

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



ADVERTISERS DISCOVER FACTUALS

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Cosmetic, drug boom spring new radio \$\$

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COME TO KXOK_{MO.} THE LAND EMPIRE WHERE THE RATINGS ARE ON THE RISE AND THE WOMEN ARE 18-39

MORE THAN 5,000,000 PEOPLE in parts of 7 states are within range of KXOK's radio signal. In fact, some advertisers who do not sell in the St. Louis metropolitan zone, use KXOK to sell in highly populated Central and Southern Illinois.

THE "BUYING YEARS." 52% of KXOK's morning audience are age 18-39. In the afternoon it's 47.4%. Most of the other leading stations are heavy with 40-plusses.

AND MORE LISTENERS EVERY DAY, drawn by KXOK energy, enthusiasm, news, public spirit and sound. Audience up 50% since the start of Storz programming on a clear trend up! Isn't that right, John Blair? "Right, Chet Thomas!"



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

DIGEST ON PAGE 7

BECAUSE
PHILADELPHIA
 IS DIFFERENT



**STORER PROGRAMMING
 TELLS A PHILADELPHIA STORY**

Because each market is different, there's never a format formula for a Storer Station. As a result, Storer's WIBG has the largest audience of any Philadelphia radio station and leads in homes with above average income.* You can always count on a Storer Station to be your best buy in any of 9 key markets. *IMPORTANT STATIONS IN IMPORTANT MARKETS.*

**The Philadelphia radio market—Pulse—Feb., 1962. Represented by Katz Agency.*

LDS ANGELES
 KGES

PHILADELPHIA
 WIBG

CLEVELAND
 WJH

NEW YORK
 WLN

TOLEDO
 WSPD

DETROIT
 WJKB

MIAMI
 WGES

MILWAUKEE
 WTI-TI

CLEVELAND
 WJH-TI

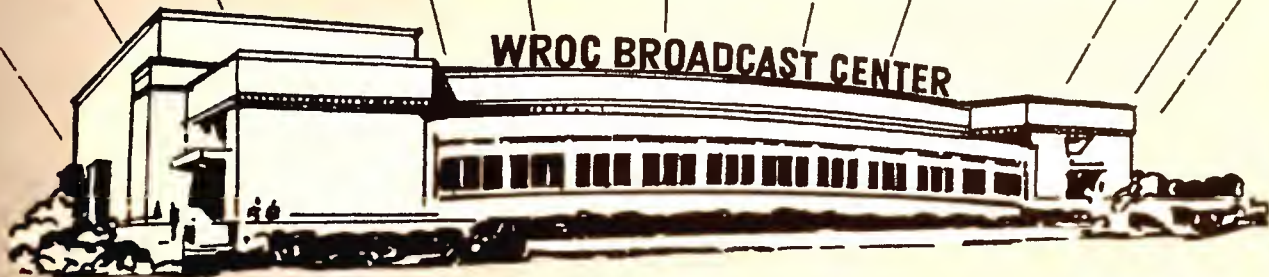
ATLANTA
 WAGA-TI

TOLEDO
 WSPD-TI

DETROIT
 WJKB-TI

STORER
 BROADCASTING COMPANY

Rochester, New York's No. 1 Station is now located in the NEW WROC BROADCAST CENTER



"Since we took over Channel 5 sales have reached new peaks. We feel WROC's preeminence is due to the excellence of local programming . . . the popularity of our personalities who present the news, weather and sports, the excellence of NBC's network shows, and our local promotions. We are looking forward to even greater success in our new Broadcast Center with facilities unparalleled since the inception of broadcasting in Rochester."

Erwin F. Lyke
President
Veterans Broadcasting Company, Inc.

Housed in this modern, remodeled building are WROC's completely new enlarged studios, control rooms and technical facilities. The main studio, 40' x 80', is the largest in the area for local telecasts . . . large enough to telecast one show and videotape another at the same time. More than \$450,000 has been spent in the Channel 5-WROC-Radio modernization program. Veterans Broadcasting Company can now bring Rochester area homes unsurpassed broadcasting techniques.

ROCHESTER'S ONLY COMPLETE BROADCASTING SERVICE...

WROC-TV

- The only Rochester Station carrying color.
- The most powerful station covering the Rochester market.
- Has the 1st 9 most popular shows in Rochester.

WROC-RADIO

- The station with the new twist. Complete news and sport coverage including live broadcasting of all Rochester Red Wing Baseball games.
- Music for listening pleasure.
- New programming . . . new personalities.

WROC-FM

- The most complete FM station in Western New York.
- The only local QXR voice of FM network.

WROC

Rochester, N.Y.

TV Channel **5** NBC Basic
Radio 1280 NBC
FM 97.9



RCA Introduces a "New Generation" in Broadcast Equipment

The six equipments pictured here are the beginning of a "new generation" in broadcast equipment. In concept, in circuitry, in components, in construction and styling, they mark a radical break from previous equipments—and from the old practice in which new designs were largely modifications of preceding designs.

In appearance these "new generation" equipments are distinguished by their relative compactness; by their clean, cool lines; by their functional flair; by centralized control panels with color-coded, back-lighted push-buttons and by their striking silver-sheathed space-age styling.

See them at the NAB

All of these "space-age" equipments can be seen in operation in the RCA exhibit at the NAB Convention, April 1-4.

In circuits and components they are equally advanced. They use transistors and nuvistors to gain compactness, high reliability, low maintenance cost. They employ stabilized circuits, to reduce warm-up time, eliminate drifting, provide simplified operation. They are designed for remote control and for automated operation. They are built to provide convenient handling, easy access to components, extreme ruggedness.

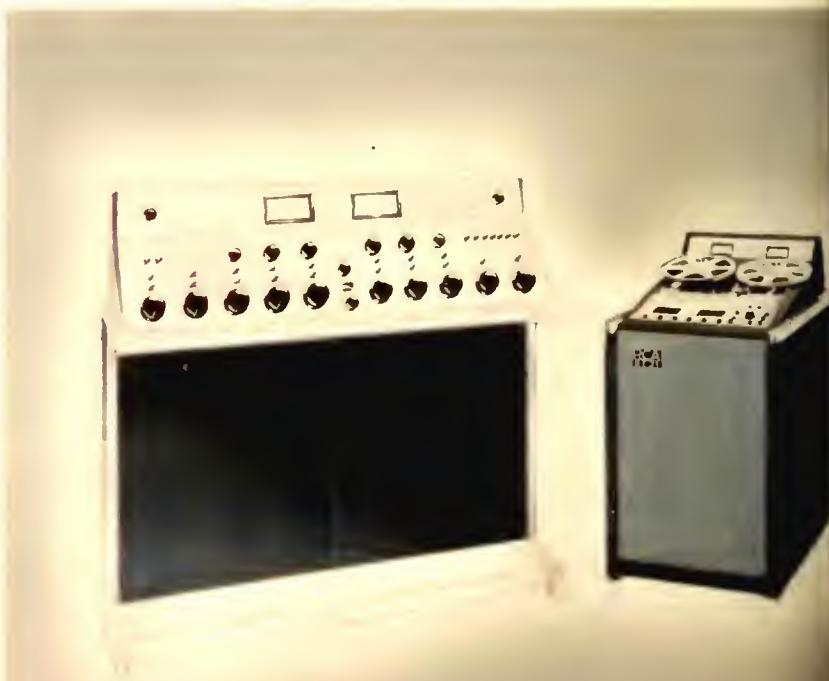
They will automatically establish a position of prestige and leadership for the stations that use them.



The Most Trusted Name in Electronics

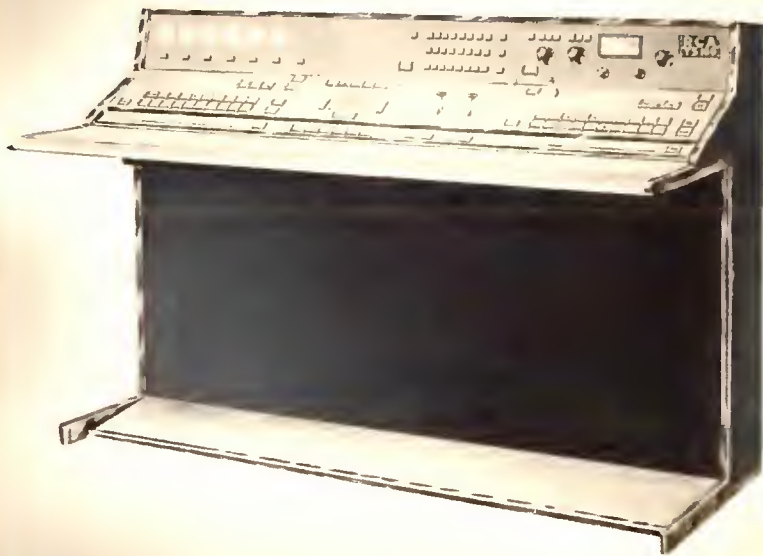
TK-12 (4½" I.O.) MONOCHROME CAMERA provides greatly improved picture quality, grey-scale rendition, freedom from halo effects. Stabilized circuits reduce warm-up time, minimize drift, simplify operation. High quality pictures insure better tape recordings.

MATCHED STEREO EQUIPMENT includes the BC-7 Audio Console and the RT-21 Audio Tape Recorder shown here, the BQ-2C Turntable with Stereo Pickup, the BSA-1 Stereo Generator and a whole line of FM Transmitters (from 1 KW to 50 KW) approved for stereo use.





TK-42X COLOR CAMERA. New "M-Channel" design adds a monochrome channel to the red, blue and green color channels. As in four-color printing, the black improves color detail, and reduces registration problems. Also provides a striking "black and white from color" picture.



TS-100 TELEVISION SWITCHING SYSTEM features new RCA "SIMCON" (SIMplified CONtrol) Transition Switcher. Reduces number of controls, provides important cost savings, more "error-proof" operation for manual, as well as, automated operation. Add-on-features include tape, relay and computer-type memories.

TR-22 TRANSISTORIZED TV TAPE RECORDER. A deluxe model—the newest and finest TV Tape Recorder ever produced. Fully transistorized, uses plug-in modules throughout. Self-contained and compact, it occupies half the space of previous models. Features centralized color-coded controls, convenient sloped tape transport deck.



TFR-1 TELEVISION FILM RECORDER. New high-resolution Kine eliminates face plate distortions, resolves up to 900 lines, provides highlight brightness of 160-foot lamberts. New double-aperture camera eliminates shutter bar, lessens vibration. Self-compensating circuits assure uniform contrast, automatic control of exposure. Used with fast film developer to play back pictures in 2 minutes.



why this ad?

... Sponsor Magazine is read by knowledgeable and sophisticated buyers and salesmen of ideas.

what is it we have to sell?

... A TV exercise show—"IT'S FUN TO REDUCE", film—15 minutes, 65 episodes. It features a physical culture and beauty authority, Margaret Firth, who tells women how to be and look more attractive.

... Perfect show for Class C and D time—9 to 10:00 A.M.

... For a national advertiser, a new opening and close can be custom made.

who says it's a good investment?

... Stations and sponsors know this program has a fine track record. Names on request.

why should you the reader care?

... It will increase your client's sales to women.

... It will increase a station's rating.

... It has merchandising aids—giveaway exercise charts that deliver traffic into stores, also self-liquidating record premiums.

mail coupon today

W. CRAIG CHAMBERS, INC.

513 Second Avenue

Pittsburgh 19, Pa.

PLEASE SEND _____ AUDITION PRINT _____ PRICE
Check one of the above and mail TODAY!

Name _____

Station _____

Address _____

City _____ Zone _____ State _____

Return TODAY **W. Craig Chambers, Inc.**
513 Second Avenue
Pittsburgh 19, Pa.

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

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no campaign is a national campaign without **KEL tv LAND** the 52nd market

AMONG ALL STATIONS
IN ALL MARKETS



ARB, Special Study, March '61. Homes reached per quarter-hour, 6 p.m. to midnight, Sun. thru Sat.

CBS • ABC

KELO-tv SIOUX FALLS; and interconnected

KDLO-tv Aberdeen, Huron, Watertown
KPLO-tv Pierre, Valentine, Chamberlain

JOE FLOYD, Pres.

Evans Nord, Executive Vice Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.

Represented nationally by **H-R**
In Minneapolis by Wayne Evans & Associates

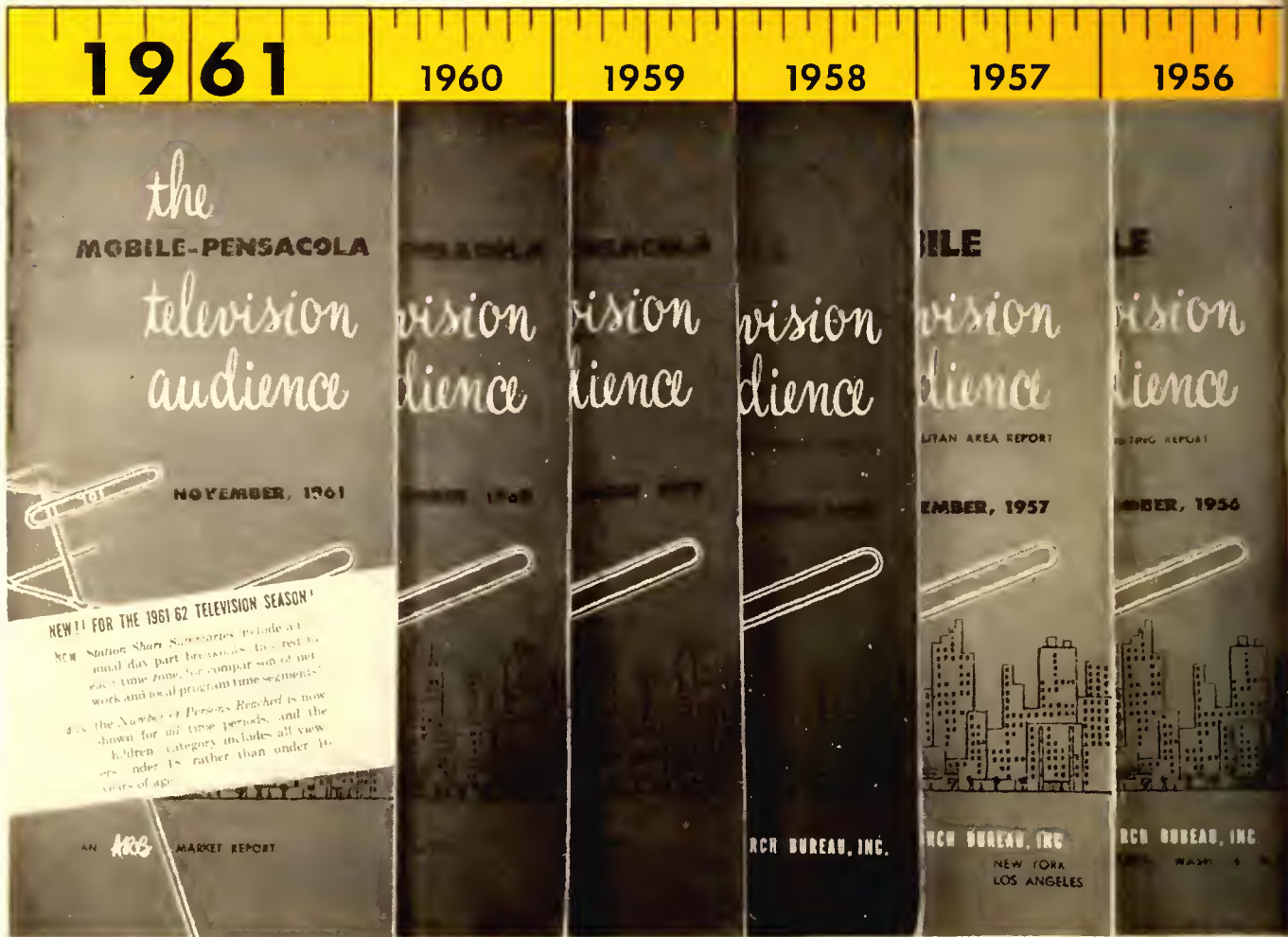
MIDCO

Midcontinent Broadcasting Group

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

..... YEAR AFTER YEAR, AFTER YEAR, AFTER YEARS

WKRG -TV Mobile - Pensacola Measures UP



WKRG-TV

Channel 5
Mobile
Alabama

Your **MEASURE 'MINT'** on the Gulf Coast

Call Avery-Knodel Representative
or C. P. Persons, Jr., General Manager

26 March 1962

SPONSOR-WEEK

THE END OF AN ERA

Treyz' one-man rule ends at ABC; Moore, Barnathan in top level realignment; executive council foreseen

With the transfer of control at ABC TV from a one-man operation to that of a whole top echelon group, it may be truly said that an era has ended.

Oliver Treyz has been removed as president and has been re-assigned by AB-PT to "areas other than broadcasting."

Thomas W. Moore has been appointed v.p. in charge of the network.

Julius Barnathan, former president of the ABC TV o&o's, was named by Moore as v.p. and general manager of the network.

The presidency of the network will remain vacant. Treyz, for example, did not become president of the network until 16 months after he was appointed v.p. in charge.

(Rumors that Pat Weaver would become president of the network were denied by Leonard Goldenson, AB-PT chieftain.)

As part of a general top level realignment, of following changes are now either official (in bold face) or regarded as likely:

• **Thomas W. Moore is now v.p. in charge of the tv network.** His first official move was to make the following appointment:

• **Julius Barnathan is now v.p. and general manager of the network.**

• Ted Shaker or Stephen Riddleberger is expected to replace Barnathan as president of the tv o&o's.

• A replacement for Moore as programs chief is anticipated this week. ABC denied reports that Ed Scherick was the man.

• A five-man executive tv council is reportedly being formed, consisting of Leonard Goldenson, Simon B. Siegel, Everett Erlick, Thomas Moore, and Julius Barnathan. (No comment from ABC on this.)

The top level shakeup at ABC is the most extensive at any network since five years ago when Robert

(Continued on page 12, col. 3)

99 ACCOUNTS GIVEN FCC OF CHICAGO TV

Chicago:

More critics than defenders of television were heard last week in the FCC's open hearings on Chicago television, conducted by Commissioner Robert E. Lee.

Most of the 99 witnesses slated to testify came with an ax to grind, some special interest to defend, or some special viewpoint to expound.

The three network o&o's were especially criticized and most of the bouquets were for WGN-TV, inde-

(Continued on page 12, col. 3)

Network cpm range \$3.66 to \$3.94

NBC reports that Nielsen gives it a weekly nighttime cpm for January-February of \$3.66, compared to \$3.85 for CBS and \$3.94 for ABC.

On a homes-per-dollar basis, NBC is delivering 12% more than a year ago, while CBS delivers 4% less and ABC 14% less.

NBC TV REPORTS RECORD \$34 MIL. SALES WEEK

Don Durgin, NBC TV sales chief, is kicking his heels over the biggest sales week he's ever had in his career at either NBC or ABC.

It amounts to an estimated \$34 million and most of it is for the 1962-63 season. The tally of nighttime minutes and daytime quarter hours is about 925-950.

Nighttime sales for 1962-63 include the following: Carnation, 104 minutes, in Young Men and Virginia; Thomas Leeming, 26 minutes in Saturday Night Movies; Kimberly Clark, 78 minutes in Andy Williams, Saturday Night Movies, Jack Paar; P. Lorillard, 78 minutes in Price is Right; Pittsburgh Plate Glass, 52 minutes in Brinkley Journal; Smith, Kline & French, 26 Minutes in Eleventh Hour and Jack Paar; Noxema, 52 minutes in Andy Williams; General Mills, 78 minutes in Empire; American Home Products, 52 minutes in Andy Williams; Douglas Fir, 57 minutes in Brinkley's Journal (conditional on time period!); Union Carbide, 25 minutes in Lara-

(Continued on page 10, col. 2)



Thomas W. Moore



Julius Barnathan

HIGHLIGHTS OF NAB MEETING ANNOUNCED

Details of the agenda for the NAB convention starting Sunday, 1 April in Chicago, contain many highlights of special interest.

On Monday afternoon at the radio assembly the SRA will make a presentation while the television assembly will hear a panel on Tv's relations to the FTC and a spot tv presentation by Norman E. "Pete" Cash of the TvB.

On Tuesday morning industry-wide matters will be discussed by Robert S. Swezey, director of the NAB Code authority, Roy Danish, asst., director of TIO, and Hamilton Shea, of WSVN-TV, Harrisonburg, who will deliver a status report on the All-Industry Television Station Music License Negotiating Committee. That afternoon FCC Chairman Newton Minow will deliver an address.

On Wednesday afternoon there will be a panel discussion by members of the FCC, including Chairman Minow, and Commissioners Rosel H. Hyde, Robert T. Bartley, Robert E. Lee, T. A. M. Craven, Frederick W. Ford, and John S. Cross.

Tape sells better than film, says Telestudios

MGM Telestudios has conducted a series of its own commercial effectiveness tests to demonstrate its contention that tape commercials produce more urge to buy than film.

Almost identical copies of three film commercials were simulated on tape using the original sound track and audience panels were shown both. The results announced show almost a two-to-one preference for the tape versions.

Tape preference was greater for the under-35 age group than over-35.

MGM contends that its figures, if valid and if projected to a typical nighttime audience, could mean creating a greater urge to buy among 5 million extra viewers.

Record day audience for Glenn confirmed

Nielsen confirmed this past week that Astronaut Glenn's orbital flight on 21 February was seen in 39.9 million tv homes with the average home viewing 5¼ hours of the 10 hour telecast, comprising the largest audience ever tuned to daytime tv, according to NTL.

The Glenn telecast was seen in more homes than either the Democratic or Republican national conventions and in almost as many as the four "Great Debates" of 1960. The conventions attracted 38.7 and 37.9 million homes, respectively, and the presidential debates—all four—40.6 million.

The average audience of the show exceeded the levels of the leading nighttime show, Wagon Train, by about 8 or 9 a.m. and remained above 20 million until completion at 4:30 p.m. The high was at around 2:40 p.m., when Glenn's chute was reported open and the capsule landed. The audience was 26.4 million homes, or 54%.

Average minute audience during the entire telecast was 20.9 million homes, 43% of all tv homes.

WJXT's IBMs providing automated spot data

Jacksonville:

WJXT (TV), Jacksonville, has initiated an IBM system for providing automated audience data to spot advertisers.

ARB and Nielsen ratings information has been placed on cards for the station's IBM 402 machine. The average spot schedule's audience can be calculated in about five minutes, compared to an hour by previous methods, and copies are printed and sent to regional or local brokers and distributors.

BAHR, ST. GEORGE IN NEW Y&R POSTS

Y&R's media relations and planning department underwent major organizational changes last week.

Two new posts of senior media director have been created. Warren Bahr, already a v.p., and Joseph St. George, just elected a v.p., will fill the posts.

Bahr will develop creative media planning and will plan liaison between the media and tv/radio departments.

St. George will be responsible for applying new research, accounting, and computer techniques to media planning and buying.

In addition to St. George, three others at Y&R were elected v.p.s last week. They are: William Brownell, A. S. Peabody, Jr., and Schuyler Van Vechten, Jr. Each is an associate creative director in the copy department.

Network sales

(Continued from page 9, col. 3) mie, Saturday Night Movies, Jack Paar; Reynolds Metals, 150 minutes in Dick Powell, and L&M, 156 minutes in Andy Williams, Saturday Night Movies.

In addition NBC wrote this daytime business for 1962-63 during the same week: Remco, 12 quarter hours in Shari Lewis; Emenee, 12 quarter hours in Bullwinkle; Kimberly Clark, 78 quarter hours in three shows; General Mills, 141 quarter hours in Bullwinkle, Capt. Gallant, and King Leonardo, plus 156 quarter hours over a year in three other daytime participations a week, and Reynolds Metals, 38 quarter hours in Say When, plus six alternate hours of All Star Golf. Reynolds also fully bought the 21 October Auto Show.

Included in the \$34 million tally is about \$7 million worth of current spring business. American Gas Assn. bought five minutes in Laramie; Shick, 44 minutes in five shows; Lehn & Fink, five minutes in various

(Continued on page 48, col. 1)



New Stringer for Signal Hill!

You might even call this trucker the newest air personality on WDAF radio. Together with scores of other area drivers, he reports on driving conditions throughout our six-state coverage area. These travel tips combine to make up "Road Report," the newest Signal Hill vignette • WDAF's daily fare is spiced

with a variety of these minute-short featurettes. Some inform, some amuse...but all result in **active** listenership. Heartlanders pay attention to WDAF. That's why advertiser's messages are heard – and acted upon. That's why WDAF is a must for you if you want to tap Kansas City's 6 billion dollar market.


WDAF RADIO • SIGNAL HILL • KANSAS CITY • 



Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo
• WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield
• WNEP-TV Scranton-Wilkes Barre

Represented by

the Original Station Representative

In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo

380 MADISON AVENUE • NEW YORK 17, NEW YORK

ANDERSON TO MANAGE TCF-TV SYNDICATION

Howard B. Anderson has joined 20th Century Fox Tv as manager of the syndication department, it was announced this past week by George T. Shupert, v.p. of the company.

Anderson was previously v.p. and sales manager of ABC Films, a unit which Shupert himself headed at one time. Before joining ABC Films, Anderson was in station programming and production for six years, at KDYL-TV (now KCPX-TV), Salt Lake City, and at WFAA-TV, Dallas.



H. B. Anderson

Bob Teter named WNHC-TV sales & gen. manager

Robert H. Teter, former v.p. and radio head of PGW, joined WNHC-TV, New Haven last week as station and general sales manager. WNAC-TV is a Triangle station affiliated with ABC.

Before joining PGW, Teter had been at Westinghouse Broadcasting Company from 1947 to 1955.

Teter now fills a vacancy created by the promotion of John F. Cundiff to general manager of another Triangle station, WFIL-TV, Philadelphia.

Popsicle going heavily into tv spot this spring

Joe Lowe Corporation (Gardner) will launch its most extensive spring campaign to date, spearheaded by spot tv announcements.

The campaign, on behalf of popsicles and related products, will also use billboards and certain comic magazines.

Presunrise committee acts

The Presunrise Broadcasters last week called an emergency meeting for Chicago 1 April to oppose the FCC's proposed ruling.

Kennedy message to strengthen FCC, FTC

Washington:

The President's message to Congress on consumers (see WASHINGTON WEEK, 12 March) is expected to have more significance on regulatory agencies such as the FTC and FCC than on legislation.

Congress was asked to give the FTC injunction powers, avoiding long legal battles. The FCC's studies of network programming were given as an instance of how it could protect consumer interests.

President Kennedy asked for larger budgets for both FCC and FTC so that regulations now on the books could be enforced more rigidly.

NTA GOING WEST AGAIN; N.Y. CUTBACKS LIKELY

NTA is reportedly shifting its headquarters to the West Coast again in April. It will keep only a skeleton staff in New York.

About one-third of some 100 New York employees, mostly in service areas, will be dropped and others are leaving rather than transfer. Most of the New York quarters are to be sublet to NET in April.

It's understood Marty Roberts will go west and continue handling promotion, but outside the company on a free-lance basis. David Williams, publicity head, is leaving NTA in order to stay in New York.

Computer test marketing predicted in 20-50 years

In the next 20 to 50 years, test marketing will be done "right inside the computer," predicts J. Presper Eckert, co-inventor of the computer.

The statement was expected to be made today at the CMB seminar at the Advertising Club of New York.

End of an era

(Continued from page 9, col. 2)
Kintner went over to NBC.

Several explanations have been offered for the changes. ABC TV is said to be shifting its tv organization from what has been described as a one-man operation to a new structure with delegated authority. Treyz has been blamed for ABC's faltering ratings and disappointing Fall sales problems. He personally assumed responsibility for controversial programs such as the Fabian episode of Bus Stop.

Moore joined ABC TV as v.p. in charge of sales and was appointed v.p. in charge of programming in 1958.

Previously, Moore was general sales manager of CBS Films, which he joined in 1952 as an account executive on the West Coast.

Barnathan joined ABC in 1954 as supervisor of ratings, becoming manager and then director of tv research in 1956 and 1957, and a v.p. in 1959. He became v.p. for affiliated stations in July 1959 and president of the tv o&o's in January 1962.

99 accounts given

(Continued from page 9, col. 2)

pendent station whose license has already been renewed, and WTTW, local educational channel.

Religious groups blasted the network o&o's in Chicago for not scheduling religious shows in good time or not knowing community needs. WGA and AFTRA representatives blasted limited Chicago opportunities for writers and talent, although local news was said to be an exception. Adult education spokesmen criticized the mediocrity of programs. Representatives of Negro-, Japanese-, and Italian-Americans complained of poor treatment or the absence of favorable treatment on tv for their groups.

Station representatives will reply on their local autonomy in programming starting 9 April, following the conclusion of the NAB convention.

