covering 1961 activities.

Tv Stations

Stations interested in children's programming will soon have a comprehensive guide, now being put together by TIO.

The projected book is based on a nationwide survey of locally produced children's shows and is intended as an exchange of ideas and experience to assist broadcasters.

Information on sources of program material, talent, ideas, technical and promotion suggestions will be included.

High praise for tv's effectiveness was delivered to the Retail Advertising Conference by **Norman Tatman**, ad-

vertising and store manager of **Patterson Fletcher, Fort Wayne.**

The men and boy's specialty wear store has been using tv on a continuing basis since December, 1958, with a plan developed by TvB. Attributing its success to the 12-month plan, which called for programs and spot announcements in a two-to-five ratio, Patterson Fletcher uses a 6:30 p.m. news program on Tuesday nights and WANE-TV personality Vic Sterling.

KYW-TV, Cleveland is circulating to several thousand agency timebuyers a rate card designed in slide-rule form.

One side indicates at a glance the cost of various spot announcements in different time classifications and the other side gives information about spots in participating programs. Base rates, units per announcement and various CWD discounts stand out in appropriate slots or apertures.

The card was designed by Gene Godt, advertising-promotion manager.

Ideas at Work: When the tv set in the children's ward at St. Francis Hospital mysteriously disappeared, the local Hartford stations were right on the job. Both **WCCC** and **WTIC-TV** hustled new tv sets over to the hospital to cheer the pint-sized patients . . . **WMT-TV**, Cedar Rapids, is running a somewhat off-beat contest, with prizes to match. Each Saturday, viewers study and score the antics of four live pigs. Winners will get a purebred Yorkshire gilt. Second prize—a ton of fertilizer . . . **WNAC-TV**, Boston, is offering a \$1,000 scholarship, thanks to local Volkswagen dealers, to students who write winning essays on the new tv series, "Perspective on Greatness" . . . **KXTV**, Sacramento, has mailed out 1,500 giant California redwood trees to national advertisers and agencies. The seedlings are to plant the thought of another towering California native, KXTV's new 1,549 foot tower.

Extra curricular: The Salzburg Semi-

nar in American Studies, in Austria, has named to its faculty **Donald H. McGannon**, president, and **Richard M. Pack**, programing v.p., WBC. The pair will share a course of lectures and discussion groups in mass communications beginning in February.

PEOPLE ON THE MOVE: **John Croft** to local sales manager at WFBM-TV, Indianapolis . . . **Frank Gervan** to sales manager at WGR-TV, Buffalo . . . **Russell W. McCorkle** to director of management development at WBC . . . **Joseph A. Flahive** to account executive at WABC-TV, New York . . . **Lyn Stoyer** to tv sales account executive and **F. Bill Erb** to radio sales account executive at WLW stations in Cincinnati . . . **Joseph R. Swan** to account executive at WMMM, Westport . . . **Lawrence P. Tootikian** to research manager at WBBM-TV, Chicago . . . **Isabell Hoyt** to promotion-merchandising manager at KATU-TV, Portland.

Kudos: Temple University honored **Roger W. Clipp**, vice president of the radio-tv division of Triangle Publications with the Russell H. Conwell Award for his long participation in University affairs.

Job well done: As a gesture of appreciation to WTVT, Tampa-St. Petersburg, Louis Swed, one of Anheuser-Busch's largest distributors, threw a gala party for the station's staff, hosted by WTVT sports director "Salty" Sol Fleischman whose sports program has been sponsored by Budweiser for the last five years on the station.

Radio Stations

Some 22 million radios were sold in the U.S. in 1961, according to RAB, an all-time peak for annual set sales.

The figure is 8% greater than 1960's total of 20.4 million, the previous record year. The biggest gain came from portable sales, up 26.4% from 1960 to \$200,600,000. Clock sets jumped 21.3% to \$92,394,000 and table sets were \$72,722,000, down 8.1%.

RAB puts the number of auto radios sold at 5,000,000, down about 9% from 1960.