Made to order...

WIP Radio

Take Philadelphia's First Station, WIP RADIO and combine it with METRO BROADCAST SALES, the industry's new, quality Station Representative. The projected results couldn't look better for you and your client because WIP RADIO continues to be the leading sales producer in Philadelphia.

METRO BROADCAST SALES, representing WNEW RADIO since June 1961, offers a staff of the most knowledgeable salesmen, dedicated to selling fewer stations in major markets more effectively.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

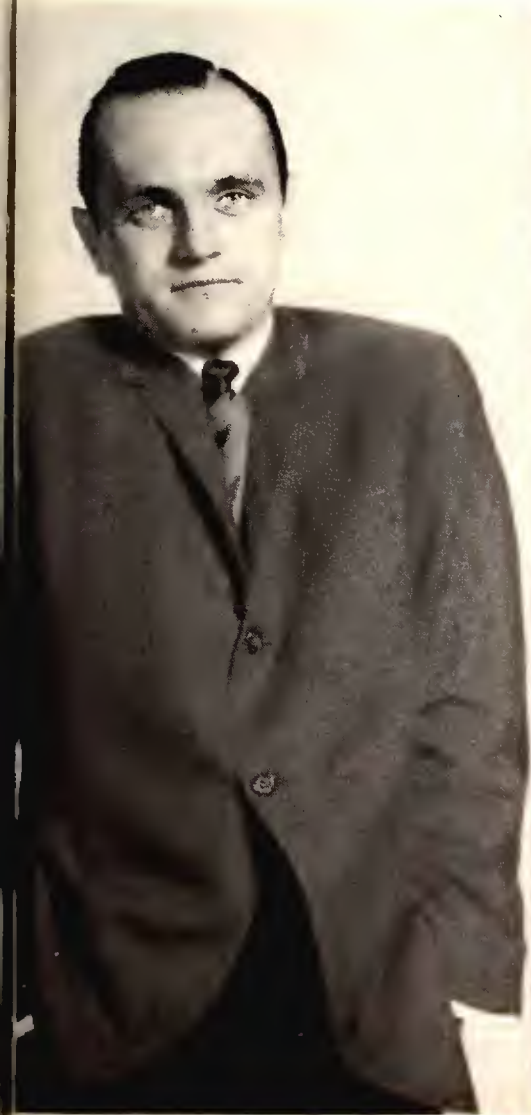
NEW YORK: PL 2-8228; PHILADELPHIA: LO 8-2900;
CHICAGO: 467-6340; ST. LOUIS: MA 1-4800; DETROIT: 873-8600
LOS ANGELES: 385-1424; SAN FRANCISCO: DO 2-1945

THE SPECTACLE OF SPORT / A PAINTING BY VAN GOGH / A MAGIC CARPET FOR A NINE-YEAR-OLD



THIS IS NBC

...A SELF-PROPELLED COMIC / A SOLID GOLD WESTERN AND JFK



LARGEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

Commercial commentary

Is this convention necessary?

This coming weekend the incoming flights at Chicago's O'Hare and Midway Airports will be disgorging hundreds of jumbled, jet-born delegates to what is easily the biggest, strangest, most confused, formless, and in some ways, most questionable industry meeting any of us ever attend.



The 1962 NAB Convention will attract upwards of 3,000 assorted broadcasters, network officials, advertisers, agency men, station representatives, film producers, equipment manufacturers, trade association big wigs, reporters, attorneys, TelePrompter operators, photographers, government officials and part-time bartenders.

They will spend three to five days attending meetings, listening to speeches, watching presentations, eying exhibits, swarming into hospitality suites, exploring the Loop's nightspots, wheeling, dealing, socializing, and romping through the corridors of the Conrad Hilton and a dozen other hostleries.

By a week from next Thursday when they start roaring home toward all points of the compass, most will be in a state of such dazed exhaustion, so sated with speeches and sales pitches and brochures, and souvenirs that they will be unable to recall any very clear impressions of the Convention itself.

And perhaps this is all right.

Unquestionably much valuable business is transacted at these king-size jamborees. And unquestionably they do provide many pleasant opportunities for renewing old friendships and for a certain amount of wholesome off-campus fun.

But I'm beginning to wonder whether these monster NAB rallies haven't outgrown their real usefulness, and whether we aren't seeing the rise of certain other types of more specialized meetings which, ultimately, will doom the big national conventions.

When the dinosaurs get too big

Certainly, if I were asked to name the single most impressive and valuable industry get-together I've attended in the past year I'd unhesitatingly nominate the superb Public Service Conference which Westinghouse staged last April in Pittsburgh.

In terms of interesting material, stimulating speakers, professional presentations, challenging ideas, and a constructive and inspiring climate, Westinghouse at the Pittsburgh Hilton offered far more than the NAB has ever done at the Conrad Hilton, or in any other main convention hall.

Similarly, the NAB itself, at its first Editorializing Conference in Washington earlier this month, came up with a far meatier, more meaningful program that it has ever done for an annual convention.

(Please turn to page 18)



your key to more
Virginia homes

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

*50% and over penetration. Sales
Management Survey of Buying Power—1961

WRVA-RADIO

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



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.

KRON is TV in SF



San Franciscans are sold on KRON-TV

49 MONTHS!
KRON-TV
again reached the most
homes per avg. ¼ hour
(ARB, Jan. '62)

S.F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



Sorry, we don't cover Moscow . . .

SPONSOR'S 5-CITY TV/RADIO DIRECTORY



1961 Edition
New York
Chicago
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... but just about every other 'phone number you need is in SPONSOR'S 5-CITY TV / RADIO DIRECTORY.

Networks, groups, reps, agencies, advertisers. Film, tape, music and news services. Research and promotion. Trade associations (and even trade publications).

All in the convenient pocket-size, for only \$.50 from

SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

The difference, of course, is that both of these conferences were on specific subjects, and that both attracted broadcasters who were seriously and deeply concerned with these subjects.

You just can't duplicate these conditions or this spirit at a jumbo-size gang conclave.

Likewise, when it comes to such specialized industry problems as selling, many of the magnificent presentations and clinics of both the TvB and RAB have been far more valuable than their contributions to convention agenda.

The tv and radio networks—especially CBS and NBC—have, through the years, developed techniques for affiliates' meetings which, in interest, power, and impact, have it all over anything you're apt to see at the NAB's Chicago sessions.

And if you want to explore the industry's practical, every-day, grass-roots problems, you'll get far more by sitting in on the business sessions of a few state broadcaster meetings than you ever will at the Conrad Hilton.

No, national conventions, like the dinosaurs, have become just too darn big and awkward. I'll bet you they'll begin to die out.

The word is segmentation

If this happens, it will be just another dazzling example of a social phenomenon which is fascinating many modern marketing men these days—the so-called “segmentation” of American life.

According to these experts, we're fast becoming a nation of specialists, rather than conformists. We're behaving less and less like sheep, more and more like choosy individuals.

We're no longer satisfied with one of two big “national brands” but in cigarettes, automobiles, and dozens of other commodities, demand a wider variety of choice.

We're no longer content to read the big “national magazines” but are turning, in increasing numbers to special-interest publications.

We no longer behave like a “national market” or a “national public,” but more and more are asserting individual group differences.

And, say these marketing specialists, the better educated, more sophisticated, and more prosperous the country becomes, the faster this “segmentation” process goes on.

It's an exciting and challenging theory. And I suspect it applies to great, big, sprawling national conventions like the NAB.

The more sophisticated we become, the less we'll need 'em. The less they'll satisfy us.

All of which, I am afraid, may sound like pretty cold, unfriendly talk for those of you who have your plane and hotel reservations, and your bags half packed for Chicago.

Well, I don't mean it that way. I'm going to be there too.

But I do wonder whether, when we sit through the sessions in the gilded ballrooms and sumptuous suites of the Conrad Hilton, we won't be attending one of the last important manifestations of a vanishing American institution, something as surely destined for oblivion as the buffalo, and the buggy whip, and the cattle drives on the Chisholm Trail.

Do you want to argue about it? I'll see you in Chicago at the SPONSOR Suite.

VOL.3—"FILMS OF THE 50's"—NOW FOR TV

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

KIRK DOUGLAS DORIS DAY LAUREN BACALL



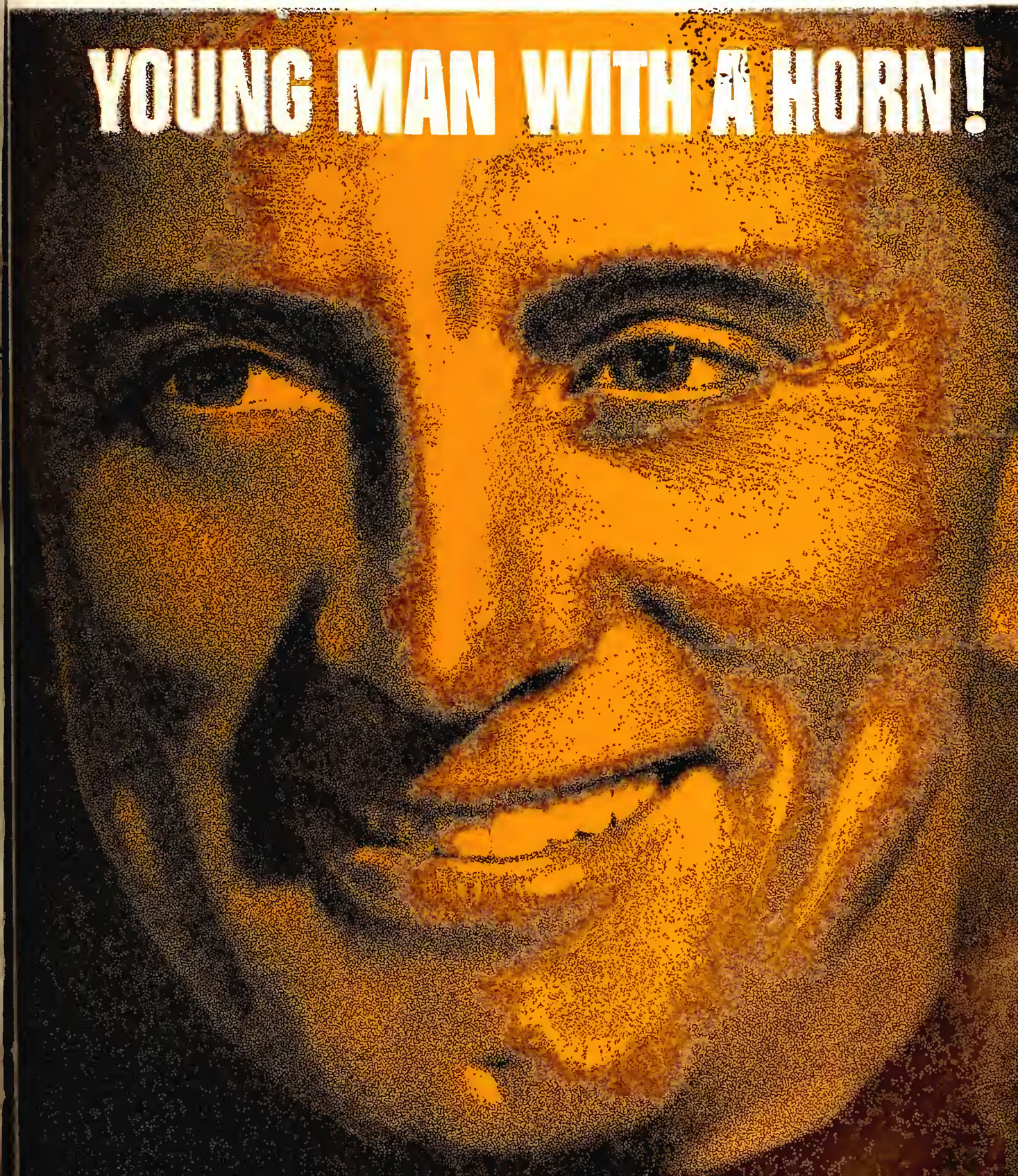
**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
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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)

YOUNG MAN WITH A HORN!



women are licensed

. . . lady drivers, that is. So are lawyers, dogs, doctors, fishermen, trucking companies and, of course, broadcasters.

Yes, people, animals and organizations are sometimes licensed . . . and for all sorts of reasons.

Spectrum users, whether broadcasters, industrial or government users, or just plain “hams” have been licensed for one obvious reason: two people in the same area cannot, without interference, use the same frequency at the same time. Somebody has to direct traffic; hence, the license.

A license shall be granted, says the Communications Act, “in the public interest, convenience and necessity.” Clearly this means fair and efficient assignment of spectrum space. But does it also mean program supervision by the licensing authority?

At Corinthian we believe that the public interest, in accordance with our democratic institutions, is best served by permitting broadcasters competitively to respond to the public’s choice . . . that the people by the flip of their dials should ultimately determine programming . . . whether a Bonanza, Bernstein or Baseball . . . that the public interest is best served by adhering to the spirit of the First Amendment.

The American people are able to make their own decisions on reading matter, clothes, colleges, vocations and avocations. We think they are well able to decide their own television fare.

Responsibility in Broadcasting

THE CORINTHIANS

555/5th

A plea for positive selling

In a recent issue of a national news magazine, the general manager of a New York radio station said, "About six years ago we discovered that kids were listening to radio and adults were being driven away."

Less recently . . . an advertising trade publication [reported that] a general manager of a radio station in Minneapolis-St. Paul said to the members of the Broadcast Advertising Club of Chicago, "If I were in your position as a buyer of advertising I would not spend a single nickel on at least half of the radio stations in this country."

Like many of us, both of these gentlemen are in radio to make a living. Certainly each is eager to sell his own product in preference to that of his competitor. However, while soap, canned peas or a brand of cement can be adversely criticized without injuring the acceptance of the item or its future popularity—an ad medium cannot.

An advertiser who, at the moment, is achieving only moderate results with radio (possibly because of an inferior copy approach) reads this bitter criticism and his confidence is shaken—and another advertiser is lost to the medium. It's one thing to convince an advertiser that your station enjoys greater qualitative listening—and another to downgrade all radio but your own.

Every advertiser in radio today is a potential customer for each station. Once an advertiser is lost to the medium—just try and sell him on the quality of a station's radio audience.

Let's stick to positive selling and leave negative selling to the politicians.

Robert M. Light
president
Southern Cal. Broadcasters
Assn.
Los Angeles

Pittsburgh fan speaks up

I enjoyed your interesting story on "Baseball: 1962" [5 March] including the mention that KDKA again will be carrying Pittsburgh Pirates games.

Not to be captious about your captions, but I think you were off-base in the implied association of the action photo on page 27 with the 1961 World Series.

Actually, the picture appears to have been taken during the 1960 Series and shows shortstop Dick Groat, (left) and second baseman Bill Mazeroski (center) of the Pirates, as well as Mantle.

Donald J. Trageser
asst. gen. mgr. and sales mgr.
KDKA
Pittsburgh

NAB EditorIALIZING Conference

Congratulations to SPONSOR and our appreciation . . . for the fine coverage of the NAB EditorIALIZING Conference in your 12 March issue ["It's 'go' for editorials"].

John M. Couric
manager of public relations
NAB
Washington

I have been in constant motion since the Public Affairs-Editorial Conference and have just seen the very comprehensive treatment given it in the 12 March edition of SPONSOR ["It's 'go' for editorials"].

Your coverage has provided an excellent and most useful summary of the Conference. The interest you showed in the Conference from its inception undoubtedly contributed to its success and to the satisfaction we received from planning it.

Daniel W. Kops
chairman
NAB Committee on
Editorializing
WAVZ
New Haven, Conn.



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

Represented by H-R

STATIONS

BLOODY FIGHT AT SALERNO; YANKS GAIN



Italy's Invaders Dodge Bombs. Allied LST beach landings at Salerno, Italy, Sept. 12, 1944. The invasion force is being pushed back to the beach by German forces. Action in a place near Salerno, 30 miles from Naples, where the American forces are holding their own.

The show begins here.

It's a big show. Cast of thousands:
The 36th Infantry.

You start at Salerno. And move with them all the bloody way to Rome.

And along those man-killing miles, the Texas Division—already famous as a fighting machine—takes its hold on immortality.

Battle Zone, on ABC-TV, is their epic story.

Not just the documentation. Not just the actual award-winning World War II film footage. Not just the authentic technical advice supplied by Army men. Not

just the wealth of location shots.

But the drama. The human drama of diverse men making, for a brief and uncommon time, common cause. Knowing common glory. Sharing common grief.

Many a man in the television audience lived through the events recorded so vividly in *Battle Zone*.

Or fought similar battles.

For them, for their families, for the millions at home who followed their exploits, for the millions more who shall forever honor them, *Battle Zone* re-creates this shining hour in history.

War correspondent Conley (Robert McQueeney) fights the good fight with a potent weapon—his typewriter.



Captain Benedict (William Reynolds) is a hard man with a hard job. A combination that wins battles.

Ernie (ex-boxer Roland La Starza) would be just as willing to fight it with his fists.



Pvt. D'Angelo (Eddie Fontaine) is handsome and speaks the language. A combination that wins dames.

COMING ON ABC TELEVISION: BATTLE ZONE

SPONSOR-SCOPE

26 MARCH 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

NBC corporate planning takes a bullish outlook for the network tv business over the remainder of this year.

The forecast in a nutshell:

The second 1962 quarter: even stronger than the first quarter, with NBC TV four or five hours commercially ahead of CBS TV per week.

The third quarter: reasonably good—at least better than 1961—but hardly profitable on the basis of program carrying charges.

The fourth quarter: a solid position over-all that will exceed last year's, since the current business momentum shows no indications of waning by the end of 1962.

On the spot tv side, the consensus among leading reps is that the second 1962 quarter will maintain the weighty pace of the first quarter. There is also the possibility that the summer business valley will have lessened in depth, as compared to the past two or three years.

Lucky Strike (BBDO) is back on the spot radio beam after a six-months absence.

The station list and schedules will somewhat exceed those of last time around.

It's run around 60 markets, involve multiple stations per market and the bundle of weekly spots will depend on the market.

(For this and other spot buying details see SPOT-SCOPE, page 60.)

This comment may turn out premature, but there's hardly any raving among agency buyers about the new fall product that's been made available to them for screening by the tv networks.

At this time last year they were at least exchanging notes on the exceptionally dramatic impact of a couple scenes in the Ben Casey pilot and expressing bright expectations for The Defenders.

What they're currently saying is that the new product reflects a better production shine than ever and less of the assembly-line in quality and characterization.

Greyhound (Grey) is looking around for more markets in which its local operators can establish franchises in tv news and weather programs.

It's not an easy goal to achieve in light of the consistent demand for this fare, from among oil companies in particular.

It's rare that an agency, in buying a spot tv campaign, will make no bones about the fact that the client's bent on shutting out a competitor from a particular type of programing.

Latest example of this: Benton & Bowles' activity in lining up schedules in kid shows for Post cereals.

The agency's buying at the rate of 15 spots a week in some markets, with this revelation coming as a side piece of information: it wants to elbow out Nabisco's cereal line.

A note of special interest to radio stations as far as National Biscuit is concerned: the special products division says that come this winter Cream of Wheat will be back in radio on the old scale. The product lately migrated to Bates from BBDO.

It's much too early to plot the problems and repercussions that will accrue from the sudden swap of Ollie Treyz for Tom Moore in the ABC TV catbird seat.

What makes these problems especially complex is the timing of the change (it comes at a sensitive point in the new selling season) and the nature of the departing executive.

Treyz, a dynamic, self-revolving personality with a unique ability to blend the fruits of research with the arts of razzle-dazzle, had been accustomed to running his operation as virtually a one-man show.

As it now appears, the new order of upper-level decision and execution at ABC TV will be considerably in the direction of the multiple-minded executive committee.

What can be expected from the network in the immediate weeks is an expertly calculated campaign to spread reassurance among advertising people and affiliates alike. One job is as sensitive as the other. The confrontation of network officials with their affiliates will take place in Chicago this Saturday (31 March).

Incidentally, Treyz is said to have sensed as far back as two months ago that things were in jeopardy for him. The first intimation followed those Dodd committee and FCC program hearings. And then there was the circumstance that the network's sales for the fall didn't come up to expectations, which the trade generally links to a not-so-happy current rating season.

(For details of ABC TV reorganization see SPONSOR-WEEK, page 9.)

It may be due to the activity of the FTC but the tv stations with rigid standards report that they've had very few copy problems with advertisers this season.

There were quite a rash of them the season before, resulting in a lot of bickering.

Two more tv stations have adopted out-and-out multiple rates for their prime time chainbreaks.

They are KGO-TV, San Francisco, an ABC o&o, and WISN-TV, Milwaukee.

Like KABC-TV, Los Angeles, which started the movement (see 26 February SPONSOR-SCOPE), this pair are linking their nighttime rates to the ratings.

Effective 1 April, KGO-TV will have five prime time rates and WISN-TV, four distinct rates.

Ted Shaker, who heads up the ABC TV o&o's national sales, informed SPONSOR-SCOPE last week that KABC-TV's switch to the multiple rate hasn't incurred a single problem. It's Shaker's theory that for stations that have "very high highs" and "very low lows" this will become the ratecard of the future.

Sellers of tv may have a good argument when they say it isn't fair to compare the radio of summer viewing to the peak viewing months of the year.

They contending that if there's to be any comparing it should be the summer months against the other nine months.

SPONSOR-SCOPE asked Nielsen for a breakdown showing it two ways: (1) nine months vs. the summer months and (2) the peak viewing months vs. the summer months. With the proposition looked at the first way, the audience dropoff for the summer isn't so bad. In other words, the difference between the nine-months and three-months brackets is only 20%, whereas the difference between the two peak viewing months vs. the summer months come to over 30%.

You can scan from both directions via the following NTI data based on the most recent available 12 months:

PERIODS	AVG. HOME VIEWING HRS. PER WEEK
Feb.-May, Oct.-Jan., 1961-62	5 hours; 23 minutes
June, July, August, 1961	4 hours; 17 minutes
January, 1962, February, 1961	6 hours; 3 minutes
July & August, 1961	4 hours; 11 minutes

P&G this fall will have fewer nighttime commercial minutes on the tv networks than it had last fall and the reason is strictly this: the cost of nighttime has reached the point where some of the company's smaller brands just can't afford it.

The comparison: this fall P&G complement of weekly nighttime commercial minutes will be limited to 14, whereas the year before it was 18½ minutes.

The difference involves an estimated \$7 million. The money is not being pulled out of media, but where it will be allocated is problematic. Most of it will probably go to daytime, and the media planners in Cincinnati are toying with the idea of perhaps leaning heavier than has been customary toward print, in respect to the smaller brands.

What appears to be giving P&G a second thought about the use of print is McCall's announcement that it was cutting the rate for the four-color page from \$46,400 to \$38,000. P&G is beginning to wonder whether this could become a trend.

When CBS TV announced its revised discount structure (see 12 March SPONSOR-SCOPE) that network, in a way, threw NBC TV a curve.

NBC TV had already let it known it would disallow a special summer discount for the current year, but CBS TV in promulgating the same thing put that discontinuance off until next year—making all the changes effective this fall.

Both networks had found the business of added summer discounts unprofitable, what with bringing the overall discount for 52-week customers up to an actual 60% on summer business.

The preconditioning by the tv networks of their affiliates toward a reduction of their share in the take from the sale of time continues.

The latest to drop the hint was CBS TV. It was during the network's affiliates committee meeting in New York the week before.

No proposed formula was even indicated. All the stations were informed was that rising network costs posed a financial problem between the network and affiliates. Committee members naturally jumped to the conclusion that something was in the making.

Months ago ABC TV indicated that it was wrestling with a suggestion that stations be asked to share the risk on unsold programming. Later NBC TV's Robert Sar-noff said that the net on daytime business had become so constricted that a downward revision of affiliates compensation would be logical, if not mandatory.

NBC TV's latest gripe against the way Nielsen measures the daytime audience: it only covers the homes delivered by the stations ordered by participating advertisers and not the full lineup.

The network, in a communique to agencies points out that because of this shortchanging there's a bigger gap than there should be between its average daytime audience and that of CBS TV.

According to the January 11 NTI pocketpiece, the average is CBS TV 7.9 and NBC TV 6.2. Argues NBC TV, if the full lineups had been taken into account the comparison would have come out NBC TV 7.7 and CBS TV 8.7.

The day of the major tv advertiser putting all his eggs into one network basket is virtually over, what with time franchises meaning nothing and discount structures offering less and less inducement.

Of course, the one big exception is General Foods. And for a good reason: it's got a flock of time franchises on CBS TV. The commitment on these has another season to go. In other words, GF pays enough as the piper so that it can lead the march both Monday and Tuesday nights and provide happy schedules for the network.

Should you be inclined to wonder what the tv broadcasters might have as topics of lobby palaver during next week's NAB convention in Chicago, you could take a stab at these:

- The possible implications of BAR's denunciation of the NAB code authority over its refusal to pay a substantial subscription increase.
- The pressure from agencies like BBDO for socio-economic data to feed into the computers and what all this, if too many agencies get into the act, could eventually mean to the selling of time.
- The effort to legislate manufacturers into turning out all-channel sets and the result such legislation would have on the UHF drop-in procedure.
- Federal Judge Ryan's suggestion that BMI divest itself of broadcaster stock ownership and become an independent competitor of ASCAP under a consent decree.

Watch for a trend among appliance jobbers to add electric shavers to their line.

Among those moving to get into that field is Graybar. Sunbeam is already well entrenched in appliance outlets.

Affiliates of CBS TV have let the network know that they're expecting a quid pro quo for being required to relinquish half their compensation for carrying the NCAA football games this fall.

Payment to stations is usually on the basis of two hours for such events, but CBS TV, apparently because of its \$10.2-million investment in the rights, has elected to make it but an hour.

How these affiliates think the network can make it up to them: giving them more chainbreaks during the 14 games to sell.

P.S. to reps: don't rush out and offer these spots. A network executive told SPONSOR-SCOPE that the inquiring affiliates were advised that the idea would be "taken under consideration."

The spate of non-entertainment specials on the tv networks in January delivered a gratifying average audience for that type of programing.

If you've been watching the ratings of such programs this season, you've probably, also, come away with the impression that the informational event and other programs of the non-entertainment genre have developed a rather firm niche in American tv.

Here's the NTI-measured response to the non-entertainment specials for the initial month of this year:

PROGRAM	AVERAGE RATING	AVERAGE HOMES
Accent '61-Public Memoir	9.1	4,459,000
At the Threshold	10.9	5,341,000
Projection '62	8.2	4,018,000
JFK Report	8.0	3,920,000
Lee, the Virginian	11.3	5,537,000
World of Jimmy Doolittle	19.9	9,751,000
American in Orbit	10.3	5,047,000
Our Man in Vienna	14.2	6,958,000
NBC White Paper—Battle of Newburgh	14.7	7,203,000
AVERAGE	11.7	5,804,000

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 48; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 92, and Spot-Scope, page 60.



19.7 RATING... 45,300 HOMES... BUT...

IT'S NOT FOR SALE

Beyond those lights, an estimated 95,000 ADULTS are watching this man. Not the least bit casually, either. His name is Jesse Helms and his provocative "WRAL-TV Viewpoint" commands attention in the Raleigh-Durham market. ■ Such mature, responsible programming as this typifies the television day at WRAL-TV. ■ No, this show is not for sale... but the agencies are. For details, avails and a sample "Viewpoint" script, contact your H-R man.

NBC TELEVISION

WRAL-TV

CHANNEL 5
Raleigh-Durham, N. C.

Represented Nationally by H-R

(Data based on March 1961 NSI)

SPONSOR • 26 MARCH 1962

27

**Spring—and Florence—
have arrived.**

The climate's right for Florence,
symbol of the new South.
Industrial plants bloom and agriculture thrives in
this unique area, where our tv signal
blossoms in the nation's fifth largest
single-station market—without
significant outside distraction.



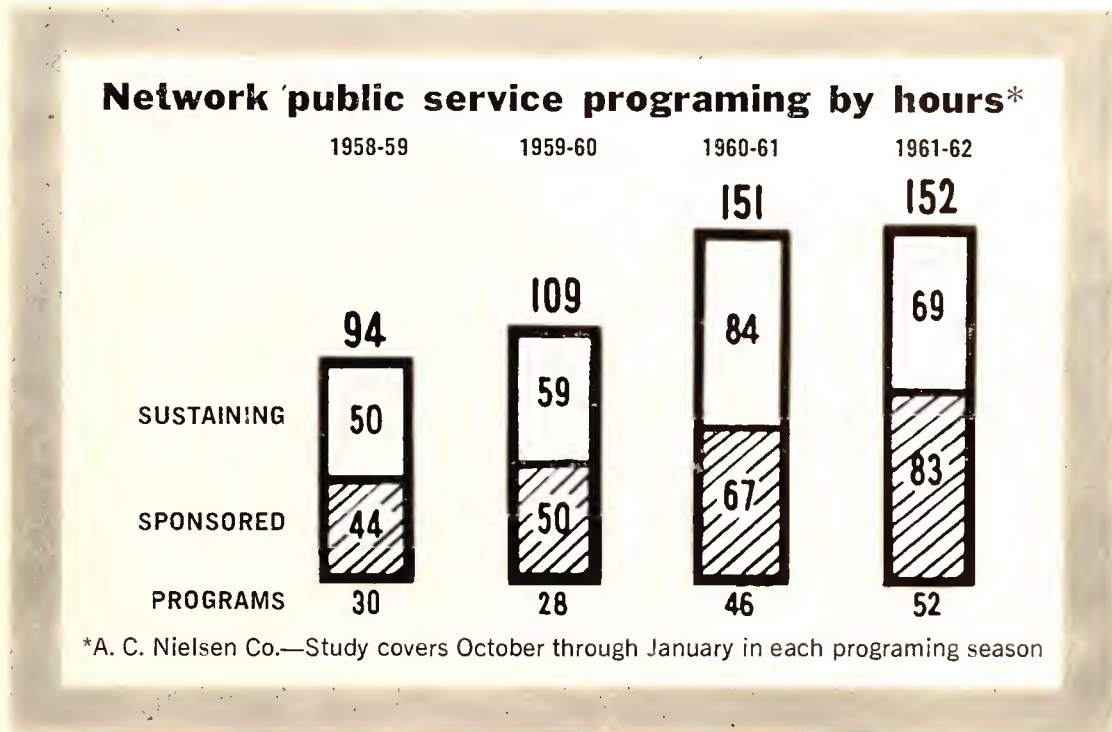
Florence, South Carolina

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

A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte.



SPONSORSHIP . . .



... BRIGHTEST SPOT IN PUBLIC AFFAIRS

Amazing rise of sponsor interest shot-in-arm for news-type shows

As the tv season rounds the bend to summer, a sponsor-conscious industry is looking back on what can only be described as a phenomenon—or what Don Durgin, NBC TV's vice president in charge of network sales, hails as a "quiet revolution." The increasing sponsorship of public affairs programs, both network and local, is as surprising as it is gratifying, and the seers are predicting an even

healthier, more extensive union next season.

How did video's near-perennial orphan suddenly blossom into a fair-haired child? The reasons are many, some oddly conflicting, but the facts are indisputable:

- All three networks are facing the '62-'63 outing with picnic grins; behind them are some impressive gains. Of 152 hours of public service programming from October 1961 through January 1962, a record 83 were sponsored, compared with 67 sponsored hours out of 151 during this same

Rundown of this season's network public affairs programs



SPONSORED: NBC TV "Project 20" study of crime in America, narrated by Edward G. Robinson, was Du Pont show 18 March



SPONSORED: Westinghouse helped Brinkley host "Our Man in Vienna" on NBC



SPONSORED: "Brazil—The Rude Awakening" was participating, CBS



SPONSORED: Advertisers like Metrecal, Corning, participated in CBS Reports' "Thunder on the Right," 22 February interview



SPONSORED: Bell & Howell "Close-Up!" on ABC TV studied communism in Italy



SPONSORED: "Lee the Virginian" was Union Central Life show, NBC

period in 1960-61.

- Spurred on by the networks (not to mention the FCC), stations themselves are scheduling more prime time local and regional public affairs programs, while reps are setting up special departments to concentrate on selling them.

- Syndicated film companies, always reliable at sniffing out trends, are like bees at the honey hive. Such companies as Ziv-United Artists, Official Films, Storer Programs Inc., Time-Life, and David Wolper Productions are now heavily involved in documentary-type hours and half-hours.

- National advertisers of such di-

versity as Purex, Humble Oil, S&H Green Stamps, Bell & Howell, Yuban coffee, Elgin watches, Westinghouse, General Mills, Prudential, Shulton, Texaco, Metrecal, Chemstrand, Brown & Williamson, Corning Glass, and American Motors have discovered—or re-discovered—values other than ratings in the informational format.

- Agencies—not so long ago still looking on a peddler of public service programs as if he had two heads, and holes in both—now shop around for likely public affairs vehicles with something of the bargain-basement enthusiasm of a Macy's white sale.

"Public affairs shows present advertisers with tremendous flexibility."

John Karol, vice president and special projects director of CBS-TV, told a recent ANA television workshop, "There is something of interest for almost any advertiser, something relevant to almost any advertising need."

This trend—and most network and station people are inclined to view it as that—can be accounted for in two basic tenets:

1. The climate is right. Not only is the American public more news-conscious: it's increasingly more news detail-conscious. And while the average viewer's thirst for wisdom and knowledge is scarcely comparable to his appetite for "escape" en-

shows sponsorship is heterogeneous, not limited to type



SPONSORED: Under Purex banner, "The World of Billy Graham" was portrait-in-action special on NBC TV Wed., 29 Nov. Both highly mobile sound-cameras, candid camera techniques were used



SPONSORED: Backed by General Foods, CBS studied newsmakers in "Accent on 1961"



SPONSORED: A Bell & Howell success on ABC Tv was "It's a Small World," focusing on UN school, 13 Dec.



SPONSORED: Prudential Life Insurance Co. of America concentrated on risky world of racing with "Sports Cars: the Rage to Race," a "Twentieth Century" presentation on CBS

tainment, he has nevertheless become—as Edgar Scherick of ABC TV sees him—"sophisticated through both political upheaval and technological breakthrough."

2. The cost is lower. An advertiser's outlay for full sponsorship of an hour-long *CBS Reports*, for example, is only \$50,000, modest when compared with most entertainment-type vehicles. Often, say the networks, a participation in public affairs, or documentary-type, programs has been sold for time cost only, when bought in conjunction with other network availabilities. Or, as Lee Rich, senior vice president for media at Benton & Bowles, puts it:

"The networks don't sell these shows the way they sell entertainment shows. They're bargains."

But climate and bargains are traditionally of little influence, when hard-headed arithmetic bares its teeth. And in the case of, public service programming, the network rating picture has undergone scant change in the last few years. According to the A. C. Nielsen Co., the rating level of the average sponsored public service program in 1958 was 10%, and it's 10% in 1962. Compared with this, the average nighttime entertainment program achieves a rating of 18%. The public service "specials" attract considerably small-

er audiences than the programs they replace. And while T. R. Shearer, vice president of the A. C. Nielsen Co., hastens to point out that due to the increase of television homes, the 1961 audience of 4,700,000 was 400,000 larger than the audience of public service programs in 1958—as well as the fact that the 22 hours of such programming aired during the November-December 1961 period reached 90% of all television homes (with 44 hours of popular westerns reaching but 4% more homes during this same period)—the simple truth of the matter is that the slide rule, like Mae West's "goodness," has nothing to do with it.

What, then besides climate and cost—does? NBC's Durgin contends that public affairs shows (what he calls "actuality programing") provide, in many ways, a more effective advertising vehicle than do entertainment shows.

"An advertiser's commercial message is postured in a factual setting in this kind of programing," says Durgin. "Therefore, in a sense, the viewer's attention is directed from real programing to a real commercial message—from real to real as opposed to from make-believe to real." He notes, too, that the bulk of



"FLEXIBILITY in public affairs shows means that there is something of interest for almost any advertiser," says John Karol, vice president and special projects director of CBS TV



"IDENTITY, selectivity, quality, cost are the major reasons we give our entire tv budget to public affairs shows," says Robert D. Lipson, advertising director, Bell & Howell

these commercials are hard-sell, as opposed to the once-characteristic corporate messages.

Robert L. Eskridge, director of advertising for the Ralston division, Ralston Purina Co., which spends more than half of its television budget in public service and documentary shows, puts it another way: "We are more interested in net impact than we are in gross circulation."

Net impact is the guiding force in most of the major advertisers' public service buys. Leslie C. Bruce, Jr., advertising director of the Purex Corp., for example, says Purex's sales organization has taken on a new stature and prestige as a result of its public affairs shows. In addition, he notes the favorable publicity his company has received from these telecasts.

"We estimate the articles alone that have specifically mentioned the company or its brand names have been worth close to \$1 million, had we been able to purchase such space commercially," he says.

Perhaps the most all-inclusive statement of current advertiser interest in this area is that of Robert D. Lipson, director of advertising for Bell & Howell, Chicago, given to SPONSOR during preparation for this article. Writes Lipson:

"We have been closely involved in the evolution of tv documentaries since May 1959, when we sponsored *Why Berlin?* on NBC. Since that time our only network advertising vehicles have been public affairs shows (i.e., *CBS Reports* and *Bell & Howell Close-Up* on ABC TV).

"What led us in this direction?

"In part, it was the recognition by Bell & Howell management that for business to prosper our nation must be strong . . . hence business must assume the responsibility for using television—the dominant mass communications medium of our day—to inform as well as to entertain.

"However, the major reasons were eminently practical business considerations.

"Identity. In competition against a much larger competitor's expenditures, and an overwhelming volume of total advertising pressure, to be noticed at all we felt we had to be

distinctive.

"Selectivity. Although we're in a 'mass' market, there are selective audience characteristics that tend to increase photographic buying probability. Documentaries emphasize these elements in their audience.

"Quality. Relying heavily as we do on a qualitative difference between our product and competitive product, we believed documentary programing would enhance the reputation of our cameras, projectors, etc.

"Cost. With a limited budget, more gross volume of programing was delivered us via documentaries. We gained frequency of exposure."

Summing up, Lipson notes: "There are many risks involved in the sponsorship of subjects that are sometimes controversial. Some tenets of advertising folklore are rather rudely violated. On the whole, however, we have found the risks overrated, the benefits understated.

"Our experience is not necessarily typical because our situation is somewhat unique. However, in a number of measurements, we have found that viewer response exceeds typical television results in a number of important commercial respects, such as feature recall from commercials.

"In today's climate, we would certainly expect to see an increase in public affairs programing on the part of the networks. Ultimately the future of such programing depends on more vigorous viewer response. The size of audiences today will, I think, minimize advertiser interest except as a solution for special problems."

That the networks are taking such views to heart is evinced by their current spate of activity. At ABC TV, which just a year ago had only one Monday-through-Friday news program, and now boasts four, news and public affairs programs are being given top priority planning and sales effort. On tap for next season: *The Roosevelt Years*, a weekly companion piece to *Winston Churchill: The Valiant Years*, scheduled also to return; *Custer's Last Stand*, *Metropolitan Opera Auditions*, *Strengths of the Free World*.

CBS TV, which this season has run most of its public affairs pro-
(Please turn to page 43)



MERCHANDISING aid provided to Wear-Ever salesmen during the Magic-Kote tv promotion figured prominently in the success, according to George Schnake (c), F&S&R, Pittsburgh, v.p. and group supervisor of consumer durables, Alcoa and Wear-Ever. On his left is Richard Downey, adv. and sales promotion mgr. Wear-Ever. At right, Alex Chopp, F&S&R account exec.

WEAR-EVER'S AFFAIR WITH TV

- Aluminum company flirts with women viewers via local tv shows to firmly establish its fry pan in the kitchen
- Wear-Ever's non-stick cookware, Magic-Kote, entrenches against lower-priced competition from imports

Women's television service programs, low-man-on-the-rating-pole, have shown that it takes a woman to sell a homemaker's product despite low ratings. And an aggressive, hard-hitting advertising campaign tailored for the small screen on a limited budget can give the most formidable competition a run for its money.

Both points were dramatically underscored by the recently concluded Magic-Kote tv promotion for Wear-Ever Aluminum of New Kensington, Pa. The tightly knit, staccato-paced, two-and-a-half-month push for Wear-

Ever's Teflon-coated cookware was pronounced so successful that two similarly patterned programs are now being formulated for Wear-Ever by its advertising agency, Fuller & Smith & Ross, Pittsburgh. Wear-Ever is a division of Alcoa.

So impressive were the results that Wear-Ever is shaping up plans to open additional Magic-Kote markets this spring, says Wear-Ever's advertising and sales promotion manager, Richard Downey. According to Downey, the tv campaign succeeded in establishing Wear-Ever as the No. 1

domestic brand in the coated cookware field. It was also effective, he says, in competing with the many imports flooding the American market—the silicon-coated cookware which sells for much less than Magic-Kote with its Teflon-coated finish.

Non-stick cookware is not new, but there has been considerable confusion and controversy about it since its introduction to the American market in 1960 by a Swedish firm and its United States affiliate. In January 1961, a lighter weight aluminum French pan coated with Du Pont's miracle coating, Teflon—discovered around 1940—made its appearance with the approval of the U. S. Food and Drug Administration. And the race was on. Since then, all manner of coated cookware, from less expensive foreign and domestic pans coated with silicon, to the high-quality brands coated with



PROMOTION details for Magic-Kote are previewed by George Schnake, F&S&R v.p. and Wear-Ever a.s., and Jean Connelly, personality on the "Jean Connelly Show," WTAE-TV, Pittsburgh

Teflon have flooded the market.

Public acceptance of coated cookware is based on two factors: fat-free cooking and ease of cleaning. And the confusion in the public mind concerning the product stems from the variety of prices on the market, the big question of durability, and the disparity in performance.

When the campaign was launched, the line consisted of the 10½-inch fry pan, 8-inch fry pan, 12-inch round griddle, and the 10½-inch square griddle. Its greatest competition was the silicon coated import.

Realizing that women should see Magic-Kote cookware demonstrated to appreciate its superior qualities, Wear-Ever's marketing manager, Robert Vogt, and advertising and sales promotion manager, Richard Downey, theorized that television would be the proper vehicle. The campaign represented a new venture

for Wear-Ever, the company's first major attempt in tv. Thirteen cities were selected as representative of Wear-Ever's prime markets.

Starting date of the Magic-Kote campaign was 11 September 1961 and closing date 23 November. All promotion was to be terminated in November. At the conclusion of the campaign 27 television stations had told the Magic-Kote cookware story to an estimated 3.5 million women. An additional audience was reached through 250 one-minute and 20-second radio spots when Alcoa contributed radio time in these cities for the duration of the campaign.

The basic plan was to show women how they could cook without grease, without food sticking, and without the usual pot-and-pan cleaning. To do this, Alex Chopp, Fuller & Smith & Ross account executive for Wear-Ever, along with his team, copywriter

Genevieve Vilsack, radio/tv creative supervisor, John Whited, and national broadcast media man, Les Sterne, created a program aimed directly for the woman viewer.

The creative group came up with a 60-second film which demonstrated Magic-Kote cookware in action, showing through excellent close-ups how cheese—and then eggs—can be fried in the pan without the addition of butter or grease. With a pleasantly modulated male voice describing the action, the pan is shown at an angle while the foods slide easily onto a plate.

Climax to the message comes when the used fry pan is seen being swished through the water while a sudsy sponge is rubbed quickly over the coated surface to produce a shiny, clean pan. The video and audio combine to make a strong, clear point that Magic-Kote cookware requires no scrubbing or scouring because food does not stick. Live announcements were written to lead in, enabling the commentator to show the Magic-Kote fry pan before it is demonstrated.

To reach the desired audience for the commercials, F&S&R's broadcast media man, Les Sterne, selected women's service programs without regard to ratings, keeping in mind the philosopher's saying: "You can sell more plows to 100 farmers than to 10,000 housewives." The only stipulation he kept in mind was that the program be definitely oriented to homemakers and that the commentator be successful at selling these women.

Sterne's selection of tv personalities ranged from Pittsburgh's Kay Neumann, WHIC-TV, to KNXT(TV), Los Angeles' Red Rowe of *Panorama Pacific*, and Ed Allen, the Exercise King on WWJ, Detroit.

One woman's service program was selected in spite of its known rating of 1 and delivered as many sales as higher-rated programs. In two cities only, where live tv shows were not programed, studio announcers were selected to speak over the slides which introduced the filmed commercials.

While Sterne was busy scouring the country, searching for the programs that would produce results, the sales staff in the 13 cities was alerted.

The campaign package was so well plotted and organized that salesmen and others involved in the campaign had a complete understanding of direction and follow-through on every count.

To augment the efforts of Wear-Ever's field force, the services of The Merchandising Group, a professional promotion company supplying an experienced field staff to carry out pre-planned, on-the-spot promotions in

major markets across the country, were retained by the agency. To instruct salesmen on how to capitalize on TMC's tie-in, a 19-page folder was prepared that described methods
(Please turn to page 41)



PONDERING the complex problems of selecting the right tv personalities to promote Magic-Kote cookware for women audiences appears to perturb Fuller & Smith & Ross, Pittsburgh, broadcast timebuyer, Leslie Sterne. Sympathizing with him here is Robert Pekarek (r) F&S&R media dir.

SCHIZORATAPHOBIA ANYONE?

Station group's contest asking ad men to name their ailments proves there are some silent sufferers in the business. Here are top samples of their 'media maladies'

The next time you go near an ad man, consider him closely. If his eyes seem suddenly to fog over with a film of blankness, or his Adams apple begins to beat nervous signals, don't shrug it off. Chances are the man is sick. What's more, he's probably got something dreadful. And worse still, terribly unpronounceable.

It could easily be an advanced case

of flatustaticoreposis. Or perhaps the early flutterings of infectious febrile buyomania. Or, to hear the sufferers tell it, almost anything. And there is more to the groaning than meets the eye. While the ailments themselves haven't as yet proved deadly, any good psychiatrist can tell you they are a dead give-away. That is, a give-away to inner adman fears.

When Taft Broadcasting invited ad men to coin a new phrase for a condition caused by dabbling in media, and enter it for competition in their "Media Maladies" contest, over 500 entries were returned. The turnout proved that ad men can be witty and ingenious, and pointed inadvertently to what hidden fears may lurk in the minds of advertising pros.

Here are the Doctors of Media Psychology plus the names

MALADY: flatustaticoreposis
DEFINITION: Tiredness caused by exposure to figures inflated by hot air.
D.M.P.: William H. Frame III, media planner, McCann-Erickson, N. Y.

MALADY: analysistoscopic anemia
DEFINITION: Palpitations caused by rear echelon probing of ratings rationality.
D.M.P.: Julian W. Sayer, Monroe Greenthal Co., N. Y.

MALADY: infections febrile buyomania
DEFINITION: Buyer's cold seat caused by client's hot breath in race to deadline.
D.M.P.: Chuck Woodruff, timebuyer, SSC&B, N. Y.

MALADY: vaccilitus
DEFINITION: A form of perceptive amnesia caused by wandering in different directions.
D.M.P.: William C. Dekker, vice president, Lambert & Feasley, N. Y.

MALADY: megalominowmania
DEFINITION: A disordered mental condition in which the television programmer has grandiose delusions.
D.M.P.: Sig Baer, account executive, Baer, Kemble & Spicer, Cincinnati

MALADY: schizorataphobia
DEFINITION: Irrational fear of a cleavage between estimated ratings and real ratings.
D.M.P.: James LaMarca, media buyer, Ted Bates, N. Y.

MALADY: psychopensamagnanoncaratosis
DEFINITION: A mental condition resulting from thinking big, but cheap.
D.M.P.: M. D. Schackner, product director, Johnson & Johnson, New Brunswick, N. J.

Don't shy... go the easy way to win.
Coin a new name for a "media malady"....

WIN
SIX DAYS
FOR TWO
IN
BEAUTIFUL
BERMUDA



THIS ONE'S
A BREEZE!

EASY TO ENTER
BIG FAT
FIRST
PRIZE!

SOMETHING
FOR EVERYONE!

WHO'S
ELIGIBLE?

LET'S
GO!

Word temporarily-phobia*
Trust Taft AND ABC to deliver the
largest audiences in four great markets

Cincinnati Columbus Birmingham Lexington



*Based on the Taft and ABC, the only two stations in the advertising market.

Under such formidable labels as ladigodivadeleerium and neuranalyticeratada lay simple little fears which would wreak havoc with the serenity of any ad man: buying by numbers, wrong audiences, pre-emption of spot, too much unreadable information or too few specifics.

Fifteen of the 500 entries were selected as deserving of the title of Doctor of Media Psychology. (See charts below.) Contest judges were author James Maxwell, Cincinnati Post & Times-Star radio/tv editor, Mary Wood, and Dr. George Kisker,

ASPIRING media psychology analysts were attracted to Taft's media maladies competition through ads which appeared in trade journals

of their ailments along with explanations of the symptoms

MALADY: **ladigodivadeleerium**
DEFINITION: Nervous disorder arising from overexposure to a limited audience.
D.M.P.: *Bernard Dwortzan, advertising manager, Ronson Corp.*

MALADY: **subratosis grava**
DEFINITION: Lousy ratings, characterized by weak pulse, shortness of audience and furious clients.
D.M.P.: *Thomas R. Covey, Jr., vice president, The Bresnick Co.*

MALADY: **masochinarcotohollitis**
DEFINITION: Addicted to punishing one's self with too much smoking, too many pills, and too much booze, worrying about where you placed your ad dollars.
D.M.P.: *Lionel Brotman, creative director, Gabriel Stern, Inc., Boston*

MALADY: **nystagmstrophy**
DEFINITION: Rotating eyeballs caused by concentrating on gyrating statistics, complicated by neck-stiffness resulting from over-exposure to draft from flipped-over pages of easel presentations.
D.M.P.: *William H. Martin, copy chief, Fox & MacKenzie, Philadelphia*

MALADY: **aperceptivitus**
DEFINITION: The St. Vitus syndrome caused by buying too much of the wrong audience groups.
D.M.P.: *Ernest P. Zobian, executive v.p., Vick Chemical Co., N. Y.*

MALADY: **astroselectamediologia**
DEFINITION: Tendency to make decisions on media based on position of the stars (literally) or figuratively on extraneous factors.
D.M.P.: *Justin T. Gerstle, media supervisor, Young & Rubicam, N. Y.*

MALADY: **neuranalyticeratada**
DEFINITION: Neurotic condition due to incomprehensible rate cards.
D.M.P.: *Ave Butensky, media supervisor, Dancer, Fitzgerald & Sample, N. Y.*

professor of psychology, University of Cincinnati, and chief psychologist, Longview Hospital.

Thomas R. Covey, Jr., v.p. of The Bresnick Company, Boston, was winner of the top prize, a trip for two to Bermuda. His entry: subratosis grava.

Runners-up won prizes of portable tv sets. They were Bernard Dwortzan, advertising manager, Ronson Corp., for ladigodivadeleerium; Jim LaMarca, media buyer, Ted Bates, New York, for schizoratophobia; and Sig Baer, account executive, Baer, Kemble and Spicer, Cincinnati, for megaloMinowmania.

Doctor of Media Psychology certificates went to Chuck Woodruff, timebuyer, SSC&B, New York; Ernest P. Zobian, executive v.p., Vick Chemical Co., New York; Justin T. Gerstle, media supervisor, Young & Rubicam, New York; William H. Frame, III, media planner, McCann-Erickson, New York.

Julian W. Sayer, Monroe Greenthal Co., New York; M. D. Schackner, product director, Johnson & Johnson, New Brunswick, N. J.; Lionel Brotman, creative director, Gabriel Stern, Boston; William H. Martin, copy chief, Fox & Mackenzie, Philadelphia; William C. Dekker, v.p., Lambert & Feasley, New York; and Ave Butensky, media supervisor, Dancer, Fitzgerald & Sample, N. Y. Also Arthur L. Topol, media buyer, Ogilvy, Benson and Mather, N. Y. for his entry: eternabougaradus-aphobia. The meaning, according to Topol, "prostrating trepidation of another budget cut."

Among the other entries: Milton L. Kiebler, Benton & Bowles, N. Y. v.p. associate media director with anticyberneticism: "allergic to bluesky numbers"; Frank Thompson, media supervisor, Ted Bates, N. Y. with panichosisteria: "a buying habit of controlling panic by applying hysteria"; Larry Claypool, J. Walter Thompson, Chicago, broadcast manager with fridenosobia: "neurosis caused by too many nights at the computer playing the numbers game" and Robert A. Coolidge, Wade, Chicago, media-research manager with procrastrophy: "atrophy of the thinking cap caused by putting off until tomorrow."

NEW RASH OF IDEAS

♦ N. Y. rep buys time to broadcast special industry promo spots; offers announcements free to all stations

♦ ABC Radio o&os ready own brand of "selling radio with radio" spots. Opinions differ on best copy strategy

The notion that you can "use the medium to sell the medium," which has intrigued radio men for years, has received a number of strong boosts lately with the development of special industry-type promo announcements.

Perhaps the most elaborate plan is that developed by Broadcast Time Sales, radio rep firm, but additional efforts are now under way at a number of stations and groups, as well as ABC Radio.

The BTS campaign involves specially written and recorded dramatic

announcements, aimed at admen and their families. The original flight of commercials was prepared by George Skinner, well-known radio program specialist, and employed humorous and offbeat situations to stress radio's sales power.

To kick off the campaign, BTS bought time on WSTC, Stamford, Conn., and aired the spots for ad-family audiences in the Greenwich, Stamford, Westchester area.

Subsequently, the commercials were played by BTS for its own station clients, and the rep firm received



MUTUAL'S ROBERT HURLEIGH has given enthusiastic endorsement to commercials for radio prepared by Broadcast Time Sales' president Carl Schuele, will run them on network

FOR RADIO'S SELF-SELLING

so many requests for copies or dubs, that it decided to make the announcements available to all stations on a complimentary basis.

According to BTS president Carl Schuele, over 40 stations (most, but by no means all BTS clients) are now using the spots. Robert Hurleigh, president of Mutual Broadcasting, has stated he will run the announcements on the network and as a service to affiliates Mutual will beam the entire package via closed circuit to allow stations to tape the announcements for local use.

Despite many enthusiastic reactions, however, broadcasters are by no means unanimous in praising the particular copy strategy employed by BTS in its pitch to advertising men.

Among those expressing reservations were representatives of ABC Radio who felt that the BTS spots concentrated too heavily on selling "against tv." At a recent meeting of ABC Radio o&o managers it was decided to run a test market operation on "selling radio with radio," centered around KQV, Pittsburgh.

Preliminary spots prepared by KQV lean heavily on a "direct to salesman" pitch, without competitive media references (except to print.)

Typical of KQV-prepared spots is this one:

ANNOUNCER: *You're a salesman . . . traveling between cities . . . you're trying to relax as you drive to your next call. You turn on the car radio . . . Man, you really took a beating back there at your last stop . . . that new brand is getting more shelf space than your product . . . That's the fourth time this week . . . sales are slipping—your sales not your competitors. Why? The company has poured more money into advertising . . . In fact you've seen a lot of copies of the ads around the office. Seen. Yes, you've seen the ads . . . but you never hear much about it. (MUSIC ON RADIO UP: VOICE: Ladies, you've heard me telling you about that new washday product . . . Well now it's available at . . .) ANNOUNCER: Another an-*


nouncement for that competing product . . . say why isn't your company advertising on radio? Why there are millions of people off by themselves every day . . . Alone . . . Their only companion radio . . . That's the answer to the sales problem . . . Tell them about our product . . . on radio. MAN: By golly, I'm going to call the boss tonite. We should be advertising on radio. No . . . I'll call him right now . . . There's a phone booth up ahead. (CAR UP AND OUT).

ABC Radio reports that it does not intend to promote a company program of Selling Radio with Radio spots, but is using the KQV com-

mercials simply to illustrate to its stations what can be done.

It is recommending to each of its o&os that the approach some top production house and ad agency in their own community for help in preparing spots, and that each station enlist the help of other outlets in its city in a co-operative sell-the-medium drive.

Focus of all ABC Radio spots will be on salesmen, salesmen, retailers, food brokers, chain executives as well as advertising men.

Both ABC & BTS are planning to air their spots for interested station operators at their suites at the upcoming NAB Convention in Chicago. 

BTS spots are aimed to admen's families

ANNCR: Here's a message of special interest to the wives of advertising executives.

BOY: Gee, mother, what's the matter with dad?

MOTHER: I don't know, son, why?

BOY: I went into the den to get my books and he got awful mad. He yelled at me to get out and I didn't do anything.

MOTHER: Oh, your father is working on his advertising schedule and that always makes him nervous.

BOY: But I need my books to do my homework.

MOTHER: Well, borrow Eddie's—don't go in there while your father's working.

BOY: What's so tough about an advertising schedule?

MOTHER: He's trying to figure out what kind of commercials to buy on the radio station.

BOY: Why not just buy all he can—everybody hears 'em on radio.

MOTHER: Oh, he knows how many to buy—he's trying to figure out how many days a week to advertise.

BOY: How many days a week do people buy things in a store?

MOTHER: Everyday, of course.

BOY: But gosh, mother, if people buy stuff everyday, he ought to advertise everyday.

MOTHER: Son, you go tell that to your father and I think you'll get your books.

BOY: Sometimes I don't understand grownups.