Ideas at Work: A one-day "Good Neighbor" drive was spearheaded by **KCHE**, Cherokee, Iowa, to help out 11 people whose belongings were destroyed by fire. Over 100 boxes of groceries were donated and cash contributions topped \$1,500 . . . Listeners of **KALL**, Salt Lake City can eat their way to success. D. J. Wayne Henry reads recipes sent in but he leaves out one ingredient. Those who can name the missing ingredient—and it's not money—win gourmet prizes . . . **WGBS**, Miami, distributed to agency and client personnel a "Sound of Music" telephone cradle. It's a self rewinding music box that plays the sound track of the Broadway musical hit. Among the proud possessors of the cradle—Mary Martin, star of the original production . . . Twenty three executives of the five **Meredith Broadcasting Company** radio stations met in Omaha to concentrate on the topic of "Better Radio Selling."

Q.

Can **BONDED** provide a better shipping service for TV syndicators?

A.

Yes, **BONDED** provides night-time and weekend service and maintains Teletype connections to all cities.

**BONDED
TV FILM
SERVICE**

NEW YORK
CHICAGO
LOS ANGELES
TORONTO



A Division of
NOVO INDUSTRIAL CORP.

Diversification: Peoples Broadcasting Corp. realized a long-term plan on 22 January with the opening of Green Meadows Country Inn. When the WRFD, Columbus, area was purchased in 1946, an educational and recreation center was made a part of the overall plan for the station. The Inn, with its restaurant, living and meeting quarters, swimming pool and putting green, is the first step in the public service effort.

Researching the researchers: KWKW, Pasadena, has requested advertisers to indicate, by return postcard, which of the top six research organizations they prefer to conduct a nationwide survey of the Spanish-language consumer market. Winner of the poll will be underwritten by the National Spanish Language Network to study the social and economic character of the Latin population.

Sports sale: Bonanza Air Lines has inked its second year contract with KMPC, Los Angeles, to sponsor a portion of the Los Angeles Angels baseball games and "Bill Rigney Reports," a five-minute show preceding the games.

Program sale: "Your Child and You," 260 capsule programs on child care packaged by Alan Sand Productions, was bought by WITY, Danville, Ill., KCCR, Pierre, S.D., and CKCW, Moncton, N.B., Canada. The stations have sold the series to local drugstores. The show is now in 34 markets.

Kudos: Jules Dundes, CBS radio vice president and general manager of KCBS, was re-elected to the Board of Directors of the Down Town Assn., a San Francisco civic organization.

PEOPLE ON THE MOVE: Stephen B. Labunski, vice president and general manager of WMCA, New York, has resigned, effective 1 February . . . Michael M. Duffin to sales promotion assistant at KCBS, San Francisco . . . Earl J. Glade to public relations representative at Radio Service Corp. of Utah . . . Joseph B. Somerset to director of program operations at WPAT, New York . . .

William Geither to account executive at WJW, Cleveland . . . Paul Girard to commercial manager at KVIL, Dallas . . . Bob Leonard to operations manager at WNJR, Newark . . . Deane D. Osborne, Jr. to general manager at WMGS, Toledo-Bowling Green . . . Herb Kramlich to account executive at Kayo, Seattle . . . Bruce Seratti to merchandising director at KOGO, San Diego . . . Joe Kronovich to account manager at KDWB, Minneapolis-St. Paul . . . Roy M. Schwartz to operations manager at WMGM, New York.

Networks

The growth in both audience and advertiser acceptance of actuality programming was outlined by NBC TV network sales v.p. Don Durgin before the Cincinnati Advertisers Club.

The bulk of news specials on NBC have been sold to over 20 different advertisers, he said. And, more important, the commercial utilization of these programs is for product, hard-sell commercials as opposed to so-called institutional or corporate messages which characterized sponsorship of this kind of show in radio and heretofore in TV.

CBS Television Stations National Sales has put together a qualitative two-part study, researched by ARB, of the relationship between tv viewing and product purchasing of 1,000 families in Los Angeles.

Now being circulated among advertising agencies, the study centers on how KNXT reaches consumers who do the heavy buying.

Sales: AMF Pinspotters, Inc. has signed for sponsorship in four CBS TV daytime shows, believed to be the first time that a major bowling manufacturer has used multiple daytime network tv to reach the women's audience . . . Endicott Johnson footwear, an advertiser on the recently cancelled "Steve Allen Show," will sponsor "Maverick" on ABC TV.

PEOPLE ON THE MOVE: Bill Mullen has been reassigned as sales manager of ABC TV's Detroit office.

Representatives

TvAR has a new study to support the use of spot tv which shows that network programs, when used alone, don't permit market-regulated advertising pressure.

The report studies the 65 network programs for which market-by-market data are available in the latest ARB "Local Market Comprehensive Report."

Salient finding: Whereas the top 20 markets contain 55% of all tv homes, most network shows fail to deliver 55% of their audience in these markets which represent the prime source of income for most companies.

CBS Television Stations National Sales has opened an office in St. Louis in the KMOX-TV building.

Heading the new branch is William F. Miller, formerly an account executive in the New York office of the group.

Appointments: WMGM, New York, to Katz for national sales . . . KUKA, San Antonio to National Time Sales . . . WWRL, New York, to John E. Pearson for national sales.

PEOPLE ON THE MOVE: Wini Hall to creative coordinator of the sales promotion department at CBS Radio Spot Sales . . . Lloyd A. Raskopf to the New York sales staff of Adam Young . . . Donald G. Green to the New York sales staff of Young-TV . . . J. Norman Nelson to director of marketing and sales development at AM Radio Sales.

Film

Hollywood Television Service licensed its entire library of films to KSWB-TV, Elk City, Okla.

The transaction includes a total of over 1,200 films, ranging from 13-minute serial chapters in "Adventure Serial Theatre of the 50's" and "Action Theatre of the 50's," to full length features.

HTS has sold its entire catalog to individual stations in the past, but on a piece-meal basis and not,

as this sale, in a lump-sum contract.

The ninth International Advertising Film Festival has been scheduled for 11-15 June at the Palazzo del Cinema, Lido, Venice.

Entry is open to all persons or companies in the world who make and/or distribute advertising films for cinema and television.

Financial report: Trans-Lux declared a five percent stock dividend to be paid 2 April to stockholders of record as of 9 March.

PEOPLE ON THE MOVE: Anthony M. Hennig has been named vice president of Intercontinental Television, S.A. . . . **Gerry Burrows** to manager of the Montreal branch office of Caldwell Television Film Sales . . . **Joseph Schackner** to assistant to the vice president of Television Affiliates Corp.

Station Transactions

Dismissal of a stockholder's suit by the Chancery Court in Wilmington, Del., cleared the way for the transfer of the Friendly Group stations to United Printers and Publishers.

The suit was instituted last August by Bertram Field of New York to block the acquisition. He claimed the proposed purchase price was excessive. He reversed himself, however, after a report by the American Appraisal Company which confirmed the fairness of the price.

The sale was the largest single transaction of tv and radio stations ever approved by the FCC. Stations involved include WSTV (AM & TV), Steubenville, O., KODE (AM & TV), Joplin, Missouri, WBOY-TV (AM & TV), Clarksburg, W. Va., WRGP-TV, Chattanooga, WRDW-TV, Augusta, Ga., WPIT, Pittsburgh, WSOL, Tampa.

Authorization: An increase in power to 50 kw and 100 kw respectively for KPOL AM and FM, Los Angeles, got the FCC green light, making the am outlet one of seven in Los Angeles with an authorized power of 50 kw.

Sale: WEAU-TV, Eau Claire, Wisconsin,

was sold by the Morgan Murphy Group for \$2,100,000. The buyer is the Appleton Post-Crescent newspaper. Broker: Blackburn & Company.

New stations: Fetzer Television, Inc. has been granted a construction permit for a new channel 10 in Sault Ste. Marie, Mich., for the first tv station in the eastern half of Michigan's upper peninsula, which will also serve the northernmost counties of the lower peninsula and a large section of Ontario. The outlet will receive its programing via a new microwave system to be constructed by Fetzer, linking it to WWTW, Cadillac-Traverse City. It will also carry network programs of ABC and CBS.

More broadcast time: KDIX-TV, Dickinson, N.D., goes "full time" today, 29 January, with the Monday-Saturday sign-on time at 7 a.m. and sign-off at 11:10 p.m. Sunday continues to start at 12:30.

Public Service

The big public service undertaking last and this week in the broadcast news is the coverage of the U.S.'s first attempt to send a man into orbit.

As in previous Cape Canaveral

space-shot events, the tv and radio networks pooled their coverage. However, significant were the independent steps being taken by local stations, many of which sent their own camera crews and newsmen to the sight of the shoot. Two such stations were WGH, Newport News, Va. and WMGM, New York.