ALL of Broadcast Time Sales' first flight of "Sell Radio with Radio" spots are based on dramatizations with most employing multiple voices and production effects

HOW RADIO GETS LOCAL ACTION

- Hidden taxes to the consumer paid off recently, at least for Ohio underprivileged, to the tune of \$26,000
- How one Cleveland radio station achieved results from a public service drive with community action

Every so often, out of the hundreds of good radio public service campaigns, there arise a few that manage to trigger even more local response than the creators anticipated. Such campaigns vigorously demonstrate the ability of local radio to channel the efforts of many individuals toward a common community goal.

One of the more recent examples occurred in Cleveland, where KYW teamed with Goodwill Industries of Greater Cleveland to achieve an end familiar to many a charitable institution: that of raising funds.

However, the station had hit upon a means to that end which, it believed, was not so familiar.

"What we did," explains program manager, Gene Plumstead, "was to capitalize on a rather unique Ohio

State law which allowed the redemption of tax stamps for charitable purposes. By building a campaign for Goodwill Industries around this redemption technique, they were able to collect \$25,967 in cash. The money represented a 2% redemption on 12,681,043 tax stamps, with a face value of \$1.3 million and representing consumer purchases worth \$43.3 million."

Interestingly, the station reports, the Goodwill campaign got off to a sluggish start last July, but wound up in December overshooting its \$16,000 goal by almost \$10,000.

Why was the campaign so successful? How had the tax stamp technique been utilized before?

Since 1935, reports KYW, sales tax stamps have been given with purchases in Ohio to show that the tax

has been paid. As a way of policing its tax collections, the state made a practice of redeeming 2% on stamps collected by charitable and welfare institutions. The station first capitalized on this provision in 1958, when it began a series of tax stamp campaigns to raise funds for station wagons in behalf of the Cleveland Society for Crippled Children. These drives were moderately successful, and were culminated in a four-month drive last year which raised \$12,500 by June 30 for a swimming pool for the Society for the Blind.

Previous campaigns using the tax-stamp technique had garnered disappointing results, raising an average of \$3,000 in six months. But cheered by the swimming pool success, KYW sought out other institutions in need of funds. "The biggest danger," says Plumstead, "was that listeners might be tired of still another tax stamp drive."

Goodwill was chosen from a listener poll because of their work in employing the handicapped to refurbish old clothing, furniture, toys, and household items for resale. They were

(Please turn to page 45)



VOLUNTEERS (l) sort and count millions of tax stamps for redemption in KYW-Goodwill fund-raising campaign for dry-cleaning machine. Ohio tallied stamps by the pound, redeeming 2% of face value to Goodwill as charitable institution. Truck (r) carries message of gratitude

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Jack Low, who was media manager, made an a.e. at Fuller & Smith & Ross . . . John Meskill appointed media director at Donahue & Coe . . . At SSC&B, Lloyd Harris, formerly manager of the media department, named media director . . . Emil Tacovsky joined Campbell-Ewald as manager of the media department, leaving Compton Advertising.

Bob Mandeville of H-R Representatives, at Mike Manuche's Restaurant with Catherine Noble of McCann-Marschalk and John Cody of WHEC-TV, Rochester, N. Y., described an agency which is noted for its luxurious trappings: "I won't say the rug in the lobby is thick, but everyone looks like Toulouse-Latrec."



MEDIA staffers at Noble-Dury, Atlanta, participating in client presentation: (c) Jane Dowden, media director; (l) Peggy Todd and (r) Neika Brewer, media buyers

Lunching with Larry Bershon of McCann-Erickson at the Pen & Pencil last week, Chuck Bernard of the Country Music Network told about the rich Kentucky moonshiner who set up a trust fund for his new bride. "It'll pay her \$100 a week for life," Bernard said, "when she reaches the age of 13."

Howard Webb of the Ralph Allum Co. was at the Gibson Steak House with a rep who had spent two hours that day sitting outside a media director's office without getting to see him. Every 15 minutes, his secretary would come out to say that was still "in conference," in spite of the fact that the rep could hear him swapping jokes.

"I didn't mind waiting two hours," the rep said, "but his jokes were lousy."

(Please turn to page 42)

NOW NUMBER

3

IN FLORIDA

ORLANDO-DAYTONA

*Fastest growing
market in Florida*

	Nat. Mkt. Ranking*	TV Homes*
Miami	27	556,600
Tampa	42	419,500
Orlando- Daytona	65	288,000
Jacksonville	75	256,500

*Television, 1962

WESH-TV

Florida's Channel 2

REPRESENTED BY AVERY-KNODEL



*Covers more of Florida than
any other TV Station*

WLSL-TV
Roanoke, Virginia

... the
station
where
leadership
&
integrity
are
tradition!



NATIONAL REPRESENTATIVES
AVERY-KNODEL, INC.

"THERE IS NO SUBSTITUTE FOR INTEGRITY"

VERY IMPORTANT PEOPLE...

are always
found in
Timebuyers
of the U.S.

(Don't be fooled by the handy, pocket-sized format. This directory is packed with a complete listing of timebuyers and their accounts, in 21 cities which represent 95% of all radio/tv spot business.)

\$1.50

**SPONSOR
SERVICES**

555 Fifth Avenue, N. Y. 17

TIMEBUYER'S CORNER

(Continued from page 41)

Herb Resnick of the American Radio & Tv Advertising Admin. agency in Buffalo gave a luncheon for reps at Vincent & Neal's Due Mondri in New York to discuss placement of *Don Carter's Bowling Tips* five minute shows, before leaving for Chicago for meetings with station people next week at the NAB convention.

Cy Ackermann of WTRF-TV, Wheeling, W. Va., met with Dick Brown of Compton and Charles Theiss of George P. Hollingbery, at the Penguin Restaurant last week. Ackermann remarked about a party he'd given for friends in the business: "Have you ever noticed that at every party there are two kinds of people—those who want to leave early and those who don't? A funny thing, they're always married to each other."



LUNCHING at Mike Manuche's: (l-r) John Cody of WHEC-TV, Rochester; Catherine Noble, broadcast supervisor at McCann-Marschalk, and Bob Mandeville of H-R Reps

Lou West of JWT was at the Envoy Restaurant with a station man who spoke acidly of a competitor. "Their sales manager," said the station man, "is so mean he sends out empty CARE packages."

Lucille Widener of Victor & Richards lunched at Ruby Foos with Mike Wurster of the John E. Pearson Co. and Bob Dolph of KOMY, Watsonville, Cal. When she asked Dolph about his program format, he overwhelmed her with this one-breath description:

"Fastidiously selected melodious tunes from current best sellers and popular albums, programed in such a manner as to produce a homogeneous, full, and effluent sound—with a sophistication that might, or might not, appeal to rock 'n' roll fans, probably would appeal to classical music lovers and jazz buffs, and most certainly would appeal to that mass of people in between, who—we feel—are the buying power. Simply—adult modern music format!"

SPONSORSHIP

(Continued from page 32)

grams on a regularly scheduled basis (i.e., *CBC Reports*, *At the Source*, *The Great Challenge*, *Years of Crisis*, *Eyewitness*, *Twentieth Century*, Leonard Bernstein's *Young People's Concerts*) plans to continue in this vein, with a number of new concepts under development: *Grand Tour*, combining travel and theatre in world-famous tourist landmarks; *American Notebook*, based on the writings of Mark Twain, etc.; *American Date-line*, focusing on a single important date in American history; *The Leaders*, dramatic and historical biography; and *Clowns and Heroes*, a junction, so to speak, of information and entertainment, covering such events as a bullfight in Portugal.

Heavier in "special" public affairs programming than the other networks (by June of this year to have presented some 65 actuality non-fiction specials, all but 10 already sold). NBC TV will have even more in the 1962-63 lineup. Already four months ahead of last year's production schedule, the hour-long "actuality" specials for agency/advertiser choice will be, according to Julian Goodman, vice president, NBC News, "of infinitely greater variety." In the works: a study of Shakespeare by Lou Hazam, similar to this season's Van Gogh success; a program tracing the history of the Nile; a program investigating religion as a social force, produced by novelist Gerald Green; a portrait of British ruling classes in *The British Establishment*.

The public affairs picture on the networks, however—bucolic though it be—may not, in the long run, prove nearly so meaningful for the national advertiser as the view from the local bridge. Even when advertisers in general were beginning to turn an interested ear where once they turned only a deaf one, the idea of sponsoring local public service programs, with any consistency, was at best the rankest heresy.

This cautious optimism is generated by such recent huys as S&H Green Stamps' *Complex Community* on WBZ-TV, Boston; Chesapeake & Potomac Telephone Company's *Focal Point* series on WJZ-TV, Baltimore; Liggett & Myers' special events package on KTTV, Los Angeles; U. S. Plywood's *World Championship Tim-*

ANNOUNCING AN

INCREASE IN POWER

FOR HOUSTON'S MOST POWERFUL **FM** STATION . .

NOW one of America's Most Powerful . .

K•Que

THE NATION'S

*No. 1

RATED

FM

Based on
Hooper Ratings
of Total FM
time periods,
Dec.-Jan., 1962,
of Top 25
Markets.

NOW...
SUPER POWER
280,000
WATTS

Affiliated with the
AM Leader in Houston

1st WITH THE MOST K•NUZ

NO. 1 BUY*
ADULT and TOTAL AUDIENCE

*July-Aug. PULSE, 1961 ¼ hr. average ratings against published one-time minute rates in Oct. 1, 1961 SRDS

MEMBER OF TEXAS QUADRANGLE

K THE
KATZ AGENCY INC.
National Representatives



IN HOUSTON,
CALL DAVE MORRIS
JACKSON 3-2581

ber Carnival on KGW-TV, Portland, Ore. Most spectacular of all, however, is Humble Oil's purchase of 18 half-hour prime time public affairs programs on KOA-TV in Denver. This is one of the few instances in recorded rep history that a series on this nature has been sold to a national advertiser.

The Humble Oil buy includes 12 planned programs, six unplanned or "immediacy" programs. All are either live or on video tape. The first of the planned, once-a-month shows was aired last month. Here's a sampling of what the KOA package is or will be covering:

February: "Moonshots and Missiles," exploring missile bases, etc., around the Denver area.

March: World Championship Hockey, the event in Denver itself.

April: "Ghost Town, Colorado," a study of abandoned towns throughout the area.

May: "It's Spring," an omnibus-type program designed to coincide with the opening of Colorado's national parks, etc.

June: "Salute to the Air Force Academy."

July: Program commemorating the opening of the Aspen, Colo., music festival.

August: "Pike's Peak or Bust," covering the big car, sports car, and motorcycle races.

September: "The Bard," celebrating the University of Colorado Workshop's Shakespearean Festival.

"It is stimulating to watch the developing awareness that 'reality' programming on television provides extra advertising values," says Ralph Allrud, director of project development for Blair-TV, a department set up specifically to push station factuals. "The next step is to recognize that local reality programs increase such values even further. How better can a national advertiser identify his brand or corporate name with a community . . . associate himself with the lives and interests of local people? When a national advertiser teams up with a tv station in the role of on-the-scene reporting of local goings-on, he creates extraordinary local public relations opportunities, and he shows that, though he may sit in New York or Chicago and be surrounded by his own corporate bigness, he has not forgotten that 'all business is local.'"

WEAR-EVER

(Continued from page 35)

of coordination.

Objectives, procedures, and timing were clearly outlined in the Magic-Kote portfolio. This folio contained six internal folders, along with promotional literature and streamers. The folders were entitled: "Background Information on Teflon"; "TMG Lends a Helping Hand"; "Coaching of Tv Personalities who will be Doing Wear-Ever's Magic-Kote Commercials"; "Magic-Kote Cookware Campaign"; Magic-Kote Order Blanks for—color slides for drive-in theaters; display units for concession stands; script ideas for tv appearances; script ideas and visuals for Women's Club appearances; disk jockey promotions; folders and a Translite Colored Magic-Kote Display Unit.

Drive-in theaters, presented with a total of 20 Magic-Kote fry pans flashed "free" one-minute commercials before some 8,000 viewers to announce the drawing for a free Wear-Ever fry pan or griddle.

In addition, colorful window displays, designed at F&S&R, appeared in leading department store windows; feature stories appeared in leading metro newspapers; and women attending a highly popular tv luncheon were given prizes consisting of Magic-Kote cookware.

The total impact of the campaign was so effective that the results were documented in a color film and slide presentation for the benefit of the Wear-Ever salesmen who had not been included in the 13-city promotion.

Here are some of the little sidelights to the Magic-Kote promotion:

- Wear-Ever's Miami district manager received 2,000 pieces of Magic-Kote cookware before the campaign began and by the end of the first week had wired for 400 additional pieces.

- In Baltimore, the district manager reported that the tv Magic-Kote promotion was instrumental in regaining distribution in all department stores, including the Hecht Co. which had not stocked Wear-Ever in many years.

- In Atlanta, the home service director of the Georgia Power Co. reported that she would use Magic-

Kote in all the company's fall programs.

- In Los Angeles, 22 branch offices of Southern California Edison Co. are using Magic-Kote cookware in demonstrations in their popular consumer-education program.

- In Boston, Louise Morgan, WNAC-TV, devoted a portion of her program to the Magic-Kote story. When her guest, Lady Baden-Powell, executive head of the Girl Scouts of America, admitted that Lord Baden-Powell had married her because he liked the way she scoured a pan on camping trips, Miss Morgan presented her with a Magic-Kote fry pan with the comment that here was a pan that she could use and needn't scour at all.

These are the extras that have added dimension to the Magic-Kote cookware campaign. In summing up the results of the promotion, F&S&R account executive Alex Chopp refers to a letter he received from a dealer in Chicago. The letter, written by the director of the Home Service department of Peoples Gas Light and Coke Co., Chicago, says: "Whatever may be the secret of your customer acceptance for this I do not know, but from what I have seen I know you are on the right track."

The tv stations which participated in the Magic-Kote campaign: WSB-TV, Atlanta; WMAR-TV, Baltimore; WNAC-TV, Boston; WBBM-TV, Chicago; WEWS-TV, Cleveland; WWJ-TV, Detroit; CKLW-TV, Detroit; KNXT (TV), Los Angeles; WTVJ (TV), Miami; WPST-TV, Miami; WNBC-TV, New York; WOR-TV, New York; WHC-TV, KDKA-TV, WTAE-TV, Pittsburgh; WFIL-TV, WCAU-TV, Philadelphia; KPIX (TV), San Francisco; WRC-TV, Washington.

Radio stations which carried the Magic-Kote messages: WHIN, Atlanta; WHDH, Boston; WIND, Chicago; WDOK, Cleveland; WWJ, Detroit; KABC, Los Angeles; WWSW, Pittsburgh; WIP, Philadelphia; KCBS, San Francisco; WWDC, Washington; WKRC, Cincinnati; KING, Seattle; KMPC, Los Angeles; WTIC, Hartford; WISN, Milwaukee; KSD, St. Louis; WGR, Buffalo; KLL, Dallas; KRPC, Houston; WDAF, Kansas City; KSTP, Minneapolis; and KFJZ, Fort Worth. ▀

TAX STAMPS

(Continued from page 40)

approached and asked their most pressing needs.

The need: a \$16,000 dry cleaning unit for reconditioning used clothing.

The machine was to be a Christmas gift, and the campaign got rolling in early July last year. By October, the station reports, the odds were against raising the quota. But as the holiday season approached, listeners began to take the Christmas gift theme seriously and flooded the station with stamps. "Cartons, shoe boxes, envelopes—all filled with postage stamp-sized tax stamps—were addressed to Specs Howard, 10 a.m. to 2 p.m. disk jockey, and sparkplug of the drive," reports Plumstead.


"Startled Goodwill officials began organizing volunteer counting parties to handle the deluge," continues Plumstead. "It was a race against the clock to sort and count the hundreds of pounds of stamps. The last batch was counted in an all-night session December 30. They had to be in the mail to the State capital before the expiration date."

Because the quota was exceeded by nearly \$10,000, Goodwill planned to buy not only the \$16,000 dry cleaning machine, but to purchase vitally needed auxiliary equipment.

Commented Goodwill president, Chalmer F. Lutz: "We're grateful to all those who helped. We received over 12 million stamps from thousands of people. Hundreds volunteered for the counting and sorting of stamps. We can't thank everyone personally, so the Goodwill collection trucks will do it. They'll carry the message throughout the Greater Cleveland area as they call for housewives' spring cleaning discards."

He adds that Goodwill's capacity for processing and dry cleaning will be quadrupled by the purchase of the new dry cleaning machine, recently ordered.

What about future tax stamp drives?

It looks like its all over, at least in Ohio. The campaign must have proved too much of a drain on state coffers, for the station reports that the State of Ohio abolished the redemption of tax stamps for charitable purposes as of 1 January 1962. 



WAVE-TV gives you

28.8% more SMOKERS

—28.8% more viewers, minimum!

Since Nov.-Dec., 1957, NSI Reports have *never* given WAVE-TV *less* than 28.8% more viewers than Station B in the average quarter-hour of any average week!

And the *superiority* during those years has gone as high as 63.6% more viewers!

More viewers = more impressions = more sales!
Ask Katz for the complete story.

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE

The Katz Agency, National Representatives



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 BIGGER 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."

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

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

SPONSOR WEEK WRAP-UP

Advertisers

As the entire toy industry convenes to formulate plans for the forthcoming Christmas season, Ideal Toy is circulating a detailed report on its tv plans for '62.

An expansion of network will consist of four of CBS TV's six Saturday-morning kids shows to push 10 toys (compared with three last year). Spot has been doubled, with 56 top markets earmarked thus far.

Herbert D. Strauss, Grey president, says there'll be a new approach to commercials, previously the target of much industry and public disfavor.

Network sales

(Continued from page 10, col. 2)

shows, and Knomark, 40 quarter hours in six daytime shows. In addition, Purex bought the 25 March Real West Special and Sterling Drug and Colgate each took half for the 1

April Mrs. Kennedy in India special.

Meanwhile, over at CBS TV, Remington electric razor (Y&R) is leaving Gunsmoke after seven years but is staying on CBS TV nighttime.

Last week it purchased 35 nighttime minutes on CBS TV for April through June.

WINNERS of ABC Radio's essay contest on foreign policy, Carol Burns and Gerald Bongard, meet President Kennedy and Edward P. Morgan (r). Prizes included three-day, expense-paid trips to New York and Washington, \$1,350 scholarships, and copies of "Profiles in Courage"



TALE OF TWO Industries, the SRA sound presentation for spot radio held in Detroit, was attended by (l-r) Tom Winters, Katz; Lee Hansen, MacManus, John & Adams; Glenn Gilbert, AM Radio Sales; Dick Sheppard, MJ&A; Clifford Barborka, Better Broadcast Bureau



BIRTHDAY celebration for KLZ, Denver, on the air 40 years, included newscasts from Cottrell's Men's Store, 31-year sponsor. Seen (l-r): stn. mgr. Lee Fondren, Cottrell pres. William Glass, program dir. Charles Roberts, supervisor Ralph Sargent, news dir. Jim Bennett



After months of network negotiation, management presentations and distributor meetings, Gibson Refrigerator Sales Corp. has picked ABC TV daytime, but not the standard magazine buy.

There's been a trend in the appliance field away from daytime tv, which makes the Gibson buy of "Queen for a Day" and "Yours for a Song" that much more significant. No appliance manufacturer is now sponsoring a daytime show.

Gibson's agency is Creative Group, Inc., Appleton, Wisconsin.

Campaigns: Louis Marx, the toy industry's largest user of spot tv,

launches a network campaign on 22 September with "Marx Magic Midway" on NBC TV. It's a circus-variety-magic act format, produced by Miller-Shaw Productions of "Captain Kangaroo" fame and Bates is the agency . . . **Kikkoman International**, manufacturers of soy sauce, will use a heavy barrage of spots on WOR, and WNEW, New York, as part of its May-September campaign out of Lennen & Newell . . . Color tv adjacencies figure large in upcoming plans of **Merita Bread division of American Bakeries**. Musical radio spots are also in the campaign, out of Tucker-Wayne, Atlanta . . . **Sheaffer Pen** will be heavy in network tv

next fall. BBDO, Chicago is the agency . . . **Lion Packaging Products** of Hicksville, N. Y., which has switched to Chester Gore agency, is planning to use tv in 29 markets . . . **General Electric** (N. W. Ayer) hits the New York market with a dozen nighttime tv spots a week to introduce its automatic toothbrush, on the way to national distribution. It was tested in Chicago last fall.

Agencies

Leo Burnett takes over from **Lee H. Bristol** as head of **The Advertising Council**.

The newly-elected chairman out-



TOP BANANA Phil Silvers draws winning card for 1962 auto, part of the five-week observance of WCAR's fifth birthday in Detroit. He's assisted by station personalities Pat Sheridan (l) and Bob Charlton



TOYS TO TV—Charles David Marx (l), ad dir. of Louis Marx & Co. signs for new NBC TV kid show, custom-made for toymaker. Looking on are NBC v.p. Max Buck (r) and Bates v.p. Sy Radzwiller



SEE AND SELL Corpus Christi program was sponsored by the city's advertising club. A. C. Lloyd, Jr. (r), KRYST gen. mgr. and club pres., and Harry Mooradian, sales manager and a chairman of the event, surround three symbols of Corpus Christi's attractive new look



GOLDEN PICK award for sales beyond call of duty given to Cecil Webb (r), KRON-TV, San Francisco, from gen. mgr. Harold See

lined tentative plans for this year's project, called "Challenge to Americans," which will kick off later this Spring or early Summer. The volunteer agency is Y&R.

Cooperating advertisers, agencies, broadcasters and other media have contributed more than \$1.5 billion worth of advertising for the Council's public service messages during the last decade, Burnett said.

Agency appointments: Matson Manufacturing to **Norman J. J. Berger** . . . J. Hungerford Smith Co. to **The Rumrill Co.**, effective 1 June . . . Lion Packaging Products to **Chester Gore** . . . CKLW (AM & TV), Detroit, to the **A. R. Gloster Agency** . . . Rival Packaging division of Associated Products to **Doyle Dane Bernbach** for Rival Dog Food and allied products (\$1.2 million) effective June, 1962 . . . Olson Rug Company to **Bozell & Jacobs** . . . TelePrompTer to **Wexton Advertising** . . . American Institute of Practical Nursing of Chicago to **Olian and Bronner** . . . The Carbonated Beverage Institute to

Smith/Greenland . . . Dairy Queen National Development Co., St. Louis, to **Krupnick & Associates** . . . Milwaukee Automobile Mutual Insurance and Milwaukee Life Insurance to **James Jeffords Advertising**.

Divorcement: Renault and **Needham, Louis & Brorby**, New York, effective 31 August. NL&B has handled the account since 1958.

New affiliate: Richard C. Lynch Advertising has joined the **Transamerican Advertising Agency Network** as its St. Louis outpost. TAAN is a 28-year-old group composed of 21 agencies in principal marketing areas across the country.

Happy Birthday: To **Street & Finney** and its president Robert Finney, both born on the same day in March of 1902, just 60 years ago . . . To **Albert Frank-Guenther Law**, and founder-director Rudolph Guenther, both celebrating their 90th birthday this year.

New quarters: **Klau-Van Pietersom-Dunlap, Inc.**, Milwaukee, moves into the new Marine Plaza next summer . . . **Shaw-Hagues**, pharmaceutical advertising agency, has moved to new offices in the John W. Shaw Building at 200 East Ohio Street, Chicago.

Top brass moves: **Donald C. Porteous**, vice president and chief executive officer of Gardner, New York, elected vice chairman of the Board. Vice presidents **Frank E. Heaston** and **Oscar D. Norling** were elected to the Board . . . **Henry C. L. Johnson** to president and director of Birmingham, Castleman & Pierce.

New v.p.'s: **Charles Bellante** at SSC&B . . . **Ross M. Legler** at Ted Bates . . . **Alva C. Cuddeback** at Benton & Bowles . . . **Seymour S. Preston, Jr.** to executive v.p. at Arndt, Preston, Chapin, Lamb & Keen . . . **John R. Wallace** at McCann-Erickson, Chicago . . . **Thomas F. Mason** at Geyer, Morey, Madden & Ballard . . . **Charles Cerner**, **William Moseley**

BONDED TV **FILM SERVICE** is now exclusive

television sales and service representative for **COMPREHENSIVE FILMTREAT, INC.**,

the TV industry's outstanding film rejuvenating company.

This new partnership combines the knowledge and experience of two of the industry's oldest service companies. It provides an important addition to Bonded's complete range of film handling services for television and agency clients.

Comprehensive's film rejuvenating process literally turns "old" into "new" film and dramatically extends the life of existing film libraries—all at real economy.

630 NINTH AVENUE, NEW YORK 36, N. Y. / JU 6-1030 / NEW YORK / CHICAGO / LOS ANGELES / TORONTO
A DIVISION OF NOVO INDUSTRIAL CORP.



and William Brennan at Norman, Craig & Kummel . . . Henry P. Bernhard at Ogilvy, Benson & Mather.

Obit: Miss Frances M. Velthuys, with D'Arcy handling radio and tv network since 1956, died 10 March.

Associations

NAB has scheduled a special seminar for secondary-market tv stations as part of the 1-4 April convention at Chicago's Conrad Hilton Hotel.

Robert F. Wright, president and general manager of WTOK-TV, Meridian, Miss., and member of the NAB Board of Tv Directors, will moderate the seminar, which will cover such things as:

- Maximum use of community participation in programing.
- Efficient automation in administrative and business operations.
- Keeping down costs in studio, film and slide production.

The 4-6 April West Coast Meeting of the ANA will include a report on new restrictions on advertising being considered at the federal government level and their implications to advertisers.

The program will also feature talks by BBDO president Charles Brower, U. S. Steel director John Veckly, Paul Gerhold, media and research director at FC&B.

Fred Breer, v.p. of the McCulloch International Corp., will talk on "How to Organize for Effective Overseas Marketing and Advertising." Another highlight: five case history and discussion clinics.

The place: Del Monte Lodge, Pebble Beach, Calif.

Off the press: The Advertising Research Foundation has completed the eighth printing of "Criteria for Marketing and Advertising Research," first released in April, 1953.

Tv Stations

From Boston came a Blarney Stone with wishes for "luck, love and lotsa dough."

And along with the greeting came

this sales tip from the sender: "Why trust to luck? . . . go WBZ-TV!"

Ideas at work: WIIC, Pittsburgh, has filmed special spots picturing landmarks, events, local news, etc. which are being run on WFLA-TV, Tampa, a service for vacationing Pennsylvanians that keeps them abreast of the news on the home front while they bask in the Florida sun . . . KGO-TV, San Francisco, in cooperation with the California Assn. for Health, Physical Education and

Recreation, is running a series of 65 ten-minute shows nightly, called "Formula for Fitness" . . . WSB-TV, Atlanta, is sending newsmen Hal Suit and Joe Fain to Europe as a prelude to an hour-long documentary on World War II.

New quarters: Construction starts on 15 April for the new in-town facilities for WHEN, Syracuse. Designer and builder is The Austin Company.

Kudos: Ed Thilenius, WAGA-TV, At-

Dear Joe —

You asked why KAKC continues to dominate the Tulsa ratings and is now in the 6th year of first place ratings. The answer is simple . . . its PROGRAMMING.

The music we play . . . the news we gather and the civic projects we support are available to any radio station. It's the way they're blended that makes the difference . . . and most Oklahomans* seem to like our Blend of radio.



*JUNE-JULY TULSA METRO HOOPER - 47.4%

Another Station of



KAKC Tulsa

KBEA-KBEY/FM Kansas City

KXYZ-KXYZ/FM Houston

K. A. Kasey
One of America's Fastest Growing Radio Groups

lanta, has been named Sportscaster of the year in Georgia . . . **WCKT**, Miami, won the Sigma Delta Chi Green Eyeshade Award for two of its New Force documentary programs on slum conditions in Miami . . . **WNEM-TV**, Saginaw, Mich. got a plaque from the U. S. Air Force in recognition of outstanding tv public service . . . Breaking precedent, the Players Co. of Baltimore presented **Brent O. Gunts**, v.p. and general manager of **WBAL-TV**, with a special "Camille" on behalf of his station's contributions to community betterment.

Radio Stations

Robert H. Alter, **RAB** director of key account sales, delivered a challenge for more aggressive use of radio to some 250 independent dairy owners.

He spoke before a milk management clinic for dairy operators sponsored by G. P. Gundlach, dairy industry consultants. Among the plus factors for radio, according to Alter:

(1) suburbanites, among whom radio has 97% coverage, consume the most dairy products.

(2) between 80-85% of suburban families are reached each day by metropolitan radio stations.

(3) radio's summer audience peak comes during the same months that dairy sales are highest.

One Storer station is using another to sell itself to radio time buyers.

WGBS, Miami, has a schedule of spots on **WHN**, New York, four times a day, heralding itself as the best buy in South Florida.