WGH has constructed special broadcast facilities and aerospace editor Dick Kidney was on hand for special live broadcast starting just before lift-off. Live progress reports continue throughout the space trip.

WMGM will also be on hand with live reports and, in addition, will spotlight overseas reaction during the expected six hours, relayed by correspondents stationed in the major capitals of the world.

Kudos: The Y.M.C.A. of the Greater Baltimore area awarded **WEBB** its public service award for giving generously of their time to further the cause of the organization . . . **WDZ, Decatur,** presented Henry Bolz, retiring secretary of the Assn. of Commerce, with the superior service award and a \$25 savings bond, as a token of appreciation . . . **Joseph P. Dugherty,** vice president of Capital Cities Broadcasting Corp., has been named chairman of the Subcommittee on Minority Housing by Mayor W. H. Reynolds of Providence.

The sales we reject . . . prove our worth!

In selling or buying a broadcast property, one of your greatest protections is Blackburn's often demonstrated willingness to reject a sale rather than risk our reputation. Our business is built on confidence: no single commission can be worth as much as our good name.

BLACKBURN & Company, Inc.

**RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS**

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrack
RCA Building
FEederal 3-9270

CHICAGO

H. W. Cassill
William B. Ryan
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

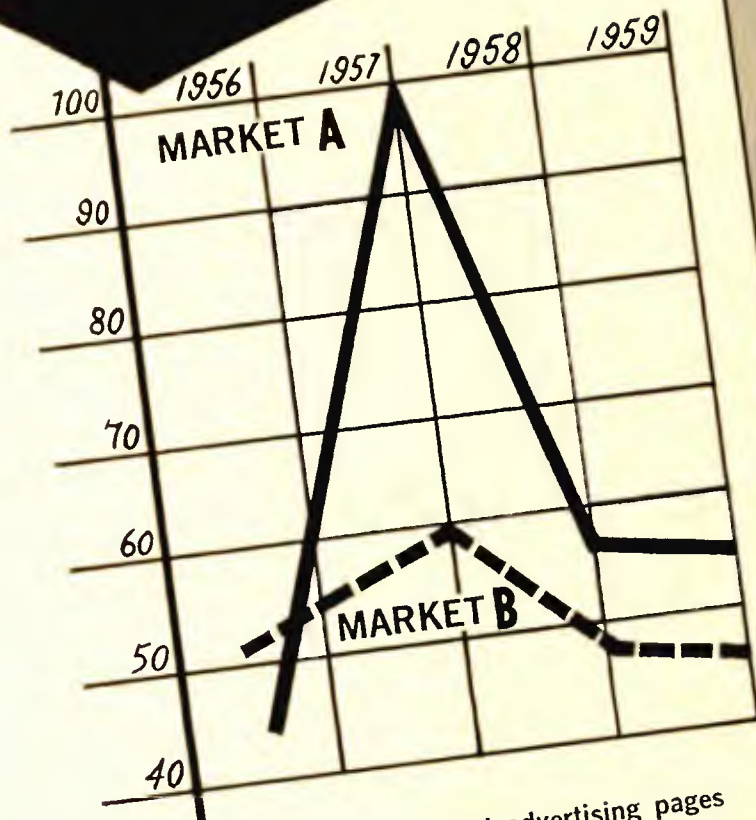
ATLANTA

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
John C. Williams
1102 Healey Bldg.
Jackson 5-1576

BEVERLY HILLS

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770

TRADE PAPER ADVERTISING



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

GO TOGETHER

We've visualized it. Now let's prove it.

The graphs above are actual studies of two markets in the top twenty. Both are in the east. Market A is smaller than Market B. That's what makes it so interesting.

Market A is smaller in tv home potential, in metro sales, in total tv market sales, in average home viewing, in net weekly circulation.