The annual **RAB** contest which singles out the "best over-all job of radio creative work" by an advertiser has concluded with 10 winners, including **General Motors**.

GM and the others got "Golden Record" plaques for their 1961 campaigns in spot radio.

GM's campaign was for its **Guardian Maintenance** car care service, aired in 95 markets.

Agency **D. P. Brother** got a duplicate plaque.

Among the many stations circulating "Luck of the Irish" cheer for **St. Patrick's Day** was **WDAK**, **Columbus**.

From that station came shamrock—"free from soil, earth, and sand with roots removed."

Another "Erin Go Bragh" greeting: a green carnation from **WVOK**, **Birmingham**, **WFLI**, **Chattanooga**, **WAPE**, **Jacksonville**, and **WBAM**, **Montgomery**.

Ideas at work: **Doug Adair**, **WJW-TV**, **Cleveland** newscaster, took a 20-mile "walk for health" to encourage volunteer workers to participate in the 1962 Fund Drive . . . **D.J.'s** at **KEX**, **Portland, Ore.** asked listeners to knit squares for an elephantine receiving blanket (over 50 square feet) for the first baby elephant to be born in America in over 40 years . . . In cooperation with the **Los Angeles City Schools Foreign Language Adult Education Board**, Spanish-language station **KWKW**, is programming a bi-weekly translation course . . . Sports fans in **St. Louis** had a "field day" on 10 March as **KMOX** presented a full day of sports coverage.

Sports sale: **WZOK**, **Jacksonville, Fla.** has sold its **Jacksonville Suns** (**International League**) baseball games to **Ballantine Beer** and **Ale of Newark, N. J.**

Kudos: **WOR**, **New York**, now celebrating its 40th year, has been voted the 1962 Page One Citation in Radio by the **Newspaper Guild of New York** . . . **WCAU**, **Philadelphia**, radio sports director **Bill Campbell** has been selected Sportscaster of the Year by his fellow sportscasters in **Pennsylvania** . . . **WFAA** radio and tv, **Dallas**, copped the **National Guard Assn. of Texas** award for special news coverage of the 49th **Armored division** at **Fort Polk** . . . **Buddy Lonesome**, news director at **KATZ**, **St. Louis**, got the top monthly award of the **Associated Press** for his coverage of the pistol slaying of nightclub owner **Edward Brown** . . . **Hilliard Gates**, assistant manager and sports director at **WKJG** radio and tv, **Ft. Wayne**, has been named

Sportscaster of the Year for the state, for the second consecutive year . . . **Don MacWilliams**, sports director of **WCSH (AM & TV)**, **Portland**, named Sportscaster of Year for **Maine**.

PEOPLE ON THE MOVE: **Ralph L. Storm** to account executive at **WVMC**, **Mt. Carmel** . . . **Clyde R. Spitzner**, general sales manager of **WFIL**, **Philadelphia**, to local sales advisor for the **Triangle** radio stations . . . **Wayne Bartholemey** to the sales staff of **KGW**, **Portland, Ore.** . . . **Dick Drury** to program director and **David Klemm** to director of promotion at **WIL**, **St. Louis** . . . **Dave Dixon** to program director at **KATZ**, **St. Louis** . . . **John M. McLaughlin** to farm director at **WDAY**, **Fargo, N. D.**

Fm

Four fm stations in **New York City** and its suburban areas have formed **FM Affiliates**, a cooperative selling group which will offer a combination rate.

The stations: **WRFM**, **New York**, **WDHA**, **Dover, New Jersey**, **WLIR**, **Garden City**, and **WRNW**, **Mt. Kisco**. All four will maintain their individual sales staffs in addition.

Based at 507 **Fifth Avenue** with **Norman H. Perreault, Jr.** in charge of sales, the group covers 28 counties in the **New York** market, representing some 3,000,000 fm households.

Operation of the **QXR** network has been transferred from **Interstate Broadcasting Co.**, a wholly-owned subsidiary of "The **New York Times**," to **Fidelisound Media Corp.**, a new subsidiary of **Novo Industrial Corp.**

Reason for the transfer, according to **Interstate** executive v.p. **Elliott M. Sanger**, is that the network will expand faster under a separate corporation.

WQXR, **New York**, will continue to supply its music and hourly news bulletins to the 16-station network.

Transfer takes place about 1 April.

Various aspects of fm stereo will get

attention on 1 April, set aside as FM Day at the NAB convention.

Ben. Strouse, president of WWDC, Washington, D. C. and chairman of the NAB FM Radio committee, will preside at the afternoon session. The morning session will be programmed by the National Assn. of FM Broadcasters, the sales arm of fm, and will deal with techniques and problems of selling fm time.

Balance of the program will be divided into three panels: technical aspects of fm, programming aspects, and the economics of fm stereo.

To tie-in with its 13-week sponsorship on WTFM, Fresh Meadows, New York, the Governor Clinton Hotel will have a lobby display of major stereo equipment manufacturers.

The Hotel bought an across-the-board program called "Humor in Stereo," which features Bob Newhart, Elaine May and Mike Nichols, among others.

Agency is Co-Ordinated Marketing Inc.

Networks

There's been a recent rash of sales at NBC TV, both for the remainder of this season and for the fall.

Block Drug (SSC&B) bought a batch of participations in 10 nighttime shows, to start 25 June. P&G (Benton & Bowles) also purchased minutes in six nighttimers, to begin 6 April and Chrysler Corp.'s sixth and final special this season, "The Andy Williams Show," is set for 4 May.

Sales for next season included the Macy's Thanksgiving Day parade and Circus renewed by Lionel (Grey) and Remco (Webb Associates). American Home Products (SSC&B) picked up an alternate week of "The Andy Williams Show," Thursdays (10-11 p.m.) and AC Spark Plug division of General Motors (D. P. Brother) renewed for "Laramie."

Other sales: Green Giant (Leo Burnett) is going into five ABC TV evening shows, spanning three nights of the schedule. The shows are "Maverick," "Follow the Sun," "Hollywood Specials," "The Hathaways," and

"Adventures of Ozzie and Harriet."

New affiliate: WVNA, Tuscumbia, Ala. has joined the CBS Radio network.

Kudos: To all the networks from the National Tuberculosis Assn. for support of the annual Christmas Seal campaign . . . to NBC News correspondent Martin Agronsky who won the Alfred I. duPont Commentator Award for 1961 . . . to NBC Radio executive vice president William K.

McDaniel, chosen chairman of the tv-radio and entertainment division for the 1962 Red Cross drive in New York and elected 1962-63 president of RTES . . . to Wade Bingham, Albert Gretz, Karl Malkames, Edmund Girard, Irving Heitzner, and Robert Clemens, the CBS News cameramen who won the National Press Photographers Assn. Newsfilm-of-the-Year award.

PEOPLE ON THE MOVE: Fred Pierce to ABC TV director of research and

POLITZ KNOWS

WHEN PEOPLE LISTEN

IN WGY'S 25-COUNTY COVERAGE AREA

■ Sunday through Saturday WGY reaches an average daily audience of 278,000 listeners. The difference between the highest and lowest tune-in days is only 15%. Wednesday audiences are largest, with 66% or 307,000. And the Sunday audience, just 15% lower, numbers 236,000.

■ Only the Politz study tells advertisers who, what, when, where, and why people listen in Albany, Schenectady, Troy, Northeastern New York, and Western New England. For the complete Politz survey on WGY's 25-county listening audience, contact WGY or your Henry I. Christal Co. representative.

982-24

WGY 810 KC 50 KW

A GENERAL ELECTRIC STATION ALBANY - SCHENECTADY - TROY

sales development . . . **Herbert Gross** to manager of coverage and research analysis for CBS TV research department . . . **Patrick Callihan** to National Educational Television and Radio Center as executive assistant for network affairs . . . **Donald M. Hine** to program manager for ABC International Television . . . **Everett H. Erlick** to member of the Board of AB-PT.

Station Transactions

O. Wayne Rollins has become the only non-network station owner with radio stations in the three largest market areas: New York, Los Angeles, and Chicago.

Rollins Broadcasting bought KDAY, Santa Monica for \$850,000, subject to FCC approval, bringing to ten the total number of radio and tv stations operated by the company.

Meanwhile, Rollins has been granted FCC permission to increase the power of facilities at its Plattsburgh station, WPTZ-TV.

WALT, Tampa, has been sold by Tampa Broadcasting Co. to Eastern Broadcasting for approximately \$350,000.

The new owner also owns WHAP, Hopewell, Va., WCHV and WCCV (FM), Charlottesville.

Broker: Edwin Tornberg.

KFMJ, Tulsa, has been sold by Tulsa Great Empire Radio for \$300,000.

The new owner, subject to FCC approval, is The Oral Roberts Evangelistic Assn. and the deal was handled by Howard E. Stark, media broker.

Call letter change: WKAB, Mobile, to WTUF, effective 31 March.

Representatives

Mort Bassett has organized his own rep firm as **Mort Bassett & Company**.

The company will start off as the special representative for WVNJ, Newark. Bassett will have three other prominent rep executives with him shortly.

A joint recommendation from the SRA and the A.A.A.A. is making the rounds of tv stations and ad agencies.

A guide for the handling of materials for spot tv commercials, it emanated from the Television Trade Practices Committee of SRA, under the helm of Blair's Ed Shurick.

The purpose: to promote greater efficiency in the handling of film, video tape and other materials sent by agencies to stations for use in tv commercials.

A major expansion of the sales management staff at Paul H. Raymer Co. included the election of four v.p.'s.

Sporting new stripes are: John H. Wrath, in charge of the central division; Mitchell DeGroot, in charge of national radio sales; Robert Richmond, eastern sales manager for radio; and Powell Ensign, for the New York radio department.

Rep appointments: **KPRO**, Riverside-San Bernardino to Torbet, Allen & Crane/Venard, Rintoul & McConnell . . . **KTNT** (AM & TV), Tacoma, to Paul H. Raymer, effective 1 April.

PEOPLE ON THE MOVE: Harry G. Meline to the sales staff of Select Stations, from Everett-McKinney . . . Joseph E. Campeau to manager of RKO General's Detroit Sales-Service office . . . David Milam to head the Dallas office of Edward Petry.

Film

One of the new properties to be unveiled at the NAB convention will come from Seven Arts Associated.

Produced by Seven Arts in association with the Boston Symphony Orchestra, it's a series of 13 one-hour tv concerts featuring the Orchestra in its first commercial affiliation other than its exclusive recording pact with RCA Victor.

It's also a first for Seven Arts, originally set up as a tv distribution house for the post-1950 Warner Brothers features and which also markets 191 Looney Tunes.

Another NAB convention release will

See you at the

N.A.B. CONVENTION

We invite you to visit our

HOSPITALITY

SUITE at the ESSEX MOTOR INN

(Suite 1403) 8th & Michigan Avenues

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

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

ATLANTA

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

BEVERLY HILLS

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

be 25 post-1950 features distributed by Showcorporation.

The list includes releases from RKO, Warners, Universal and MGM, such as "The Naked and the Dead," and "Stage Struck."

Financial report: Four Star Television reported net income for the six months ended 30 December 1961 was \$367,471, a 9% increase over the comparable period in 1960. Earnings per share were 60¢ (vs. 55¢ in '60) and gross income totalled \$9,939,751 (vs. \$11,678,174).

Sales: Ziv-UA's "Keyhole" to First Federal Savings & Loan Assn. of St. Petersburg (WSUN-TV, Tampa-St. Petersburg); Hartz Davies (WINK-TV, Ft. Myers); Kroger Co. (WLWT, Cincinnati); WJAC-TV, Johnstown, Altoona; WSAZ-TV, Huntington; WGAL-TV, Lancaster. "Ripcord" was sold to Standard Oil of Indiana (WKZO-TV, Grand Rapids-Kalamazoo); WHEC-TV, Rochester; Koontz Creamery of Baltimore (WJZ-TV, Baltimore); Kehoe Tire (WTOC-TV, Savannah and KALB-TV, Alexandria). "Everglades" to WHEC-TV, KALB-TV, Alexandria, and WDAM-TV, Hattiesburg-Laurel, Miss. . . . Seven Arts' volume I of Warner Bros. post-1950 features to WDAY-TV, Fargo, raising the total to 122 and volume III to WISH-TV, Indianapolis, WREX-TV, Rockford, WKZO-TV, Grand Rapids-Kalamazoo, raising the total markets to 25.

PEOPLE ON THE MOVE: Arthur Lewis to vice president of Plautus Productions . . . Tony Wysocki to account executive of TeleSynd . . . Johnathan Jay Oscher to sales executive for the south at Jayark Films . . . Ken Hildebrandt to general sales manager for the Jack Douglas Organizations tv properties, from Los Angeles sales manager for Ziv-UA . . . Carl O. Miller to southwest division account executive for Seven Arts.

Public Service

KKHI, San Francisco is not soliciting sponsors for its new public affairs series, and, in fact, no commercials

will be allowed on the program, according to president and general manager Frank Atlass.

Debuting 10 April, "Probe!" will examine the social and economic problems affecting the Bay Area. There will be five nightly reports from 10-15 minutes each, with the full program repeated on Saturday.

To present these controversial problems from as many different viewpoints as possible, the station must "avoid any possible conflict of interest" said Atlass explaining his

position.

The first program will be "Prostitution, Past and Present."

The Corinthian stations will offer three six-week summer scholarships for students studying in the broadcasting field.

Selection of the winners will be in cooperation with the Assn. for Professional Broadcasting Education. Each winner will undergo an intensive program embracing the non-technical phases of broadcasting at



If There's A Screw Loose At Your House, Chances Are It Came From Rockford

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley Industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.

WREX-TV
abc **13**

REMARKABLE ROCKFORD, ILLINOIS

WREX-TV Television, Inc.

one of the five Corinthian stations.

A public service experiment was launched last week over WUHF, the experimental uhf station now operating in New York.

A weekly half-hour called "Comeback Club" is being presented by Comeback, Inc., the national society for the social rehabilitation of the handicapped. A formal study of viewer response will attempt to determine if uhf programming can effectively involve the audience in rehabilitative activities.

Ideas at work: **WNBC**, New York, does a remote broadcast every Monday morning in March from the Transit Authority's Control Central to give listeners to the "Jim Lucas Show" the inside information on how the world's largest underground railway works . . . **WOOD** and **WOOD-TV** and the Grand Rapids Public Museum, are jointly sponsoring the 1962 Youth Talent Exhibit to be held 11-25 May. Clark Grant, promotion manager, is director of the event . . . **WEJL**, Scranton is conducting a two-

month campaign in support of the local Purple Club, which collects funds to send worthy boys to college . . . **WCKY**, Cincinnati is in the second year of "Traffic Central," a daily series of traffic reports broadcast 16 times a day plus special bulletins . . . **KRLA**, Los Angeles has started a series of programs on how government works.

PEOPLE ON THE MOVE: **Ted Schneider** to director of public affairs at WHN, New York . . . **Joseph Dembo** to director of news and public affairs for WCBS, New York.

Trade Dates

Final date for nominations for this year's Emmy awards is 14 April.

The National Awards Committee of the National Academy of Tv Arts and Sciences will make up the final ballot, which will be announced following the Board of Trustees meeting in Seattle, Wash. on 27-29 April.

A new category has been added this year which will honor an "outstanding daytime program, specific-

ally created for daytime television."

Calendar: The **Arizona Broadcasters Assn.** holds its annual Spring meeting on 13 April at the Hiway House Hotel in Tucson . . . The 13th annual **Atlanta Advertising Institute** is set for the Dinkler Plaza Hotel, 19-20 April . . . The 1962 annual **A.A.A.A.** meeting is 26-28 April at The Greenbrier, White Sulphur Springs, W. Va. . . . **NAB** pres. Collins will be the headline speaker for the **Kansas Assn. of Radio Broadcasters Convention** at Hays 4-5 May . . . The 24th annual meeting of the **International Advertising Assn.** will be held at the Hotel Biltmore, New York, on 7 May . . . The 12th annual conference of **Western States Advertising Agencies Assn.** convenes 9 May at the Oasis Hotel, Palm Springs for four days . . . The **Advertising Research Foundation** will hold its Eighth Annual Conference on 2 October at the Hotel Commodore, New York . . . The **National Advertising Agency Network** will hold its national meeting at the Dorado Beach Hotel in San Juan on 27 June-2 July.

SWING TO

IGM

Simplimation

now with
**OUTSTANDING NEW
AUTOMATED PROGRAMS (semi-
classical or popular) by Eddie Chase**

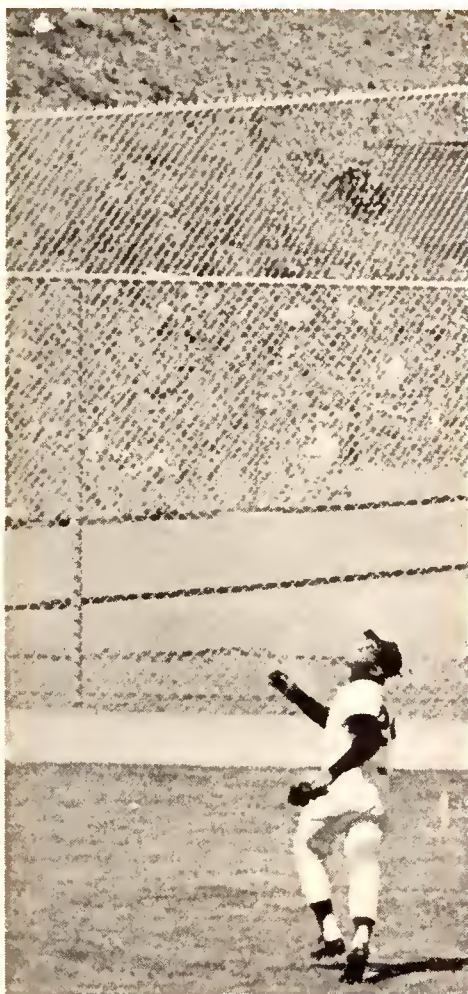
long-time top program man in Detroit, outstanding announcers, big, growing library. All for you and your station so that you have time to do the local things you cannot do otherwise.



SIMPLIMATION MEANS COMPLETE AUTOMATION of programs and equipment with better service to the public—more profits to you. Send for free samples.

**INTERNATIONAL GOOD MUSIC, INC.,
P. O. BOX 943, BELLINGHAM, WASHINGTON**

ACTION...



...live and direct. That's what sports fans associate with **San Francisco's KTVU**. San Francisco Giants baseball, college basketball, ice hockey, pro football, wrestling... they're all live and direct on **KTVU**. Sponsors know **KTVU** offers still another kind of direct action...the immediate buying action of audiences tailor-made for the advertiser's product message. Top syndicated shows, post '50 movies, children's programs, local productions. Match the program to your product and watch sales go.

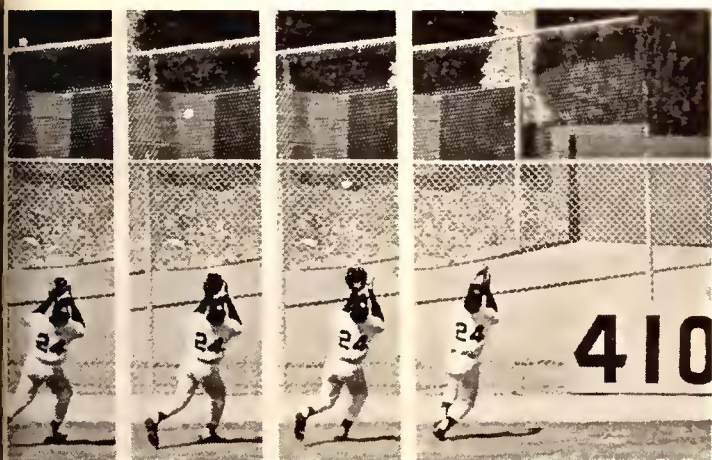
The Nation's LEADING Independent TV Station

KTVU

CHANNEL

SAN FRANCISCO • OAKLAND

Represented by H-R Television, Inc.



Baseball's great center fielder, S. F. Giant Willie Mays, displays his ease and grace in robbing another batter of a sure hit. San Francisco Examiner photographs by Charlie Doherty.

People who know the Pittsburgh market best **TAKE TAE**

"In the food business, advertising must pay off right away. Thorofare has sponsored full-length TV feature movies for the last nine years. In that time, our sales volume has tripled. We are continuing to place more television advertising than any food chain in this area. It helps give us the sales results we're looking for."



Mr. L. B. Smith, Jr., President
Thorofare Markets, Inc.

A food chain owner is a hard-headed spender. Why is Pittsburgh's most dynamic, talked-about grocery chain putting its money on TAE-time? Take TAE and see!

TAKE TAE AND SEE

WTAE CHANNEL 4

Basic ABC in Pittsburgh

 **THE KATZ AGENCY, INC.**
National Representatives



WASHINGTON WEEK

26 MARCH 1962

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PUBLICATIONS INC.

Both Sen. John Pastore (D., R. I.), chairman of the Senate Commerce Communications subcommittee, and Rep. Oren Harris (D., Ark.), chairman of the full House Commerce Committee, made it pretty clear to the FCC that they had better give up the idea of any new deintermixture actions if they hope for passage of all-channel set legislation.

The Commission, with only last-ditch uhf advocate Robert E. Lee dissenting, gave up last week.

In a letter to Harris over the signature of chairman Newton Minow there was reported the 6-1 decision to the effect that **deintermixture of the eight markets now under consideration would be unnecessary, if all-channel set legislation can be enacted.**

This also went for any other new markets, but did not apply to the markets in which deintermixture actions are already well advanced.

Various uhf stations have already claimed that this amounts to knuckling under to ex parte pressures. These are rulemaking proceedings, but the Courts ruled in the Springfield channel 2 case that ex parte pressures are out even in rulemakings where private rights are at issue between contestants.

All of which makes a very interesting legal point, but even more interesting is the possibility that the **lawyers may never have to battle it out in the courts.** It will be far from a lead pipe cinch that the all-channel bill can be pushed through Congress, even with this backtracking by the FCC.

Some observers believe that because of the controversial nature of a bill directing manufacturers to include in their product—and their prices—something many buyers will never use, **the bill will be permitted to die on the vine.** If Congress adjourns without passage of such a bill, there is a very considerable question about whether the FCC will hold off on the eight proposed deintermixtures.

Get-tough week over at the FCC has seen cancellation of the license of a minor radio station in Louisiana for technical violations and for misrepresentation to the FCC.

But this was just an appetizer for the action **refusing to renew the license of KRLA, Pasadena, a big station in the big Los Angeles market.** The legal battle is just starting on KRLA.

The Pasadena case will probably be another winding up in the Supreme Court, but on the face of it there seems little reason to believe there will be **any resulting precedent further defining FCC powers.**

KRLA was charged with conducting phony contests, with being under control of an alien contrary to regulations on that subject, with falsifying logs and making misrepresentations to the Commission. Although the decision to refuse license renewal ran counter to the hearing examiner's recommendation for a one-year renewal, the Commission **unanimously based its decision on the misrepresentation issue.**

The key to the FCC defense of its action in the courts appears to be a quotation from a court decision holding that deception of a regulatory body, even on unimportant matters, merits denial of license renewal.

A clearer test of FCC power in the programing field may come from the case of Suburban Broadcasters, denied a new fm station in Elizabeth, N. J., because **the company had made no attempt to ascertain community needs,** though there were no other applicants for the frequency. This has already been argued in the Appeals Court and is waiting decision there.

SPOT-SCOPE

26 MARCH 1962

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A pervasive tv blitz similar to the modus operandi of Helene Curtis to introduce its Suave shampoo last month is getting set to roll out of BBDO, Chicago for Alberto Culver's VO-5.

All A-C's time, almost entirely in spot and covering some 30 markets, will be used for the new shampoo during two weeks in April.

Competitive note: whereas the launching of Suave included all commercials in Helene Curtis' three NBC TV nighttime shows, there are also sizeable spot schedules in 50 markets. Now that Chicago's second big-spending shampoo is opening its guns, **there's bound to be some hot cross-fire on the availability lines.**

Latest product to join the piggyback parade is Silvikrin, the Ritchie shampoo assigned to Kenyon & Eckhardt.

It'll be paired in the same minute clip with Brylcreem, which is itself no stranger to the share-and-share-alike spot tv commercial.

Meanwhile, news from Chicago bodes **quite a turmoil brewing in the calm-before-the-storm session at next week's NAB's convention** over this issue of piggybacks. Where many advertisers, including Ritchie, may escape the deluge of criticism: the steam-rolling practice is at least less objectionable when (1) **related products** (like a hair conditioner and a shampoo) are integrated without a blackout or (2) **there's a single voice-over.**

There was lots of P&G business around this past week, with the big buy coming out of Burnett: **over 100 tv markets for Lava.**

P&G added eastern markets for its new tablet-form detergent Salvo (Burnett) and Mr. Clean (Tatham-Laird) was also heavying up in many of its multi-markets.

There was one sour note from the Cincinnati soap firm, but not a loud enough one to burst the tv bubble: **Joy, also out of Burnett, cancelled portions of some schedules and cut other markets completely.**

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

SPOT TV BUYS

Tidy House Products Co. is going into the top 30 markets with schedules for its Spring Rain and Perfex laundry products. Minutes to reach a women's audience are being set. Buyer: Catherine Noble. Agency: McCann-Marschalk, New York.

Colgate-Palmolive is beginning to line-up markets for its food-protecting plastic bag, "Baggies." It's settled on a day and night minute campaign to start 1 or 7 May, depending on the market, through 4 December, with four markets selected so far. The buying's being done out of Street and Finney. Buyer: Dorothy Barnett.

Harold F. Ritchie is launching a nine-week push for Brylcreem and its Silvikrin shampoo. The calls are for prime breaks and minutes, split 30-30 for the two products. Campaign kicks off on 1 April in 17 markets. Agency: Kenyon & Eckhardt. Buyers: Teddy Blumenstein and Irwin Davis.

Allstate Insurance will go into some 40 markets for a 13-week drive starting 9 April. Place-

SPOT-SCOPE *continued*

ments are nighttime minutes and breaks seeking 100 rating points a week. The agency is Leo Burnett, Chicago, and the buyer is Vince Suty.

Procter & Gamble's old standby Lava is readying a campaign in over 100 markets—all but the South—with a 2 April start date. It'll run through the P&G year. Jim Kelly of Leo Burnett, Chicago, is lining up nighttime minutes. P&G is also adding markets for its new tablet-form detergent, Salvo. Schedules of minutes and 20's (about 21 spots per week) are being bought for indefinite lengths, also out of Burnett, with Jerry Riley doing the buying.

General Mills is starting in about a dozen markets for Noodles Romanoff, a new product. The first flight begins today, 26 March, and runs through 8 April with the second flight set from 26 April to 6 May. Knox Reeves, Minneapolis, is the agency. Buyer: Paul Ewing.

Interstate Bakeries, which recently launched a midwestern campaign reported here last week, is buying on a regional basis in California, via Honig-Cooper & Harrington, for a new upside-down cake. Schedules call for day minutes. Clarice McCreary is the buyer.

Standard Oil of California begins its Spring-Summer push on 1 May, with six markets scheduled so far. It's a 13-week drive using minutes in early and late evening newscasts. The buying is out of BBDO, San Francisco. Buyer: Rula Wilkie.

Lanvin will promote its perfumes with a short-term flight from 2 April to 8 April. It's going into nine markets. The requests are for fringe and prime I.D.'s and daytime on weekends only. Agency: North Advertising. Buyer: Barbara Mirsky.

American Home Products is buying for Dennison's Chile Con Carne. Starting 21 April, the campaign will run from eight-12 weeks depending on the market, with five markets slated so far. Time segments are daytime breaks and minutes. Agency: Young & Rubicam. Buyer: Ricky Sonnen.

General Foods has 2 April as the start date for a Gaines Dog Food promotion. Schedules are early and late night fringe minutes. The campaign is set for five weeks in 12 markets and the agency is Benton & Bowles. Jerry Kofler is the buyer.

National Biscuit is going into 13 markets for its Nabisco Rice and Wheat Honeys. Requests are for kids minutes starting 2 April, light frequency, and the schedules will run for three weeks. Agency: Kenyon & Eckhardt. Buyer: Helen Levendis.

Standard Brands is buying for Chase & Sanborn, out of J. Walter Thompson. Day and night minutes and breaks will start 16 April in 13 markets and continue through 27 May. Buyer: Martha Thoman.

W. F. Young is going into limited markets for its Absorbine Jr. liniment. The promotion starts 2 April for seven weeks using minutes from 5 p.m. to 11:30 p.m. Agency: J. Walter Thompson. Buyer: Lou West.

Armour Co. is currently promoting its agricultural products in farm markets. Schedules of 20's will run for six weeks. Buyer: Pam Tabberer. Agency: Liller, Neal, Battle & Lindsey, Inc., Atlanta.