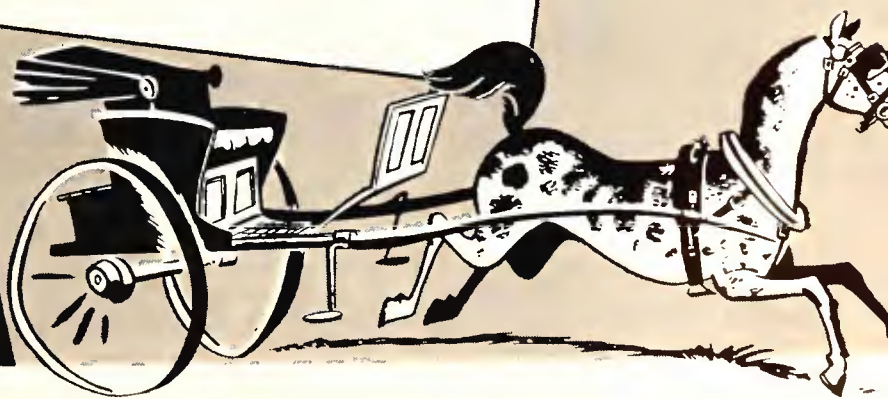
BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY \$1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGEST BROTHER.

Isolated case? Not at all. It happens all over the country just too frequently to be called a coincidence.

INCREASED NATIONAL SPOT



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



LIKE A

Increased National Spot and Trade Paper Advertising seem to go together like a horse and carriage and apparently, even in broadcasting, "you can't have one without the other."

Our own station may be in one of the two markets above. We'd be glad to give you all the facts, in person, any time at all.

SPONSOR

555 FIFTH AVENUE, NEW YORK 17



the shell of the nut covers the meat...

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

There's a moral here for broadcasters.

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

Why pay for a coconut to cover an acorn?

To cover the people who buy time — nothing does it like a broadcast book.

SPONSOR

555 FIFTH AVE., NEW YORK 17, N. Y.
sells the team that buys the time

Tv and radio NEWSMAKERS



Hal James has joined the New York office of Foote, Cone & Belding as an associate director of broadcast and broadcast supervisor of the agency's General Foods, Claircol, Trans World Air Lines and Angostura-Wuppermann accounts. James was a partner and associate of Robert C. Durham, management consultant firm, from 1959-60. Before that he was director of national sales for Independent Television Corp., and vice president and director of radio and tv programing at DCS&S and Ellington & Co.

William L. "Bill" Wright, former air personality and director of sales service at WIBG, Philadelphia, is the new national radio sales manager for Storer Broadcasting, succeeding Joseph T. Conway who moved to WIBG as general manager. Wright has been with the station since July 1957. His early career included posts at WPIN, St. Petersburg and WSFA, Montgomery. In 1954 he joined WAPI (AM & TV), Birmingham, and in 1956 he went to WBRC (AM-FM & TV), Birmingham.



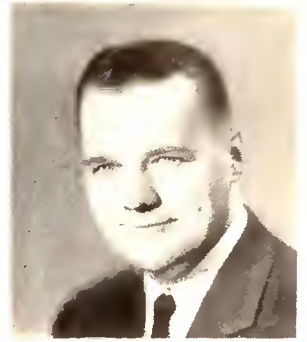
Joseph P. Cuff, national sales manager of Robert E. Eastman since June 1961, has been elected vice president in charge of sales. Cuff will retain the duties of national sales manager. With Eastman since 1958, he was named eastern sales manager in 1959. Earlier he had been advertising and sales representative for the Hearst newspapers. Cuff's background prior to that includes several years with the *New York Journal American* and the Hearst Advertising Service. He is a graduate of Cornell.

Joseph F. Frazer, NBC Radio Spot Sales account executive, has been named sales manager, WNBC, New York. He first joined the network in October 1958 as a salesman for WRCV, the NBC o&o in Philadelphia. Two years later he was promoted to account executive with NBC Radio Spot Sales in New York. Prior to his network career, Frazer was a member of the tv sales staff of the Storer station in Philadelphia, WVUE. His earlier experience included sales positions with Philadelphia agencies.



The seller's viewpoint

Al Larson, a seven year veteran of the tv sales staff of Avery-Knodel, feels great concern about opinions that "automation and 'intelligent' machines . . . are going to take over" the advertising industry. A former salesman for Paul H. Raymer Co., and holder of the record for the highest billing of any salesman in 20 years while at station WDRC, Hartford, Conn.. Larson says the very fundamental basis of the whole industry is creativity. He would rather see creativity and "machines" that are refining the worth of the industry talked about at the same time. Let's keep creativity in selling, is his plea.