SPOT RADIO BUYS

American Tobacco Co. is kicking off a campaign mid-April for Lucky Strike in 30-35 markets. Traffic and day minutes are being sought for 22 weeks. Buyer: Hope Martinez. Agency: BBDO, New York.

Cities Service Co. is planning its late spring-summer campaign, to start 6 through 13 May for 19-21 weeks. About 20 markets will get traffic and weekend minutes, two to three stations per market. Buyer: Marion Jones. Agency: Lennen & Newell, New York.

Western Globe Products, having just completed a multi-station Los Angeles campaign for its Globe A-1 Macaroni, is launching an extensive regional campaign in San Diego, San Francisco, Denver and Salt Lake. Globe, the West's largest macaroni manufacturer, is handling the placement of the spots direct. Time segments: 30's.

SPONSOR HEARS

26 MARCH 1962

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Lever is reported to have offered to double Y&R's billings from P&G if it would come back into the Lever fold.

Of mighty pertinence is the fact that Y&R's stake in overseas P&G alone comes to \$13 million.

It will be recalled that Y&R some 20 years ago struggled with the introductory pains of Lever's Swan soap, an undertaking which was estimated some years later to have absorbed some \$20 million.

Another case of where the pendulum has swung all the way to the networks: not a single one of the grocery goods giants in tv will have a program series which they developed or control among the new nighttime entries this fall.

For P&G, in particular, it'll be the first time they haven't brought in one of their own properties in many a season.

The point being made: everything new that P&G, GF, Lever, Colgate and General Mills will sponsor on the nighttime schedules come fall will have been bought from the networks.

Control score for the foursome as of this fall: P&G, *The Rifleman* and *Car 54*; General Foods, the *Danny Thomas* and *Andy Griffith* shows.

Whenever you hear anybody say that tv is pricing itself out of the market you can tell him that the chant dates back to virtually the fledgling days of the medium.

George Moscovits, dean of tv salesmen who's been retired for some years, heard this plaint when he was putting on the pitch for CBS back in 1947.

By the way, it was Moscovits who scorned reference to tv as an advertising medium. He contended that it was more a sales tool.

Selection of an eastern agency for the bulk of the \$5-million Max Factor account should be completed within the next two weeks.

There are four agencies left in the running.

Westcoast Carson Roberts will continue to participate in Factor's advertising.

It looks like one of those quiet selling seasons as far as tv network pulling a current customer's nose out of joint by selling away his position or program.

Last year at this time the Madison Avenue atmosphere was loaded with cries of anguish against NBC TV and CBS TV, among the protestors on this score being R. J. Reynolds, American Tobacco and Lever.

One thing that the dispossessed discovered: unless you can swing the weight of a General Foods, a time franchise doesn't mean anything any more.

The selling of kid shows to stations has become pretty much of a travail to neophytes in syndication.

Tv broadcasters are largely convinced that in the present era the only fare that's able to hold a substantial number of youngsters are cartoons.

They hold that, notwithstanding the marked ratings garnered by Disney Sundays on NBC TV, the lower age brackets have become sort of hardened to human derring-do and nature phenomena.

U.S. RADIO

TWO SPECIAL IN-DEPTH REPORTS ON RADIO PREPARED FOR SPONSOR READERS

AUTOMATION IS HERE but what are the results? First hard facts from daily operation show that electronic systems can cut costs and give better presentation; can also cause more problems than they solve unless their limitations are clearly understood. Full report on automation's profit-and-loss potential . . . page 65

\$9 BILLION bonanza of booming drugs and cosmetics industry is tapped by radio. Ad dollars flow to stations as health and beauty campaigns open up new markets with new products. While manufacturers score record sales in thriving exurban communities, radio capitalizes on its unique advantages. Survey shows how . . . page 77



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

**ABC RADIO 
FIRST WITH YOUNG ADULTS**

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

*Call your ABC Radio Sales Representative for the facts

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

**Life Study of Consumer Expenditures

Can new systems help your station? The hard facts of profit and loss in first survey tell...



How Good Is Automated Radio?

IN Milwaukee, Wis., radio station WRIT is on the air today, operating at this moment without a living soul near it. This morning, its personalities prepared current and topical material 24 hours in advance; this was fed into a tape machine. The commercials were dialed-in with what looks like an ordinary telephone dial. Public service announcements were placed in tape magazine equipment.

With its relays merrily clicking as the electronic "brain" makes its predetermined selections, WRIT's unattended transmitter is beaming out the signal from its automatic studio—

and, barring a breakdown—it will do so tomorrow morning, and the day after, as it has for nearly a year past with the minimum of human assistance.

There are other automated stations up and down the country (though WRIT is probably the most startling of its kind, in a major market), and there certainly will be many more in the near future. For the use of automatic and semi-automatic equipment is currently the hottest development in radio—and the cause of some of the warmest arguments.

Proponents make near-miraculous claims for

POLL REVEALS 55% OF STATIONS ARE NON-AUTOMATED

WHY THEY DIDN'T AUTOMATE

1. *Strong "local" station, in touch all the time.*
2. *We're trying to stay "personal."*
3. *Wouldn't save any money.*
4. *Classical music, personally programed for a discriminating audience.*
5. *Radio is fast-moving.*
6. *We're a daytime station: can't cut staff any further.*
7. *Better technical quality.*
8. *Maintain contact with our audience.*
9. *Keep the excitement of immediacy.*

ABOUT HALF of all radio stations have not installed automated systems to an appreciable degree according to response from national survey. Most are nevertheless using auto equipment in some studio transmitter operation.

automation's quality, and its cost-cutting efficiency. Its denigrators refer to "jukeboxes" and "cheap-skates."

Why the emotion? And what is "automation," anyway, as found in the 1962 station?

To find the answers, U. S. RADIO polled broadcastets and engineers across the nation. The result: a unique compilation of fact, experience and comment which represents the sum of knowledge on a subject of vital importance. Some of the outstanding points:

- Either a small or large size of operation is equally suited to automatic systems.
- Automation can save money—but it also can bring about losses.
- Quality and content of programs can be improved through the new equipment—but can also be unwittingly downgraded.
- As mechanization increases, human judgment becomes critically important.

U. S. RADIO'S survey of stations and manufacturers—the first to chart the dimensions of this industry-wide phenomenon—reveals important areas of agreement, some points in dispute, and a few misconceptions

among users and non-users of automatic equipment alike.

Firstly: who is and who isn't? Slightly more than half the stations replying to a U. S. RADIO questionnaire do not regard themselves as automated, though many of these are undoubtedly using semi-automatic equipment in one department or another.

However, 45% of stations now say they are using the new aids in several departments, and are therefore "automated." The most usual combination is that of remotely-controlled transmitter; automatic tape audio playback, and some type of billing and logging recorder.

In making the decision to automate, the size of market served by the station appears to have little bearing. In markets up to 500,000, the survey shows there are 59% automated stations, yet 60% still think of themselves as an "orthodox" operation. (The overlap is caused by an inability to agree on definitions.) Percentages do not markedly differ in either the smallest or the largest markets.

Nor is there any direct relationship apparent between union organization on and the degree of automation. In the more-highly mech-

anized stations, 39% still deal with one or more unions, which is almost as high as the non-automated 42%.

The one sector in which an effect may be traceable is in the size of the station as measured by number of full-time employees. To date, the new methods have been adapted most readily by the larger broadcasters, according to U. S. RADIO'S poll. For example, there are twice as many non-automated stations with 10 or fewer employees, but in the group with 20 to 40 employees, the number of automated stations runs 15% higher.

The inference is that

- The physically smaller station, with simpler operation, believes it has little to gain with automation.
- The larger, complex operation can be streamlined—and probably also has the needed capital for automated equipment.

What is automation's appeal? Undoubtedly the greatest lure is economy, which in most cases is thought of as a reduction of the payroll. Yet this may be a crude over-simplification, if experience is any guide. It could even be a misconception which manufacturers will have to correct, in their own interests.

45% WHO CHOSE NEW SYSTEMS GIVE THEIR REASONS

WHY THEY DID AUTOMATE

1. *Economy; no problems with "prima donna" announcers.*
2. *Essential for traffic control.*
3. *For a good all-night service.*
4. *To free staff for more-creative work.*
5. *To permit separate FM programing.*
6. *Makes the workload easier.*
7. *Give a more polished service to our advertisers.*
8. *Economy: has reduced engineering manpower.*
9. *For increased "quality control."*

STRONG ARGUMENT for changeover is given by automated stations, who make up an estimated 45% of radio's total. Cost factor was prime reason for investing in new equipment; stations also hoped to distribute workload more evenly.

As evidence, there's the fact that non-users vote economy the outstanding probable advantage of an automatic system (62.5%). Yet experienced users would give it only half this importance: only 31% of automated stations report a direct saving on staff.

Truth seems to be that the savings are appreciable, but in a more sophisticated manner than a payroll slash. Streamlining means to many an upgrading in quality because of improved service, greater efficiency, and diversion of personnel to more "thinking" and fewer "manual" tasks.

Better use of existing staff is quoted by 18% of experienced stations; this can mean more time for creative effort and, at bread-and-butter level, the elimination of late-night and weekend shifts.

Economy is important, but it's noteworthy that automated stations find the second most important advantage is better on-air delivery. A reduction in bloopers is reported by 14%; a further 7% find they enjoy "heightened accuracy"; tighter program control is mentioned by 11%, and more-consistent technical quality is observed by 6%. Grouping these together as a category of "improve-

ment in quality" would give a 38% vote — putting this contribution well ahead even of cost-cutting.

The reasons for this improvement are partly mechanical and partly human. Errors are avoided because they're spotted and corrected before going on air; linking is more precise than any manual control, with tape playback cueing many elements—commercials, music, time-checks, weather reports—in absolute accuracy.

The human elements include the room for perfectionism: using tape, hours can be invested in polishing a one-minute spot; the task of the live on-air personality can be so simplified that all his attention is concentrated on what he's saying and how he's sounding; newsmen are liberated from studio standby to rove afield. All in all, "quality control" through automatic equipment adds up, positively and negatively, to a better service for advertisers and listeners.

Some of automation's advantages are accurately appreciated by non-users. For example, 17% of non-auto stations predict better use of time or money through a changeover, and this is startlingly close to the actual improvement reported by

18% of equipped stations.

A loss of flexibility, in commercials and spot news, was predicted by 25%, and exactly the same percentage reported such a disadvantage after using the equipment.

Non-users gave an 8% vote to the possibility of staff retraining problems, loss of interest and union complications if the station were to automate.

The non-automatic station has a healthy fear of breakdown, if equipment gets more complicated; 22% predict the likelihood of mechanical problems. Experience does little to allay this fear, because 24% of automated broadcasters say that maintenance and breakdown problems are among their major worries.

Another sign that Man has yet to come to grips with the Machine is the question of "personality" on the air. This is necessarily subjective, but predicted and reported figures correspond so well that there's obviously room for research.

Among the non-users, the "dehumanization" of radio is thought to be automation's greatest drawback: 23% predict "loss of personal contact with audience" or a "canned sound," and another 9% fear the "lack of immediacy."

This comes close to the 31% of automated stations which say that the personal touch and vibrant sound may be disappearing as the result of their electronic servant.

(It's possible that this is a figment which is unaffected by reality or experience. An equipment manufacturer, for instance, reports agency personnel who listened to a St. Louis station and then flatly refused to believe this was automatic pre-production and playback.)

Whether real or illusory, the fact that a third of automated broadcasters are afraid of losing their magic is a point manufacturers would do well to investigate. (And most of them are doing it.)

The type of reasoned comment that might be uncovered in such an investigation is offered by Tommy Brenn, sales executive with KTRN, Wichita Falls, Texas, and formerly manager of a modest-sized Texas outlet.

In his previous post, Brenn had daily experience of an automated tape programing system. "Realizing I had to live with the monster," he recalls, "I gave it every opportunity to perform at maximum efficiency. All in all, I must admit I am fond of automation; however, it has its drawbacks.

"A six-hour dj show can be recorded in less than one hour with no planning and nothing more than record intros and bla bla. This is fine

except it sounds like nothing on the air."

Brenn's major point: Pre-recording may save time, but it takes a lot of imagination. The tape should be as varied as possible; filled with current information, a touch of wit, and above all, should represent a maximum effort by the announcer.

"It's got to be as good as he could do *live*," says Brenn, "but this is almost impossible in the circumstance under which the tape is made."

In a typical taping session, the makeup man will start his tape rolling, "say something," press the cueing signal button before he stops—trying to remember a seven-word leeway—roll the tape again for another short burst, cue signal, roll and so on for a full three-quarter hour.

"To find such talent today," Brenn laments, "is rare and difficult. My answer to this was to stock the recording room with a huge collection of magazines, joke books, cook books, newspapers, wire service clips, and a prayer that the man on duty think a little before pressing the button to begin to say something."

On the positive side, Brenn found surprisingly little mechanical pitfalls in his Schaffer installation. Thanks to an alert and co-operative engineering crew, the "dead air" bogey seldom materialized; in fact, the tape system was more free from dead air than many live operations.

Summing up his own experience and observations, Brenn makes the sapient comment that automation is no cure-all, and that while it can set new standards of excellence it makes correspondingly higher demands on its operators. His final comment:

"I do not say radio is not ready for program automation. I do say when an owner decides to purchase such a monster he had better make sure he picks his personnel. A live dj and an automation-makeup dj are from two different worlds."

Although this Texas station-manager had a happy absence of mechanical troubles, U. S. RADIO found that fully one-quarter of all automated stations have had major trouble, at one time or another, with their new systems. It's not suggested that the equipment is any less reliable than earlier gear, but it seems the result of a breakdown is far more serious, with the station off the air for longer periods. This is the inevitable consequence of pre-recording large blocks of programing: a breakdown in the early-morning hours, for example, can find the studio deserted of air personnel.

Said one broadcaster: "It's complete discombulation when a machine breaks down or a tape snaps. Good maintenance keeps this to a minimum, but when it happens, wow!"

Another mid-western group of four stations had also had its share of troubles. Three of the outlets had

ROOM FOR ARGUMENT: USERS AND NON-USERS ARE

**We didn't automate (55%)—
but we can visualize these ADVANTAGES:**

1. Economy	62.5%
2. Tighter control	5.0
3. Reduced error	5.0
4. Better utilization of time or money	17.0
5. Improved technical quality	6.0

BEFORE MAKING a decision on equipment, cost-cutting is thought to be greatest probable advantage. However, users find that tighter control may be biggest benefit.

and these might be the DISADVANTAGES:

1. Loss of personal contact	13%
2. Lack of immediacy	9
3. Loss of flexibility, in c'ls and spot news	25
4. "Format" programing	4
5. "Canned" sound	10
6. Labor problems & loss of staff interest	8
7. Technical maintenance problems	22
8. High capital and operating costs	8

automated program systems for a year, but now have gone back to live operation because of equipment failures.

However, the president of the group told U. S. RADIO that his interest is undiminished, and a fourth station has just been equipped with another type of system which is used six hours daily for experimental purposes. This broadcaster's reasoning is that "programming is the area where we have the most people so the opportunities for automation are immediately greater. It is the area where we have high-priced people doing menial work."

Better usage of skilled, creative staff appears to be an area where automation is making a big contribution. U. S. RADIO found that one-fifth of equipped stations have already noticed an appreciable improvement in the utilization of manpower, and the raising of program content.

This finding is at odds with the pre-conceptions of some broadcasters. The fear that a station will suffer from allowing its format to be dictated by the machine is widespread, and there's no doubt this can happen where creative effort is absent.

A typical comment comes from the v.p. of a Kansas station, who predicts "a tendency to cut down on editorializing, public affairs programming, etc., and to use more stabilized programming structure because of the unwieldiness of changing the format."

Bob Vaughn, program director at WSUN, St. Petersburg, Fla., says his station uses a Collins tape cartridge system to tighten production and improve sound quality. "In my opinion, full automation is for cheap operators who cannot afford to program and staff a station properly. They lose the spontaneity available only with a pro performing live, and short-staffed stations cannot possibly perform in the public interest."

The quality control that's possible with tape also is praised by Don Dailey, general manager at KGBX, Springfield, Mo., who reports his three Collins machines allow all his local commercials to be retaped until perfect.

However, Dailey has found that automation has at least four personal disadvantages. "It doesn't permit bulletin news reports," he says, "unless a staff man is standing by at all times. Weather and temperature reports can't be given without standby; emergencies can't be anticipated. If there's no one ready immediately your station can't provide the public service expected.

"Competition can clobber you if they're live and you're automatic, in many situations in informational areas." On the other hand, Dailey agrees that his equipment has liberated his staff; apart from more polished commercial production, he reports "some allowance" for staff to concentrate on other activities to improve programming, and that his an-

nouncers can now be utilized for reporting from mobile units.

Dailey's experience contains a balanced measure of machinery's ability to free his staff—and also, of the weakness to which this can lead. This seems a representative appraisal, compared with the nationwide returns in U. S. RADIO's poll: the evidence of this survey is that automation, as such, need not lead to a confinement of programming to a format, and that every broadcaster has to strike his own balance between the cost-cutting potential, and maintaining a full program service.

From Virginia, for example, comes the case of WDBJ in Roanoke, where Frank Koehler has exploited automation as fully as any station of his size (160,000 metro market; 22 full-time staff). Included among WDBJ's battery are a Rust remotely-controlled transmitter, a Sta-Level maximum gain control, mobile generators which supply power even in motion, a Collins cartridge system and eight tape recorders, IBM accounting—and a time clock to operate tower lights and beacon.

Despite this arsenal, Koehler does not consider his station fully automated; such a monster, he believes, could not operate in the public interest, since immediacy and automation aren't compatible. His description: "... partial automation to increase efficiency. Any money saved is used to improve our service.

"In addition to four full-time an-

DIVIDED ON THEORY AND PRACTICE OF AUTOMATION

We did automate (45%)—

and we found these **ADVANTAGES:**

1. Fewer on-air mistakes	14%
2. Tighter program control	11
3. Economy/smaller staff	31
4. Better/consistent quality	6
5. Heightened accuracy	7
6. Convenience/better utilization of manpower	18
7. Widened range of music	3
8. Simpler operation	4

and these might be the **DISADVANTAGES:**

1. Staff re-training; unions & loss of interest	10%
2. Inflexibility; loss of immediacy	23
3. Maintenance problem and lost time thru major breakdown	24
4. Loss of personal touch in programs	21
5. "Mechanical" sound	10
6. May be uneconomic	8

STATIONS SUM UP: HOW AUTOMATION IS HELPING US

Stations were asked to consider eight pre-phrased statements, and say which was the truest comment in the light of their experience. Stations also ranked the statements in order of importance: in computation, a perfect (i.e., unanimous) ranking would have been 1.00—which none achieved.

	% who list as true	Average of Rankings
1. Automation cut down our operating expenses and makes for bigger profits	24%	1.76
2. It streamlines our operation, simplifies systems and makes a better operation	24	1.89
3. It gives us more free time for creative work in programing and sales	20	1.94
4. It cuts our payroll significantly	15	2.56
5. It costs more than it's worth	4	4.62
6. It's so complicated it takes more people than before	3	5.81
7. It's a thing of the future but not of the present	3	4.50
8. It's too confusing—in buying it and using it	3	5.50

NATIONAL report from automated stations as part of U.S. RADIO survey shows that payroll and other costs have been trimmed in nearly 40% of cases; free time and flexibility also are major gains.

nouncers, a 'working' program manager and three fulltime newsmen, we use cartridge recording equipment extensively. Simplicity in operation of this equipment permits us to put all transcribed announcements onto cartridge, relieving the announcer of necessity of cueing-up disc recorded announcements.

"We own and operate regularly eight tape recorders which allow a more even distribution of workload resulting in better prepared programs."

Taking a broad look at the programming area, U. S. RADIO finds that tighter production and better polish are tangible advantages from automation. "Creative effort" and "better utilization" tend to be intangibles, but these elusive terms have been pinned down at WRIT, Milwaukee, which now functions with

pre-recording which is complete save for weather and news. Bill McKibben, assistant to the v.p., Balaban Stations (see adjacent byline feature), says the newsroom operation is little different from any other station that has a heavy emphasis on news, "... mobile reports coming in; editors and reporters are busy preparing the latest news.

"There is just one difference. They are not tied to a rigid schedule. When they have a newscast ready, they put it on a tape magazine and set it into the machine. When the machine calls for it, it's ready.

"No valuable time away from the vital job of searching out and writing the news to wait three or four minutes 'til 'news time.' Weather is revised on tape magazines when changes occur. WRIT's news department spends full time gathering

and reporting the news."

Does it sound mechanical? McKibben says not, and adds that there are no pauses or gaps between program units, and that time checks are given with absolute accuracy between almost every record. He doesn't claim the system is perfect—"but does anyone have a station where nothing goes wrong?"

The Balaban group had plenty of experience to draw on, dating from its three-year-old experiment with tape magazines at WIL, St. Louis, which was one of the first installations of its kind. (It employs ATC components.) And it's a little more than three years since a traffic and billing system was put in hand, also at WIL.

The accounting field is one in which most medium-to-large stations
(Please turn to page 72)

THERE'S NO PUSHBUTTON-PATH TO BIGGER PROFITS

By **BILL McKIBBEN**

Assistant to the President Balaban Stations

DON'T fall into the trap of rushing into one form or another of automation without understanding your needs. Everywhere you look, you find another new device that is supposed to solve your problems. "Just push a button and watch your profits go up," the man says. Yet, amid all this clatter of clicking relays, there is a rising groan from many station managers who have taken the "magic cure."

The Balaban Stations have enjoyed considerable success in converting portions of their operations to automatic or semi-automatic devices. John Box, our executive vice president, reports that broadcasters from all over the world visit Balaban facilities to see these devices. Many have subsequently gone into automation. Some have been happy, but many have been bitterly disappointed.

Two dominant reasons prevail for disappointment: 1) dissatisfaction, the end result, and 2) inadequate planning.

The key, of course, is in the planning. The automation people have a fancy term, "Feasibility Study," which simply means, "Let's find out if this gadget will do the job BEFORE we buy it."

A little over three years ago we seriously started to plan a punch card traffic and billing system at WII, our St. Louis station. We looked at everything that was available and decided that we were going to have to design our own system. We decided that IBM equipment was right for our needs. After that, it took nearly a year of work and planning to set up a system. Then one happy day we turned out our first log and since then we've turned out hundreds of them. The last few hundred have been no problem, but the first hundred presented lots of problems. We had to work about twice as hard as usual to get the job done. Then we turned the corner and it became a routine operation. Even with intense planning you will have problems; without it, you will never even *see* the corner.

The important fact is, that we now have reduced our traffic problems and vastly improved our efficiency and service as compared to our manual system. There is no easy way that we know of to decide what automation equipment can do for you, but there are some guides to follow. Keep it simple and uncomplicated. Design it to perform basic functions (that will justify its cost) and expand after your people have mastered the primary operation.

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AUTOMATION

(Continued from page 70)

hope to reap most fully from automation. Twenty percent of automated stations report it's in this area that their new equipment has been the most help—but 40% of automated stations believe that mechanized bookkeeping and recording is least fruitful.

Why such sharp variance? Some operators believe that proponents of automated record systems have oversold their case, and that the reality has inevitably been a disappointment. In many cases the volume and complexity of the task has not been sufficient to take full advantage of electronic miracles. In others, either management or staff or both have resisted new techniques, and expensive equipment has not been completely utilized.

The manufacturers' responsibility is accented by Ralf Brent, president of WRUL, New York City, who had earlier experience of a fully automated billing and scheduling department at WIP, Philadelphia. His view: "Automatic equipment needs careful thought as to design and application for our field. IBM, Remington Rand and the others have not applied themselves properly."

Brent is nevertheless a fan of automation, and believes the systems are capable of doing a good job for any station which has (a) many different types of programs, and (b) a large volume of national as well as local commercials. Among the advantages he forecasts in the accounting field:

- Elimination of manual scheduling—a repetitive operation with many variables, best handled by machine.
- Standardized billing accurately reflecting the on-air run, item by item.
- Enhancement of image with agencies and clients, as station's reputation for accuracy grows.
- Diminution of traffic staff problems—sickness, carelessness.
- The exchange of standard information from station to station.

One of the present drawbacks, Brent finds, is incompatibility between different accounting machine systems, which makes a unified operation difficult. His remedy: better coordination between the manufacturers; his hope: A flow of processed

billing, program scheduling and sales summarization which eventually could be linked to automatic program equipment.

If designers could once be criticized for not understanding the peculiar problems of broadcasting, there are signs this is no longer true. IBM has a prototype, low-cost system especially designed for broadcast work and particularly for the smaller station. This system (not to be confused with the IBM machine-log demonstrated at last year's NAB convention), has been running for eight months in a pilot test at WROV, Roanoke, Va., a station with approximately 12 full-time employees.

Components of the new system are essentially, three IBM document writers which prepare bills (in part); keep sales record, salesman's commissions, accounts receivable; prepare the traffic logs and, in part, the music sheets. Service is thus given to accounting, traffic and programing departments.

Muriel Levine, who has had day-to-day control of the system at WROV, says the station can now post the entire sales to its ledgers in less than 20 minutes. The same punched cards, manually sorted, give salesman's accounts and commissionable accounts within a few minutes, and the deck can then be alphabetically filed to become the accounts receivable list.

There is no computer in the system, but experience has shown that human error is so nearly eliminated that a simple check-tabulation usually tallies out the first time.

This system—which basically is a linking of simple, existing devices—extends its usefulness to preparing checks, payroll, payroll records, social security and withholding reports for state and federal governments—and even for addressing envelopes.

WROV is understandably enthusiastic about such a down-to-earth approach—even though it may lack the glamor of an "electronic brain." In this test, the cost to the station has been less than \$180 monthly; says Miss Levine: "We wonder whether every station wouldn't benefit from the log-preparation feature alone."

At the other end of the scale, mechanical and electronic accounting systems have long proven themselves

in the larger markets. WTOP, in Washington, D. C., prepares and processes its logs, billing and contracts with the help of an IBM 402. V.P. Lloyd Dennis Jr. tersely refers to the advantages as speed, efficiency, accuracy, neatness and economy. Dennis says it's a rare occasion when the equipment breaks down, and while it's not completely accurate it is more so than manual operation. A certain amount of staff training was involved, and there has been a small payroll saving.

Another typical example from U. S. RADIO's poll is WIKY, Cincinnati, Ohio.

All accounting and logging is handled by a new electronic system, and V.P. Jeanette Heinz reports the job is being done faster and more accurately. (Music control also is automated.) However, Mrs. Heinz points out it took six months' lead-time to set up the system; that special training was involved, and that the allocation of machine time to the various operations requires a good deal of thought. Her summary: best for group operations or for stations with sizeable ad volume.

It's the consensus that full automation in accounting is only possible in bigger stations. Yet mechanical (as opposed to electronic) systems seem capable of adaptation to most situations. The IBM system at Roanoke could prove applicable to hundreds of smaller stations; another good example is found in Coral Gables, Fla., where WVCG has run a document writing system since 1959. Reported advantages for this independent "good music" outlet are 10 minutes for daily billing (formerly three hours); 24 minutes for typing the log (formerly about three hours). The system also prepares accounts receivable, and its cards are used in the various general ledger reports.

A novel use for the system is in preparing WVCG's monthly music magazine, which indicates the time of broadcast, title, conductor and soloist of each section to be played in the coming month. The entire music library has been punched into IBM cards and when program selection is made these cards are processed by the document-writer to produce the master copy of the magazine for photo offset.

Another valuable device is the new-style copying system which, if

not itself automatic, is rapidly becoming an integral part of many automatic systems. U. S. RADIO found that in stations where new processing methods have been seriously studied, major advances are being achieved in the handling of traffic.

The copying systems such as Ozalid and Bruning — which, at this moment, are most in use — achieve spectacular reductions in repetitive work through isolation of fixed and variable information. “Fixed” information (in an operating log this includes the majority of elements in the program format) is handled by the system; variables only, such as commercials and production details are added by the operator, and the two are mated within the system and copies reproduced.

A copying system installed at the WMAL stations in Washington, D. C., (am-fm-tv) reduced traffic from a two-girl, one-day operation, to a job that now is handled comfortably by one girl in two hours. Estimated saving is around \$6,000 annually. Dick Stakes, company controller, reports that the system is also handling sales availability sheets, engineering work schedules, financial statements, accounts receivable trial balances and other forms. Some jobs that once required three days are now completed in hours: avails can be released daily, if needed.

All in all, the mechanical bookkeeper seems to have manifest advantages. Yet U. S. RADIO found nearly half of the automated stations were coolly disposed to the idea, and when probed, it appeared that human shortcoming rather than mechanical defect might be the answer.

“Automated traffic bookkeeping,” stated one broadcaster, “is less flexible and can be disastrous unless backed up by well trained people. This is where some stations have failed in the use of automation . . . some have gone back to other methods of bookkeeping.”

There’s a psychological attitude involved, according to WROV’s Muriel Levine, who has taken part in a good deal of discussion on the subject since the station’s new installation has been used as a proving ground and for demonstration. In talking with other broadcast workers, she has found that people “either have a tendency to fight the machine,

or expect it to do everything.

“They are doing ‘plus’ things they could never do before, and doing them better and more cheaply — then they decide they need all kinds of information they never needed before.”

The next step for the electron-drugged is to take an essentially uncomplicated bookkeeping system and complicate it to the extent that more people are needed to do the same work, piling up more expense on top of added machine costs. Then, the

machine system is blamed for added expense and confusion.

“Our experience was that we switched from manual to automatic log preparation with less than 20 hours’ additional work, and in an emergency we could still prepare a log manually in no more time than it took the old fashioned way, with a board, etc.

“In any interior changeover, the first step should be satisfaction with the same job as done before, but accomplished more quickly and eco-

What type of station is automated

1. Number of fulltime employees

No. of employees	Automated	Non-automated
Up to 10	7%	14%
20	34	35
30	23	11
40	13	11
Over 40	20	26

2. Size of market

	Automated	Non-automated
200,000	32%	30%
500,000	27	30
1 million	13	10
Over 1 million	27	26

3. Union relationships

	Automated	Non-automated
Deals with no union	61%	58%
IBEW only	17	22
IBEW & AFTRA	16	14
NABET/ACA LATSE	4	6

FEW BIG differences exist between the automated and non-automated stations, U.S. RADIO survey finds. Outlets with medium and large staff have slight majority among the users, but market size is not a factor.

nomically. Then, and only then, experiment to see whether you can do new things, without complicating the primary function."

Bill McKibben, of Balaban, has much the same advice: set up a simple uncomplicated system that will perform basic functions. The trap: buying something that's not needed and which will later cause grief.

"Too many systems are initiated on the golf course," he comments, "where one manager says to another, 'We've got an IBM 1401, what have you got?' The next morning the other guy orders a 1401 without even knowing what it is. Then he has to go out and get more people to run it and his costs go up like a rocket."

Programing and accounting systems, as McKibben points out, are not new. They're new only to broadcasting. Basic equipment was available as early as 1927; even in broadcasting, Ralf Brent, when he was at WIP, Philadelphia, was using punch card scheduling and billing 10 years ago.

When WIL, St. Louis, first began planning an automated traffic and billing system three years ago, station management and officials of the Balaban group looked over the equipment field — and decided to design their own system.

The chosen punch-card method happened to be IBM, "although in another case another manufacturer might be better." But even after this basic decision, it took the group nearly a year of work and planning to set up a system. As they tell it now, "the last few hundred logs have been no problem, but the first hundred presented lots of problems. We had to work twice as hard to get the job done. Then we turned the corner, and it became a routine operation."

With two years' operation behind it, WIL straightaway knocks the economy motive on the head: its traffic and accounting staff is undiminished. But this was appreciated beforehand, and the incentive to automation was accuracy and flexibility.

Staff sickness is no cause for crisis, since several people now can turn out logs without effort; scheduling errors are a thing of the past, and billings are completed by noon on the first working day of the month.

Management gets a daily report on

the spot load, how many minutes, thirties and tens in each hour and how much revenue each hour has produced, with the daily total broken down into national and local sales. McKibben reports: "We constantly find new things for this equipment to do—now that we know what it will do."

If considering automation for any function, this executive advises: Think about the problems it will create as well as those it will solve. Talk to other broadcasters who have operations similar to yours. See what they are doing — see what problems have developed for those who have already moved into this field. Find out what different kinds of equipment are available and what each piece will do. Get all the information and then sit down and choose a course of action. Pick out the system or combination of systems that will do the most for your operation.

"List the things that you hope it will do for you and keep in mind what it won't do. Some stations need semi-automation, some need a bit more, some can be almost fully automated. Just be sure that you know what you are buying."

And, McKibben might have added, know *why* you're buying it. One (anonymous) broadcaster who went into automation recently said that he had a three-point plan: 1) Install automatic equipment. 2) Reduce overhead. 3) Increase profits.

In practice it turned into a five-point plan:

"1) Install automatic equipment; 2) Reduce overhead; 3) Endure utter confusion when nothing worked right; 4) Suffer tremendous loss of revenue through errors in commercial announcements and lack of advertiser confidence that anything would ever be right again; 5) Watch profits go down the drain."

U. S. RADIO's questioning confirms there is considerable disagreement on automations capacity, even between broadcasters with substantially the same equipment. In only one area — general engineering — is there an overwhelming vote of confidence for mechanization. Of those who have experienced automated programing, the favorite vote leads by only nine percent, and in the accounting world, the anti-faction is double the strength of the pro's.

Equipment manufacturers, who have to live with this, have a ready explanation: You only get out of a machine what you put into it. "When it doesn't work," claims Paul Schafer, "it's because the man doesn't want it to work."

Schafer has built his own west coast electronics company up since 1953, into what is now a commanding position in the specialized field of automated transmitters and program equipment. The company now grosses \$1 million-plus annually, high considering the custom-tailored nature of its work.

Schafer's first success was with remote-control transmitters, but his later line of automatic program equipment has now been installed in more than 200 stations and, in a brilliant business coup which was completed only at presstime, Schafer has persuaded competing transmitter manufacturers to sell *his* line of program equipment. Gates, Collins, RCA, GE and ITA now are acting as a nationwide sales force for the California-made programing gear.

Launched on his favorite subject, Paul Schafer likes first to define his terms.

"There's a lot of confusion about automation," he says. "Remote transmitters and studio tape cartridges could be called 'automation,' but my own interpretation is of equipment which is completely automatic *and* which runs itself. By this definition, the only automation in broadcasting is in the program field." Requirements are a 'brain' which sets up the format from a group of tapes or cartridges or auto record players, containing the selected program information.

Schafer—himself the operator of stations KDOT, Reno, KLAS, Las Vegas, and KOSA, Yuma—cheerfully admits that full program automation is possible only because on most stations, programing is a repetitive business. His analysis: In the top 40 operation the "40" is changing steadily, but a record while in this category is played frequently; ergo, a top 40 tape can be made once a week and used many times within the week.

In the "good music" operation, as Schafer sees it, the same principle holds: the station makes a library-group of four or more tapes, then mixes the selections. To automate,

the existing library is merely transferred to tape.

"All you're doing is *controlling* your selection," Schafer points out. This aspect of automation seems especially important to him: he reviles the custom of permitting announcers to make their own selection, says the correct management practice is to control what's said, how it's said and what goes on the air.

"You must know all this in advance," he argues, "and this is impossible manually, except with human robots, because you're always dealing with human likes and dislikes."

Automation means control; the inappropriate remark is erased from the tape; there's no idle chatter—whatever eventually hits the air is well thought-out.

Schafer's own stations have only one program staffer each to deal with a 24-hour, seven-day operation. "He's on duty for only eight hours," says this manufacturer-broadcaster, "but most of that is creative time. In a manual studio, the program man would be tied to the operating position; in the automated studio the machine assembles the program segments and puts them on the air; meanwhile our man is in another studio, maybe spending an hour creating a terrific one-minute spot."

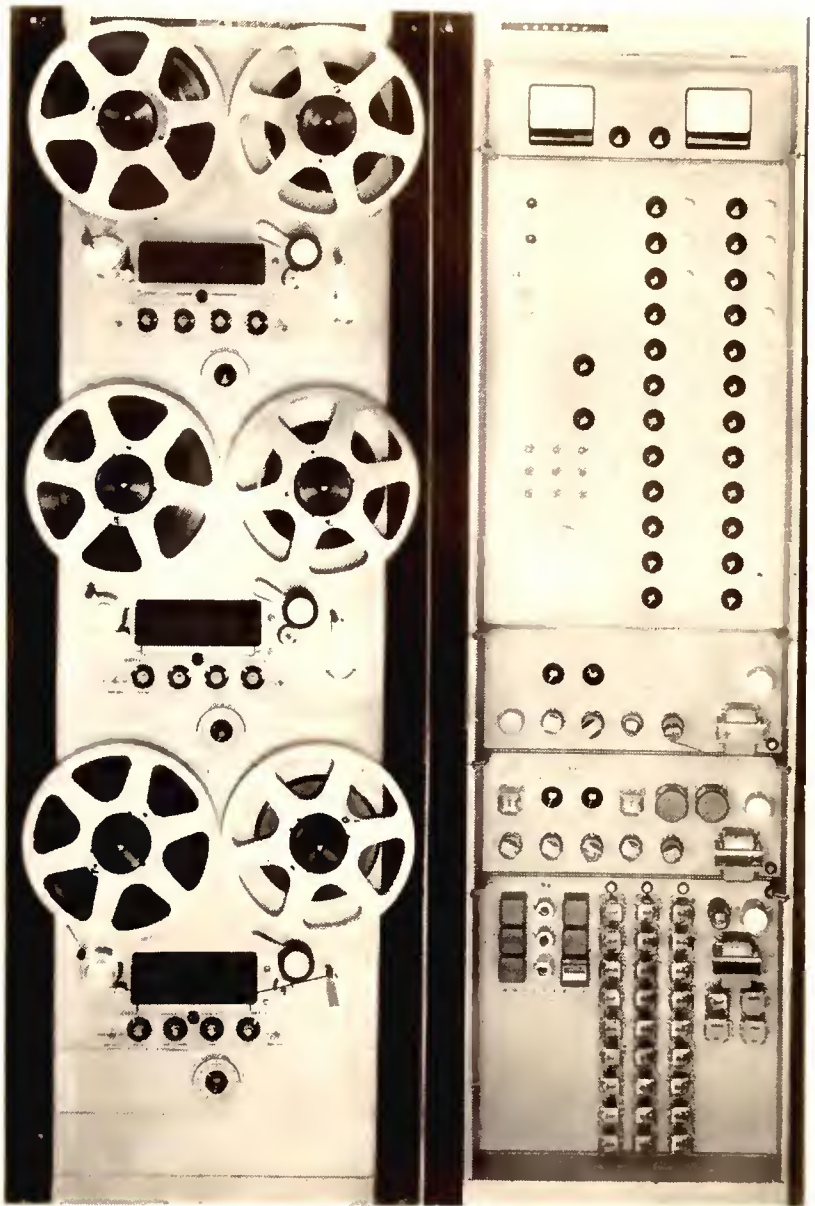
Schafer doesn't minimize the difficulty of maintaining interest and rapport, when working on tape rather than live, but he claims that while most announcers approach tape with apprehension, they quickly become converts. "Watch him hit the roof, later, when you ask him to do a live four-hour show!"

To the majority of station men who fear the "canned" sound, this California engineer replies that an operation that's mediocre manually will sound just the same on tape, but there's no such thing as an inherently "mechanical" timbre: in reproduction, automated tape systems are superior to manual discs, attaining a state of acoustic near-perfection.

Costs? Schafer quotes a range of anywhere from \$10,000 to \$30,000 for a program system and says this usually will be recovered within months, or two years at most. Tighter production control effects the economy, permitting the employ-

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Specialists dominate equipment field



THREE RACKS of Schafer 1200 broadcast automation system contain full equipment for recording, playback and on-air control of program.

DESPITE the radio industry's thralldom with the entire subject of automation, relatively few manufacturers have entered actively into this field. Those which do offer automatic equipment to radio stations in an operational phase tend to concentrate on automatic tapes and cartridges for programing and announcements.

Following is a detailed rundown

on those manufacturers replying to *r.s. RADIO's* detailed questionnaire.

Radio Corporation of America, Camden, N. J. This company makes three types of automatic equipment: (1) automatic programing equipment, with paper tape control; (2) automatic turntable, which plays 100 records in sequence; (3) tape recording equipment, for cueing and pre-recorded tape slots.

A company spokesman explains that stations seem to prefer "equipment that is simple and economical and which does not require a long period of preparation or pre-setting time." In most cases, the person most responsible for lease or purchase of equipment is the owner or the general manager, but in larger stations the chief engineer has this duty.

The departments of a radio station in which automation can be most effective, in RCA's views, are in studio operations and transmitting. The major advantages of automation: (1) better utilization of manpower; (2) tighter control of programming, (3) fewer errors; (4) reduction in log keeping and other paper work.

Some of the questions which automation poses, in RCA's view: "Does it permit programming flexibility, as compared with live shows? How will it save money? What is the set-up time for a typical daily program schedule?"

Ozalid, division of General Aniline and Film Corp., Johnson City, N. Y. This company makes systems (Ozalid Dry Diazo and Moist Diazo) machines and a general copy machine (Transferon Copy Products), with about 4% of its sales gross attributable to radio station business.

In station dealings, company representatives sell (in this order) to the station president or vice president, the general or station manager, the comptroller or the business manager.

Ozalid sells, leases or lease purchases all of its business models, and they are used most frequently in the traffic, accounting and sales departments. (Larger stations, however, find it more useful in sales than smaller ones do.) The five advantages of such automated equipment, in order, are increased efficiency, reduction in costs, improved management control, elimination of errors and increased flexibility, in the view of W. Richard Lyman, national representative to the broadcast industry.

He lists these as the five major disadvantages of automation: requires training of personnel to new methods, lack of industry standardization; difference in market broadcasting problems; lack of management to accept new methods; some types of automated equipment does not have the flexibility required for application to radio stations.

In familiarizing radio stations with Ozalid systems, Lyman uses—in this order—personal calls, convention participation, trade advertising, mailing pieces and telephone calls.

Station executives, he says, most frequently ask about the cost in-

involved, time and method of conversion, who now uses the equipment, how many ways the equipment can help him.

Gates Radio Co., Quincy, Ill. John R. Price of Gates notes five pieces of equipment available to radio. They are (1) the spot tape recorder, for the recording and reproduction of spot announcements; (2) the digital tape, for remote control selection of 100 spot announcements; (3) the Auto Trans, for automatic transcription turntable equipment for 45 rpm records; (4) Cartritape, cartridge tape system; (5) Nite Watch, automatic program system. There's stepped-up demand, he says, for numbers 1 and 4, with most purchases made by the general or station manager.

He explains that this equipment is most useful in opening and closing themes, spot announcements and sound effects. The biggest disadvantage to automation is reduction in the flexibility of the operating staff, but the plusses are the planning of better programming, more exact timing, increased efficiency of the air staff, the fact that a larger volume of locally produced material can be scheduled, consolidation of operating facilities.

Price ranks these as his means of contact with radio stations in selling: mailing pieces, trade advertising, personal calls, convention participation. Station management asks most frequently about the initial cost of equipment, programming possibilities, quality of reproduction and economy of operation. In terms of trends, the Gates executive sees "an extremely fast growth in the spot recording and reproducing systems. However, automation for complete radio programming continues at a slow pace with no definite pattern emerging."

Aitken Communications, Taft, Calif. Kenneth Aitken, commenting in answer to U.S. RADIO's questionnaire, says "This company was born out of need at KTKR in Taft, of which I was 51% owner. A pilot automation system of three tapes and one Seeberg changer was built and installed about the same time Paul Schafer built his first unit. It was operated successfully for several

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Electronic 'slave' is all-round worker

Q: Where has your equipment been?

	THE MOST HELP	LEAST HELP
Programming & production	36%	27%
Traffic logs billing	20	40
General engineering	20	9
Transmitter	13	---
Sales	---	22

VERSATILITY of electronic control systems emerges from reports of experienced broadcasters. Automation is working successfully in almost every area, but there still is divided opinion about best applications.

THE RADIO DRUG BONANZA HITS \$9 BILLION



Drugs, toiletries, cosmetics boom in wake of new product and marketing revolution. Radio's key role recognized as dollars flow to 70-90% of all stations, poll shows.

Drugs and toiletries boasted a record \$9 billion in sales last year, and the direct result was a flow of national ad dollars to between 70 and 90% of all radio stations.

It was the 23rd consecutive year in which the health-and-beauty business scored a sales increase. Its use of radio has been heavy and continuous

throughout those two decades—and never more so than in the sixties. The result: a shattering \$8 billion in drug store sales, plus a further \$1 billion from other outlets.

But the world of drugs, cosmetics, health and beauty aids is undergoing far-reaching changes. In a special survey, SPONSOR and U.S. RADIO have

probed the causes of these changes and plotted the opportunity they present for dynamic new radio salesmanship.

From coast-to-coast reports furnished by stations, manufacturers and retailers, a picture is created of an industry reeling under the impact of new technology (most of its sales come from products unknown 10 years ago) and of a marketing revolution (chain stores, mainly in new suburban shopping centers, scored a 14% sales increase last year—four times greater than the industry's over-all increase).

Although sales have boomed, ra-

dio's share of the ad budget has not, the survey discloses. (Full details will be found in the March issue of U.S. RADIO, circulated to all SPONSOR subscribers.) The reason: a general awareness of radio's potential by manufacturers, but a lack of specifics, which meet the altered character of the industry.

How does radio benefit from the drug business? In U.S. RADIO'S survey, 90% of all stations reported they were drawing national business from drug manufacturers, and 70% reported support from national toiletry accounts.

As might be expected, there's con-

siderable variation in the volume of business to individual stations. Nearly one-third of stations are currently receiving 25% of their total national advertising from drug houses—but at the low end of the scale is an appreciable number which receives less than one percent of national business from this source. The "average" station reports it is getting 7.3% of its national dollars from the drug industry.

Toiletries represent a similar picture. Most stations (70%) report national business: the highest gain 10% of their national advertising,

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Analysis of drug and toiletry sales through retail outlets

DRUGS, other health aids	1960 (000)	1959 (000)
Prescriptions	\$2,219,550	\$2,058,960
Packaged medication	1,703,000	1,635,660
Prescription accessories	219,930	215,440
First aid	158,600	154,780
Foot products	59,470	56,240
Baby needs	520,650	496,910
Feminine needs	252,830	239,790
Veterinary	238,190	245,690
Dieting aids	180,600	69,510
TOTAL	\$5,222,820	\$4,812,980
TOILETRIES		
Oral hygiene	416,590	397,150
Hair products	695,800	646,360
Shaving products	449,500	425,950
Hand products	124,090	118,910
Cosmetics	494,910	471,450
Other toiletries	1,115,460	1,048,620
TOTAL	\$3,296,350	\$3,108,440
TOTAL FOR DRUGS & TOILETRIES	\$8,519,170	\$7,921,420

THESE FIGURES refer to civilian spending in all outlets. Compiled by *Drug Topics* in 1961, this analysis shows that buying in drug stores alone now represents 70% of the total sales of drugs and 53% of total toiletry sales; about the same percentage as in the two previous years.

Unethical Practice Ethical Drugs

THE drug makers have for the past 2½ years been under intense scrutiny from the Senate subcommittee on antitrust and monopoly. Legislative hearings now are being held on a bill which, it's claimed, will end excessive profits, misrepresentation, and dangerous manufacturing practices.

The Pharmaceutical Manufacturers' Association is supporting most of the bill. It agrees that the industry cannot regulate itself, and in some cases is asking for more Government regulation than the antitrust committee had suggested. Its biggest objection is to change in patent laws designed at compelling the developer of a new drug to license other manufacturers after three years. (Licensee would pay royalty of 8% of sales, thus—the bill claims—assuring the developer's reward but ending his monopoly.)

Under the chairmanship of Senator Estes Kefauver, the committee has so far confined its investigation to makers of ethical (prescription) drugs. The manner and method of advertising these drugs to doctors has

been strongly attacked by committee counsel.

The proprietary drugs—those sold direct to the public—have not yet figured in antitrust hearings, but their advertising methods have sometimes drawn fire from the Federal Trade Commission (see story p. 82). Many of the proprietary accounts are heavy users of radio. If the Kefauver committee turns its attention to proprietary manufacture and advertising, the results could be far-reaching for the entire broadcast industry.

As far as ethical drugs are concerned, the views of the committee and the industry are summarized, here, in statements by Senator Kefauver, and by the chairman of the PMA, Eugene N. Beesley (president of Eli Lilly Co.).

KEFAUVER: Ethical drug prices are generally unreasonable and excessive . . . An arthritic patient pays \$30 a month for his medicine, for which his druggist paid around \$18 and which cost around \$1.50 to produce.

Margins above production costs

are greater than in any other manufacturing industry: net worth after taxes for the drug industry in 1959 was 18.1% compared with 11.6% for all manufacturing . . . These extraordinary profits are possible by the existence of a very tight control of the market in the hands of a few large companies . . . this country (is unique) in granting product patents on drugs.

BEESLEY: The role of Government is to establish minimum production and quality standards and to deter or punish any irresponsible producer. It may be unusual for an industry spokesman to say so; but we think government agencies should be given more assistance in fulfilling this role . . .

Certain companies sell at lower prices . . . possible only because they undertake none of the risk and expense involved in research, clinical testing, and informing the medical profession in the use of the products they sell. Every one of these products has already been discovered, developed and established—scientifically, medically, and commercially—at the expense of someone else . . .

It's more than half a century since Woodrow Wilson created the Federal Trade Commission, the ad claims of the health-and-beauty industry have been under continuous survey. Below are some recent examples of copy used in radio (and other media) to which the FTC has objected:

VICKS Double-Buffered Cold Tablets: "Not only drains sinuses but works with nature's own anti-virus factors to help dry up your head cold—bring relief in minutes.

"Today, cold-sufferers need never wait again for Nature to relieve miserable head cold symptoms. Now a new tablet discovery does far more than drain sinuses . . . does in 15 minutes what Nature takes 7 days to do—helps turn off that constant sniffing and sneezing. Helps stop running nose. Actually helps you get through the entire day without constantly reaching for messy handkerchiefs." (FTC alleged that tablets will neither cure nor shorten the duration of a common cold. Vicks entered a consent decree, which is not an admission that it violated the law.)

(Please turn to page 82)



RADIO'S capitol coverage, as in Mutual's "roundup," followed Kefauver activities.



INDUSTRY case, presented by PMA's Eugene Beesley, drew committee praise.

\$9 BILLION BONANZA

(Continued from page 78)

and the lowest, 0.1%. The mean is 2.8%.

The wide range of reported national drug and toiletry spending should be food for thought. It's evidence that the manufacturers are aware of radio's ability to move goods—but it's also proof that many stations have not yet realized their potential.

The regional and local picture also contains peaks and valleys rather than a broad, even distribution of business. About 20% of stations report activity in regional drug accounts, which sometimes amounts to as little as one percent of all regional advertising with an individual station, but averages around 12%.

Estimates of local drug spending may sound surprisingly low: less than half (15%) of stations report local business, and they calculate this makes, on the average, only 3% of their local advertising. Some 30% of stations gain local toiletry trade, and their estimate is that this comprises

a further 3% of their total local dollar.

U.S. RADIO's survey thus points clearly to a situation in which national advertisers, having received proof of radio's worth, are prepared to use the medium on a fairly broad scale. Sales ability of the national radio reps has undoubtedly been a big factor in drawing these accounts to radio, but the credit for retaining them belongs as clearly to individual stations. (The reported national volume would undoubtedly be higher if the contribution of networks could also be assessed: a number of stations told U.S. RADIO that a good part of their d&t business is sparked by the nets.)

The big question is whether stations could do more to help themselves. There's evidence that room for improvement does exist, since apart from the debatable point of whether radio's share of business overall is adequate, there's the irrefutable fact that radio advertising has not increased in step with a healthy rise in d&t trading.

Comparing 1961 with 1960, a few

more stations (5%) report national business. However, the number of individual accounts handled by these stations has not increased materially; the average is still only around nine accounts, compared with eight in the previous year. (In this survey, the highest number of reported accounts was 30.)

At the regional level, little new d&t business was written. The greatest number of accounts reported by an individual station was 11, compared with eight in 1960, and the average number of accounts was 3.1 compared with 2.8.

There was some improvement at the local level, however. Approximately half the stations reported local advertising—their estimate was of a 10% gain in 1961. The number of accounts was virtually unchanged, the high at 11 and the average 3.5.

Radio stations thus report a fairly static situation in usage by d&t manufacturers. This fact becomes significant when compared with sharp improvement in total d&t sales, and even more in the marketing revolution which has swept the industry

\$60 MILLION annual business in home-application tint kits has produced spectacular new field for cosmetics—and for radio—with *Clairol* the front-runner. Heavy broadcast buyers, *Clairol's* market experts say "the ad battle hasn't really begun."



Toiletries and beauty aids strike out for sales in new markets

EYES 1961 cool the light, bright spring fashion colors with

sky blues

the newest, bluest range of eye colors the side of heaven. To accent your spring fashion colors, eyes match your mood... Eyes 1961 are wear cool ponds of soft azure. Or bloom like bluebells. Or dance with the deep lights of a spring evening sky. You'll find everything your eyes desire in the wide, wonderful world of Max Factor eye make-up and colors. See them now. Wear them now. The Eyes 1961 Collection by

MAX FACTOR



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By...
 Bio-Clear
 Cream



You, too, can have the confidence of a clearer complexion!
 New Bio-Clear Medicated Cream gives fast help for acne breakouts!

BIO-CLEAR • *W. L. Dickinson*

LEADING brands of beauty aids are reaching for new markets, where radio has big chance to spur sales in supermarkets and shopping centers. Nielsen points out that food store sales of some brands now outnumber drug store purchases 16%. Highlight of past year's record sales in cosmetic and beauty aids was large part played by shopping centers in new suburbs.



Be smiling — an exciting, wear capturing lipstick colors by Cutis...
 Day Cream

and which should have worked to radio's advantage.

- **Item:** Total spending on drugs and toiletries in 1960 was \$8,159,170,000—a 7.5% increase over 1959. The previous year also registered an 8.7% increase over 1958.

- **Item:** In 1961, drug store sales alone (total figures aren't yet available) soared to \$7,984,000,000, a 3.5% increase over 1960, and the 23rd consecutive annual record.

- **Item:** The chain drug stores, as reported by *Drug Topics*, scored a thumping sales increase of 14% in 1961. Much of this was gained from outlets in new shopping centers.

When national 1961 figures come in, the d&t industry will be shown to have scored at least a 20% increase in sales over the past three years. The industry's use of radio has not increased proportionately.

Even more important to radio is the growth of chain drug stores, which should be contributing heavily to regional advertising, and the spectacular growth of health and

beauty-aid sales in non-traditional outlets such as supermarkets. The latter should be reflected in local radio accounts—but, according to U.S. RADIO's poll, there's been no such movement.

The conclusion is that at every level of the drug and toiletry industry, there is room for radio to make a stronger contribution. National sales of d&t products have increased steadily; regional volume has been bolstered through multiple-store units, and local sales have been swollen by the movement to new kinds of outlet (supermarkets), and also by new kinds of product within the drug-stores themselves.

The marketing revolution has been most violent outside the urban areas, reflecting the movement of population and adding a new potential to the area in which radio circulation is now most efficient compared with other media.

Chain drug stores—those belonging to a group of four or more—

increased from 4500 in 1956 to well over 5,000 last year. (There's been no corresponding growth in the independently-owned stores.)

A pertinent comment made by one cosmetic advertiser is that "radio stations and reps do next to nothing in merchandizing and provide no real help in marketing information." However, on the basis of the U.S. RADIO survey, it appears that the bulk of d&t advertising has been effectively developed by the national reps and networks, at least on the long-standing, well-established accounts.

What may be true is that neither reps, nets nor stations have kept in touch with the rapidly-changing character of the drug and toiletry industry. Indeed, the manufacturers and retailers themselves have been surprised by the impact of new products and new selling procedures. It's up to radio itself now to compound a prescription which will fully capitalize on these dramatic developments.

FTC exercising control on drug advertising

THE Federal Trade Commission's campaign against misleading drug advertisements entered a new phase this month.

Ad claims made for cold remedies are now the subject of full-scale investigation. Questions are being asked of 24 major manufacturers; among them, some of the drug industry's heaviest radio spenders.

The FTC wants to know how the cold cures work, and what is the substantiation of claims for the relief or treatment of congestion, irritation, inflammation, infection, allergy or other condition of the head, throat and chest.

The announcement, made early in March, said the FTC believes some of the remedies may have been falsely advertised and misrepresented. The big probe follows earlier investigation which resulted in (among others) a consent decree being entered in January by Vick's, ending its claim that Double-Buffered Cold Tablets would cure a common cold or shorten its duration.



FTC HEAD Paul Randall Dixon wants tighter control on drug copy claims.

Pain relievers of the aspirin family also are under fire. Hearings are pending on the ad claims made on behalf of the five most heavily advertised analgesics: Anacin (American Home Products) Bufferin (Bristol-Myers) St. Joseph Aspirin (Plough) Bayer Aspirin (Sterling).

Bayer's Aspirin for Children, and B-M's Excedrin, are also said to have overstepped the mark in their campaigns.