Creativity: the catalyst that swings the sale

There has been a lot of talk and many printed words lately in the advertising industry concerning automation and "intelligent" machines which are going to "take over." That's all right, if it improves the efficiency of advertising and brings more dollars to advertising budgets. But where's the talk today about the salesman who thinks creatively, sells creatively? There's not much. And that isn't right.

In 1960, only 2.86% of the total national income was invested in advertising. If that figure is to be increased, the advertising industry—and in particular the broadcasting industry—should and must attract and hold creative salesmen—creative buyers, too. Agencies annually spend millions of dollars to create copy themes and handsome art. But good advertising without creative strategy in the selection of media can destroy ever bit of time and effort put into the creation of it.

Since, generally, media salesmen don't enter into the determination of the size of budgets allocated for each medium, the bald-faced truth of the matter is that in "creating" money for his own medium, the salesman essentially finds himself in the position of doing so at another medium's expense.

But creative competition never hurts the industry. New thoughts, new avenues of attack, frequently produce gratifying results. I'm reminded of my situation back in those "housing shortage" days just before I was married. The scene was Hartford, and everyone told me a "reasonable" apartment just didn't exist. I ran the following ad in print: "Chief desires 3-5 room furnished tepee. No papoose. No want scalp prices. Telephone 2-4473." On the air I ran a dramatic skit with one of the announcers, organ music and all. Result: I got my apartment and lived happily ever after.

Shakespeare once said, "Creativity is coming up with

something no one else has thought of—lately." This wasn't said by the Old Bard, but by Sam Shakespeare, my barber.

Again, going back to my days in Hartford, I was experiencing difficulty in selling radio time to several newspaper-minded retailers. But Starch readership figures, combined with a solid positive story for my own medium, resulted in the shifting of sizeable portions of their budgets to station WDRC.

One tactic I used successfully was to stress radio's broad coverage in comparison to newspaper circulation. I worked up a detailed map to show penetration of both media and then demonstrated the homes WDRC could deliver for specific portions of the retailer's budget.

As spot television salesmen, we were helpful in keeping the budget of one of television's biggest spenders in spot, rather than switching to network, by means of creative presentations to both agency and client, thus benefiting not only our own represented stations but all others as well.

In one of our markets a leading dentifrice was spending \$625 per week in another medium. A presentation to agency and client showed the outstanding advantages of spot tv. A specific proposal was made indicating the number of impressions the advertiser would make. Result: the complete budget moved to television and was increased to \$950 a week. And other markets were added to the lineup.

One of the wisest men in the advertising industry keeps pointing out that advertising as such does not answer consumers' needs. It *creates* desires for the products advertised. This is the fundamental basis of the whole industry—creating. So let's keep creativity in selling. Let's put more of it into selling. Let's talk about it at the same time that "machines" are refining the worth of an industry into which millions of dollars are invested annually. ◆

SPONSOR SPEAKS

Our greatest offensive weapon

Once again it is time to begin making plans for the annual Radio Free Europe fund raising drive. And this year, say the experts, there is a greater need than ever before to support this extraordinary broadcasting activity.

Apparently there is growing evidence of division within the Communist ranks, not only the Russian-Chinese schism, but party differences developing between Moscow and such satellites as Albania, Yugoslavia, and Rumania.

Not one word of such differences, however, gets through to the people of Iron Curtain countries from the Communist-controlled Pravda, Izvestia, and other newspapers.

Radio Free Europe is the one strong news voice that carries the facts behind the Iron Curtain. It has been called, with justice, "our strongest offensive weapon" in the fight against communism.

We again urge broadcasters and others in the industry to back to the fullest the Radio Free Europe drive.

Radio Free Europe, which is entirely supported by private enterprise, is a dazzling example of the American system at work. It is practical, effective, worthwhile.

Inside the top 10 spot agencies

Next week SPONSOR begins an exciting new editorial series—"Inside the top 10 spot agencies."

We believe that this will be one of the most valuable and interesting features—for agency men, ad managers, representatives, and stations—which we have run in a long time.

There will be 10 articles in the series, one per week dealing with the spot buying practices, personnel, and policies of the 10 agencies which together account for over \$340 million yearly in radio-tv spot.

Included in each story will be details on the organization of the agency's media department, names of media executives and timebuyers, account responsibility, basic buying philosophy, and, most important, who makes the buying decisions regarding spot.

Watch for "Inside the top 10 spot agencies" and follow it carefully.

10-SECOND SPOTS

Let's take an old-fashioned walk:

In answer to "complaints" from pedestrians that they are being slighted while the motorists get all sorts of service information on radio, Rege Cordic of KDKA, Pittsburgh, is keeping the walkers posted with reports on sidewalk repairs, slippery pavements, open manholes and other data.

Cordic is billing the new project as Pittsburgh's *pedestrian* radio program.

A likely story: The first winner in Lonny Starr's WINS, New York, morning contest, which asks listeners to send the best excuse they have used for being late to the office, was Dror Schwadron of Bayside, Queens.

His excuse: "*I was walking along the street when I was suddenly pulled into a sidewalk shaving commercial.*"

Withdraws support: Appearing on an *Ed Sullivan* show, gravel-throated comedian Jimmy Durante burst out into that gentle ballad, "I Could Have Danced All Night," from the Lerner & Lowe all-time smash hit, "My Fair Lady."

In the middle of a flowery phrase "The Schnoz" cut off his singing and yelled, "Stop da music, stop da music! Why should I sing dat song and make it popular!"

Ancient time piece: Prominent along the Madison Ave. circuit is a story about Alexander the Great, who in days of yore invented a chemically treated piece of cloth that when placed on his soldiers' wrists enabled them to tell the hour. Seems it turned color as the day wore on.

They called it *Alexander's Rag Time Band*.

Exception proves rule: Jackie Gleason was asked his opinion of tv fare by David Susskind in the course of their two-hour interview on the latter's *Open End* (WNEW-TV, New York). He answered that it wouldn't be fair to judge tv in terms of himself, since he's a show business veteran and not easily impressed, but he feels that for the needs of most people the medium does a good job, "except, of course, for programs such as this one."

IN RADIO'S WONDERFUL WORLD



Broadcast With The Fidelity Of Direct FM

What makes the listener turn the dial to your FM station? Quality. And quality alone. Programming at such levels virtually demands highest fidelity transmission. To achieve such standards the unquestioned choice of knowledgeable FM stations is RCA's unmatched Direct FM Transmitter. This system is easiest to tune and holds its adjustment best. Whatever the power class, you are assured minimum distortion and wide frequency response. Such performance is

the happy result of RCA's long background of pioneering and achievement in the wonderful world of radio.

RCA designs and builds its complete line of transmitters to accommodate stereophonic signals and an SCA multiplex subchannel. For complete technical details on any of RCA's Direct FM transmitters, see your RCA Broadcast Representative. Or, write: RCA Broadcast and Television Equipment, Dept. DE-264, Building 15-5, Camden, N.J.



The Most Trusted Name in Radio



1 Kw



5 Kw



10 Kw



20 Kw



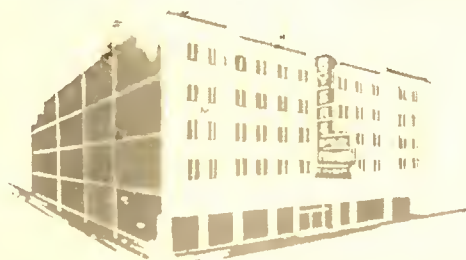
29 YEARS AGO ON WBNS RADIO

The world scene in 1933 was disturbed by the appearance of a one-time Austrian building tradesman named Adolf Hitler. Central Ohio folks kept in touch with Hitler's rise to power in the Nazi party through the news facilities of their favorite radio station WBNS.

Automobile news that year was being made in our town by George Byers Sons, Inc., who also selected WBNS as their contact with customers.

Now, 29 years later, Byers has grown to become the world's largest distributor of Plymouth motor cars. And for 348 consecutive months WBNS has been a potent factor in their local success.

Here, where the man who buys the time also sees the daily sales results, local advertisers rely on WBNS Radio. Good, sound idea for profit-minded advertisers everywhere. John Blair & Company will be happy to fill you in.



George Byers Sons, Inc. now has an annual sales volume of \$25,000,000, and employs 500 people. Since 1933, WBNS Radio has helped Byers reach this prosperous Central Ohio market where last year's automotive investment topped \$300,000,000.

WBNS
R A D I O
COLUMBUS, OHIO

Represented by John Blair & Company