Radio advertising (and claims in other media) is allegedly false when it offers *fastest* relief from Bayer, Anacin or St. Joseph, or when, like Bufferin, it says the relief is twice as fast as aspirin.

In other recent investigations, the search for beauty has run afoul the search for truth, putting cosmetics makers on the alert. A consent decree late last year put a halt to ads for Livigen, which claimed that this cream was a skin-food and an all-round miracle worker. Invented by Max Laserow, a Swedish resident, Livigen was eventually revealed as a compound of water, glycerin and lanolin, plus a drop or two of perfume.

In the drug field, the FTC has recently won significant cases against the statements made on behalf of a great variety of advertisers, including vendors of vitamins and of products claimed to grow hair, cure alcoholism, the common cold and the relief of pain.

In a notable speech last fall, Commissioner William C. Kern pointed out that most of the real progress was made through commonsense administrative procedures, rather than through circus-style, gang-busting public hearings.

In the broadcasting payola cases, said Kern, the FTC has gone far deeper than necessary. It could have achieved the same effect with a few consent decrees, plus turning the matter over to the FCC.

"But publicity seekers and headline chasers were quick to sense the opportunity so another massive first-priority investigation was launched with appropriate press releases.

"However, you encouraged us to become so deeply immersed in payola by the unique reaction to our investigation. The radio industry immediately became infected with a psychotic mass urge to confess. It was like an old fashioned religious revival with everyone bellowing at the top of their voice, 'I, too, have sinned; save me by consent order.'

"The Commission was naturally unnerved by such a disorderly procedure for usually it is like pulling teeth to get productive evidence from a proposed respondent. The files continued to accumulate covering practices which had been discontinued and we continued to grind out complaints. I am happy to say that we are now out of this field and I sincerely hope that we will not have to re-enter it . . ."

UNETHICAL PRACTICE

(Continued from page 79)

ANACIN: "Of the four leading headache remedies has special ingredients to . . . relieve pain . . . fast."

BUFFERIN: "Adds special ingredients to its aspirin that rush the pain reliever into your system. For millions, Bufferin acts twice as fast as aspirin."

BAYER: "Brings fastest relief! The fastest, most gentle to the stomach relief you can get from the aches, pains and fever of a cold or flu!"

ST. JOSEPH: "Ready to go to work faster than other leading pain relief tablets! . . . is ready to go to work faster than all other leading pain relief tablets."

(The FTC alleges there is no significant difference in the rate of speed with which these or any analgesics relieve pain. Hearings pending. Further allegations in the complaint against Anacin are that it will neither "relax tension" or "help overcome depression.")

Contrary to Bristol-Myers' ads for Excedrin, the FTC alleges the product: Is not an extra-strength pain reliever, is not 50% stronger than aspirin, and that it relieves neither swelling, tension nor depression.)

NAB guides stations through drug intricacy

WHEN “four out of five doctors recommend,” who are the doctors and what did they actually say? In the sensitive area of drug advertising a copy-claim may have to be as accurate as a doctor’s prescription: helping to preserve this accuracy is one important task of the Code Office of the National Association of Broadcasters.

Another is making sure that broadcast claims are not only true, but incapable of giving offense. The need to assure honesty and good taste in health-and-beauty ads is important; the method is complex and mechanics so involved that they’re partly responsible for the trebling of the Code Office’s staff in the past four years.

“Since Paul Dixon took over at the Federal Trade Commission,” explains a Code administrator, “There’s been a re-examination of the basic structure of the Act. The FTC has become concerned not only with single complaints, but with the whole workings of the law . . .”

The result has been an increasing flow of new edicts and interpretations. Helping radio keep abreast of this is a steady stream of information and advice from Code headquarters in Washington, reinforced by on-the-spot consultation at new offices on the West Coast and in New York.

Much of this work is done behind the scenes. When the FTC condemns a broadcast drug or cosmetic ad, it makes national news; less well publicized is the NAB’s efforts to stop trouble before it starts.

This is well accomplished by continuing liaison with drug industry makers and users: by service on committees of the American Medical Association, Food & Drug Administration, the Proprietary Association, the National Druggists, and many more.

With ad men, Code workers confer informally on copy claims for particular commercials and even analyze the performance of the product it-



NAB's code authority, under Robert D. Swezey, believes in self-control.

self—all with the object of avoiding a problem before the ad gets on the air.

What's the result? An undoubted improvement at the national level, but still a big job to be done at grass-roots. Most major ad agencies have their own legal staff who carry out most of the work of substantiation; the offending commercial is more likely to be the product of a regional or local campaign.

“And even then,” says the Code office, “it’s very seldom the result of villainy; most offenders come from a copy-writer’s wild-eyed dream and over-enthusiasm with selling claims.”

Although months of background work may preface a major campaign for a new drug or beauty-aid, much of the Code’s administration is carried out at the last moment—usually by telephone. The 1400-odd Code subscriber stations (including both radio and tv) are yet formulating their own investigatory policies and methods; for many of them, it’s still flying by the seat of the pants, and the NAB’s three offices are kept humming with major and minor daily crises. About half of all queries end in some modification of the original

advertisement.

When the matter at issue is one of accuracy, the problem is basically simple. Resolution is less easy when a radio commercial is a potential offender against “good taste.”

It’s about three years since the guardians of the Code first tried to set up the guidelines in this area, and their activity continues today. However, the job is not now as difficult; where 50 commercials might previously be scrutinized in one session, Code officers now have them winnowed down to 12 or 15. One reason is that many campaigns, after ad men have studied the expert comment of the scrutinizers, have been modified on their second time around.

What is “good taste?” The answer is that you probably can’t define it, but you certainly can recognize it. “We just try to get as much expert advice as possible,” say the Code office, “and the surprising point is that the advisors (amongst whom are always a high proportion of experienced broadcasters) are virtually unanimous in nine out of 10 cases.”

Radio’s sister medium, television, has attracted most of the attention recently, mainly because visual problems were pressing. But it’s the field of the spoken word that still holds the biggest problems; notably, the subtleties of comparison and the use of superlatives.

“It’s quicker . . .” than what? “Relief that lasts longer . . .” than what? “Recommended . . .” by whom and for what purpose? Radio advertising is inseparably bound up with this copy problem: Washington observers predict that the FTC will busy itself with this matter fairly soon, and that it’s not going to be easy to draw up the rules.

Meantime, broadcasters themselves are doing a great deal to make good the principle of self-regulation. Code administrators record a 300% increase in requests for help and guidance; after several years of hammering out acceptable standards, the NAB now feels that the big job ahead is education of station personnel, both management and staff. While big stations can afford specially-trained continuity units, this is a luxury for the smaller outlet. The solution is a broad education campaign amongst all those who handle copy at the local level.

EQUIPMENT

(Continued from page 76)

months with a substantial cost saving to the station. The station was later sold and the company then known as Shaler-Aitken Communications devoted its full time to the manufacture and sale of automatic systems. In 1961 the name was changed, and the company is still devoted almost exclusively to this."

Most of his systems are made to order, with some a combination of tape and record changers and some only tape. Aitken reports that "in most cases automation is a policy decision," and therefore management and ownership have the say-so.

One of the major advantages of automation, in his view: "You can use five-day men with a good voice seven days!"

Most stations, he thinks, by 1970 will run some of their programs either fully or partially automated. Many are now looking for equipment which will fit into automation, he notes.

Broadcast Electronics, Silver Spring, Md. Cost and reliability are the factors in automation of most concern to management, says Ross Beville of BEI. His plusses for such systems: easier, smoother operation; improved quality of reproduction; some savings in labor (but not always); reduces panic periods; reduces load on operators.

But, he adds, there are attendant disadvantages which need coping with. "In full automation the complexity of equipment is usually such that highly trained personnel are usually necessary to maintain it. If you have a failure in this case, you may be off the air for awhile. We do not believe in full automation but, instead, suggest semi-automation—namely, a push-button type operation such as Spotmaster."

His company's Spotmaster cartridge tape equipment is both sold and leased, with business with radio stations accounting for about 90% of the gross volume.

Pro-Tex Reel Band Co., Cleveland, Ohio. A splinter operation in the entire automation field is this company, which manufactures fasteners (bands and clips) for tape reels of all sizes and widths for tape or film.



BROADCASTERS' INTEREST in mechanized control and production systems is sparked by mobile units which—like MaCarTa tape truck—demonstrate in field.

MaCarTa, Inc., Des Moines, Ia. This firm supplies continuous loop tape cartridges and recording and playback equipment, with the name coming from **M**agnetic **C**ARtridge **T**Ape, a factory-sales organization representing the pioneer in this field, Moulie Specialties Co., Bloomington, Ill.

President is G. D. Andrews, who in 1956 became interested in tapes for Des Moines, Ia. He, with Master-tapes founder S. A. Steelman, devel-

oped an all-metal automatic tape cartridge which allowed tape to be inserted in a single magazine and, by virtue of a continuous loop, would play forever—automatically repeating itself until the playing machine was turned off. Working now with Moulie Specialties, the firm which was instrumental in developing heavy-duty professional playback equipment, has been innovating new engineering and systems ideas in its regular and new Carousel lines.

AUTOMATION

(Continued from page 75)

ment of fewer but better staffers.

On the national scene, it's the "fewer" part of the proposition that is currently attracting most attention—from broadcasters and employees alike.

U.S. RADIO found that staff economy is the overwhelming (if erroneous) reason for viewing automation with favor, in 60% of the potential customers. (One comment: "We'd like to automate fully, but can't because of the ticklish union situation here.")

Is automation ushering-in an era of skeleton crews and robot stations? Are unions protesting, and if so, with justice or merely in blind reaction?

Though precise figures aren't available, the NAB estimates that there are 15% fewer technicians in the employ of individual stations, taking 1955 as a base.

Change has occurred in three areas within the typical radio station. First to be affected was the transmitter which, prior to introduction of remotely-controlled equipment, always had at least one or two technicians in attendance. The studio control-board was next to be simplified: on-air control now frequently is maintained by the staff announcer, eliminating a further technician.

Thirdly, automatic programing is now taking a substantial bite out of the technical area. In the NAB view, the process is almost inevitable, as the result of today's competitive struggle. Typical comment: "The new, smaller station doesn't have much choice but to build-in as much automatic equipment as possible. It can certainly be justified, cost-wise, in the saving on personnel."

Association spokesmen are quick, however, to point out that the new equipment is often needed to produce "good," specialized programing. Most new fm stations are heavily automated, especially where these are an adjunct to an am operation, and revenue is comparatively slight. In such cases, improved technology has made possible a service to the public which otherwise would not be economically feasible.

In assessing the employment situation, it's also important to remember that while the staff of individual stations may have declined, the technical pool over-all could remain unaffected. The seeming paradox is ex-

FM station in the black thanks to lesson learned from AM outlet's auto operation

SIMPLE devices used in production and broadcast studio operations are employed in various areas at WJBC AM and FM. For example, twin timer selectors which automatically start tape machines at five minute intervals are used to record network, remote and out of studio broadcasts.

This procedure enables the announcer to automatically start machines without interfering with his regular activities. We no longer forget to record a network or other program for delayed broadcast.

Six automatic tape control playback units are used in the AM operation; four in the Master Control Room and two in the Production Studio. Associated recording elements are included so that complete reel to reel as well as cartridge tape production is available in both studios.

Since WJBC AM began operating with 1 KW daytime power we have used a digital clock which is set once each month to increase the power from 250 watts to 1 KW at the appropriate time in the morning, and then to decrease the power at the proper time in the late afternoon or early evening. This digital clock which was designed and built for WJBC by Automatic Tape Control supplies a number of timing elements that will cause other equip-

plained by the fact that approximately 1,000 new radio stations have come on air since 1950 and—as far as anyone can estimate—the new licenses have taken up most of the slack.

Says an NAB official: "I would guess the situation is static. But there aren't likely to be a great number of stations coming on air in the future, so I would also expect a genuine downward employment trend over the next few years."

Employer-representatives hold the view that most broadcasting technicians would have little difficulty in applying their skills in the new and



MONEY-making operation of fm outlet at WJBC is result of studio design.

ment to function at the proper time.

WJBC FM is fully automated radio broadcasting, made possible by the employment of two ATC 55s. These ATC 55s are used in conjunction with a single playback unit and this, along with associated control equipment, enables WJBC FM to program fifteen hours daily com-

(Please turn to page 91)

booming electronic fields. The only likelihood of hardship is in the case of semi-skilled operators, and older broadcast employees.

"A man who runs a tv camera, or operates a sound boom, is not necessarily a highly-trained technician, and he might have trouble finding a job outside of broadcasting. And some of the older men who maybe came into radio in the 30s, and have been sitting out at the transmitter ever since, aren't likely to be prime employment prospects."

Should broadcasters take responsibility for retraining displaced technicians? The question hasn't yet be-

come sharp enough for major study, although some industry leaders have undoubtedly given it thought. Several officials of the NAB, for example, have been keeping their eye on the progress of a re-education scheme developed by an equipment manufacturer and one of the electrical unions (see below).

Though there's been no official participation or discussion, as yet, the general feeling probably is that broadcasters might do well to make some collective provision for retraining—if the need can be demonstrated. To date, no acute problem has been revealed: there's no comparison between technology's impact on broadcasting and, say, the coal industry.

Surprisingly enough, the initiative already is coming, not from employers or unions, but from the manufacturing end of the industry. In what may well become a model of its kind, International Good Music last year worked out an agreement with the International Brotherhood of Electrical Workers, under which IGM pays for the retraining of any personnel displaced by its equipment.

IGM designs and assembles its "Simplimation" tape systems, which now are running about 60 stations around the country. It will also supply the programming on the tape: its "Heritage" good-music format is heard on 40 fm stations, and semi-classical and pop services have recently been added. (As far as can be learned, IGM is the only company which supplies both equipment and programming.)

Under the agreement, signed last May, IGM pays five per cent off the top of its profits, into a fund which is independently administered. IBEW contributes some day-to-day management services. Fund can be tapped to pay approved schooling for displaced workers, who can be either technicians or on-air staff, and who need not be union members.

Drafting the agreement came, appropriately, on the heels of LeRoy Collins' speech to the 1961 NAB convention, in which he called on broadcasters to "help Americans and others to understand better this complex, rapidly changing world and show them how they can be a more significant part of its movement."

IGM's president, Rogan Jones, himself was a pioneer broadcaster

in the Pacific northwest and, in his own words, also is a man "who has known what it's like to be without money."

Says Jones: "Re-education of employees displaced by automation is really a form of profit sharing. Having practiced this in my own business for a number of years, I very much believe that this agreement is a step in the same direction. Good management never finds that good wages are a bar to profitable operations. We hope this will have the same effect."

The union view, expounded by IBEW President Gordon Freeman, is simply that the workers shouldn't bear the full impact. "We think that management and society, which stand to benefit from technological change, have responsibility to the worker directly affected. The substitution of machine skill for human skill must not result in reduced living standards for a large number of workers, even over the short run."

As yet there's been no call on the IGM-IBEW fund, but it should prove adequate as and if the need arises: based on projected sales of IGM equipment, when augmented by Federal funds available under the Smith-Hughes Act, the George-Barden Act and the National Defense Education Act of 1958, the fund will exceed \$500,000.

How will it be spent? Almost any way that's needed, although there are a few rules that have to be observed. One is that the money will not be paid directly to the recipient: apart from the obvious reason, both Rogan Jones and IBEW agree that it is important to avoid any suggestion of "severance pay." Another must-not is that funds will be diverted only to recognized centers of learning, to avoid some of the excesses which occurred under the GI Bill of Rights plan.

Directing the fund is Dr. William Compton, who at one time had Ed Murrow's job at USIA; served as president of Washington State University, and was president of the Council for Financial Aid to Education.

Compton is solely responsible for apportioning the fund. Procedure is for an applicant to take a series of aptitude tests, given by the US Employment Service. Armed with these results, the applicant and case-work-

ers can determine not only what he'd like to do, but to what he's best suited (which should also be related to jobs available).

Once training has been determined, the fund pays all schooling expenses: tuition, lab fees, textbooks. There's no set budget or time-limit: amount invested depends on individual circumstance. There's no assistance toward living expenses, which instead are borne by the trainee, as a reversed incentive toward the rapid progress.

Although IBEW admits that the future of job retraining is still slightly obscured, the union has no doubt that automation is here to stay and will make itself increasingly felt. No policy line was spelled out to u.s. RADIO, but union spokesmen gave the impression that IBEW recognizes the writing on the wall, and while trying to secure the maximum of security and opportunity for its members, also is trying to produce an emotional climate in which the change-over will be as painless as possible.

The history of automation, as chronicled by IBEW, dates from an NAB application to the FCC in 1952, asking for a relaxation of rules governing transmitters, to permit remote operation and the employment of technicians with less than a 1st-class license.

IBEW opposed this, purely on technical argument, but failed to make an impression on the Commission, save for preserving the rights of first-certificate holders.

A further move came in 1956, when the NAB again petitioned for relaxation. The union's case—which again was argued solely on technical efficiency—was pressed in protracted litigation: the FCC took 1½ years to make up its mind, finally agreed that remote control was feasible for transmitters up to and including those of 50KW, and with directional antennae (which meant virtually the entire radio industry.) IBEW says the "only crumb of consideration" it got was a stipulation that one first-class technician had to be kept on a station's permanent payroll.

The union doesn't take as sanguine a view of employment as the NAB: far from being static, it claims the overall situation has deteriorated seriously since 1952.

IBEW's claim is that at least 1,500 am transmitters have been auto-

mated in the last decade, and the figure is generally accepted. It also claims a minimum of three technicians per transmitter, arriving thus at 5,000 displaced workers. Some of these have been absorbed into studio operations (though it's said the pace is too fast for many older men); some have found jobs with new tv stations—and an undetermined portion have been unable to find work in their chosen field.

So far, the effect has sprung directly from automation of transmitters, but now that automation is playing a bigger role in programing, the studio staffer also is becoming nervous. "It's already happened in tv," suggests an IBEW official. "Since live programing declined, many technicians have been laid off at ABC and CBS, where we had contracts. No new people have been hired, and it's hard to find a technician still on staff with less than eight year's experience."

(Broadcasting unioneers point gloomily to the example of Ford Motors where it's alleged that automation has cut toolroom staff so sharply there is not a craftsman left with under 29 years seniority.) If the tide can't be halted, IBEW and other unions can at least fight for "maximum job security" and, possibly, a contribution from the users of automated equipment (as distinct from manufacturers) toward cost of resettlement and retraining. If automatic program equipment does produce excess studio staff, it's likely that labor bargaining will become more intense in behalf of those who remain, with consequent pay hikes, and possibly, increased cooperation between the unions toward fuller organization of stations. (U.S. RADIO's survey showed a clear majority of non-union stations today.)

Although it's the individual which is most often quoted, in reaping the benefit, the radio networks are not unaware of possible advantages. They have automated wherever it seemed feasible in order to reduce costs and increase effectiveness. The favorable results, as ranked by one anonymous network operations vice-president, are:

- 1) Cuts down operating expense and makes for bigger profit;
- 2) Streamlines operation, simplifies systems;
- 3) Cuts our payroll significantly.

This network's own flag station, serving metropolitan New York, has installed tape recorders in its Technical Operations department; has devised semi-automatic switching for Master Control; a remotely operated transmitter has installed two modern business machines in accounting.

The advantages: Cost reduction; more efficient use of personnel, and elimination of human error. Major disadvantages of automation generally are thought to be: Installation cost; increased maintenance burden; employee dissatisfaction; "some areas" in which automation has actually increased work complexity, and difficulty of training personnel in new functions.

According to this network officer, it's the accounting and technical functions which have been most improved by automation, "and the executive, least. . ."

In the network summary, it may be significant that labor troubles are listed as a major drawback to automation. As a sidelight, the quoted flag station has to deal with at least 10 unions, among them: two IBEW locals, RDG, AFTRA, Carpenters' Painters', Building Service, Firemen, Oilers' and Wipers', Writers' Guild, IATSE.

One of the unions directly concerned is the National Association of Broadcast Employees and Technicians, much of whose strength is in the tv and radio networks. NABET estimates it has lost 300 networkers since 1958 as the result of cumulative changes, among them the introduction of new equipment.

In tv, for example, there's been fallout from reduction in live programing, but work has also been gained through new opportunities. In radio, jobs have disappeared through remote transmitter operation and use in studios of audio playback tape cartridges which eliminate the turntable and simplify the playing of music.

Have these displaced technicians been absorbed in other electronic fields? NABET doesn't think so, claiming its members are such specialists that they cannot easily find another job. (This is the obverse of the plight of displaced Chicago meat-packers, who were found to be so poorly-educated that only two per cent could be retrained for new jobs.)

"The trouble with broadcasting," says Clifford Gorsuch, the union's director of network affairs, "is that the industry is not at all diversified. If an assembly-line worker is laid off, his company can find him work in a factory making another product, but a broadcast technician is so specialized he's got nowhere to go. He's just like a boy coming out of college for the first time."

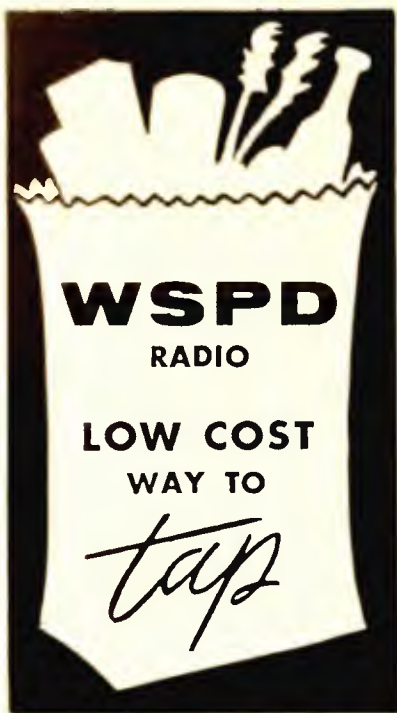
Gorsuch believes the real extent of the cutback has been masked, in recent years, through the growth of the ABC network, at a time when CBS and NBC were reputedly trimming their staff. "A lot of those men now are working at ABC," he reports, "but, even so, I have no doubt that the overall employed total is less, and the drop in our own network membership is evidence."

Like its sister unions, NABET argued against remote transmitters, in the two FCC hearings. One of its strong points was that the Conelrad defense system could be jeopardized if transmitters were unattended (a sporting offer to demonstrate how easily a remote transmitter could be sabotaged was not accepted; subsequently, the utility of Conelrad itself was questioned by top-ranking military advisors.)

Since then, NABET appears to have learned, perhaps painfully and slowly, to live with automation. This attitude is no doubt based on a full appreciation of the economic facts of life: a union spokesman, for example, volunteered the fact that NABET's Canadian membership (which has been primarily CBC) would certainly decline as the new commercial independent stations came on air.

His explanation: "It amazed us how many people CBC employed—it would have been out of the question in a competitive operation. There have been no layoffs as yet, but we expect the new competition to force CBC to begin utilizing the automated equipment which they have not needed in the past. New stations will probably absorb only a part of the layoff."

If the union can't hold out the machines, it can at least make sure that the men who tend them get higher pay and other benefits. This is not just a matter of "getting even," but—in some areas—reflects the fact that higher skills are required. And,



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because automated equipment tends to break down the barriers between traditionally technical and non-technical jobs, it also poses new problems at the conference table.

"We were in negotiation a year ago," recalls NABET's Gorsuch, "and the networks and the union were both trying to find some way of ascertaining exactly how many people were affected, and in what degree, by a particular phase of automation. In the end, we just threw up our hands . . . it was impossible to decide."

If a studio employee is performing several different functions, should he get a special rate for the hours spent at the most-skilled task? Unions and employers alike now recognize this is impossible: because of the bookkeeping problems it would require an IBM to attempt to track down the accumulation of displaced man-hours. And as automation spreads throughout the entire broadcast operation, it's not even possible to determine which employee is responsible for each phase of the job.

Result will probably be an increase in the number and scope of "blanket" wage agreements, under which all station employees will have their rates raised, rather than particular categories of "technicians."

NABET has already negotiated special severance agreements, to partially cover the loss of a job through automation, and it now has its sights set on improving the lot of those who remain. It is currently talking things over with ABC, covering new and simpler equipment which leads to combined jobs in two areas of tv and one of radio.

Agreement is reported to be close, on the general principle that a man doing a "combined" job should get a wage increase. The contract now being hammered out would provide for everyone within a department to get a uniform increase, even if working in a "combined" function for only a part of a day.

How much? The Group 2 base for technicians now stands at \$200 weekly, and ABC and the union are beginning to close at around a five per cent increase on that figure.

"It's a free country," Gorsuch wryly comments. "We can't stop people putting in new equipment, and maybe we can't prevent some

people losing their jobs because of it. But at least we can improve the security of those who remain: higher pay is an unsatisfactory but palatable remedy."

What may be another helpful remedy, from the union viewpoint, may be the increase in network public-service programming, since by its nature this often poses complex technical problems, which in turn demand large crews. The extension of live news coverage at United Nations and Cape Canaveral (to name two extremes) has helped cover what would otherwise have been a loss of skilled personnel (at least 100 people were involved in network on-the-spot broadcasts of January's space shots) and additional crewmen were afield in Washington, for the FCC hearings.

"We'd love nothing better than have broadcasters recognize the wasteland," quips Gorsuch. "Let's get back to live entertainment: our ideal is a program like *Brinkley's Journal*, taking crews 'most anywhere in the world."

More seriously, it is NABET's view that money saved in automation could be spent with advantage in the programming area. The union says it's just as interested in helping improve the standard of broadcast fare as it is in signing dues-paying members, hence is able to suggest (since it's not footing the bill) that network programming is underbudgeted. "Radio," its officers have said, "should be more than just the pursuit of a fast buck with Camel spots and phonograph records. . ."

Officials of other unions also take a jaundiced view of the way in which automation's benefits are being spread around. Said one: "Genuine automation should produce a better product at cheaper price. I don't know if radio and tv programs have improved, but I do know that advertising rates haven't dropped. . ."

If the unions have learned to accept automation of transmitters and some other technical functions, it's too early yet to say whether they will also accept the farther inroads of programming equipment. Just how deep these inroads may be remains to be seen, but if the effects were thought disruptive, it's possible the unions would seek inquiry by the FCC.

Rightly or wrongly, it is felt that

the present climate in Washington would favor some such curb. It is general union belief that when the 1952 and 1956 hearings were held, the composition of the commission was of a kind which induced a bias, or at least a sympathy, toward the broadcasters' argument, and it is also thought that such a weighing (if it existed) is no longer present.

The union briefs in earlier hearings were concerned only with whether remote control was technically feasible. No argument was presented on the grounds of hardship, or the interests of the industry in maintaining "full employment."

Nor would the FCC have been empowered to hear any such additional argument, since the point at issue dealt only with the mechanics of broadcasting. Whether the FCC could legitimately open the doors to evidence concerning the ultimate effects of automation is another matter, and one which would have to be the subject of legal opinion.

A commission spokesman told U.S. RADIO that, on the face of it, the effect of automatic program equipment would not be a fit subject for inquiry.

"The commission might, at some time, perhaps consider whether in the use of such equipment, the local needs of the community are being met. There might, for instance, be a reduction in the amount of external coverage through increased use of pre-recorded tapes—but the fact that a program is on tape is not necessarily a matter for concern.

"In a crude paraphrase, you could say the commission is more concerned with *what* goes on the air other than *how* it gets on air."

(If the use of pre-recorded tapes were to rise spectacularly, it's possible that concern might be voiced over the concentration of programming in a few sources of supply: in the foreseeable future, however, it seems unlikely that the plus-4000 am and fm stations would come to rely so greatly on prefabricated tapes.)

But even if the general questions posed by automation are still speculative, they are far from a dead issue. The NAB currently has another petition before the FCC, asking for a relaxation to permit the automatic logging of the signal parameters. This task is one of the last manual operations in transmitter manage-

ment; use of automatic logs would bring the completely automatic, self-sustaining transmitter to reality, as the climax of the process of disenchantment which began in 1952. The petition could well become the pivot for a trial of strength within the next few months (notice of rule-making has already been circulated)—if the unions decide the time is ripe to make an issue out of automation.

It's unlikely, however, that there'll be any call to the barricades. And even if there were, it could be at best a gesture, since broadcasters are convinced that an extension of automation is inevitable: in U.S. RADIO's poll, approximately 90% of all stationmen—whether automated or not—predict that more stations will use the equipment, and that the rate of investment will accelerate.

In the foreseeable future, it is probable that automatic systems will:

- Reproduce the schedule on punch card or tape.
- Use this information to activate the pre-recorded program units, whose on-air signal will be monitored and adjusted.
- Log the actual transmission.
- Use the information to produce billing and precise affidavits.

Most of this equipment has already been developed. What has yet to be perfected, in the view of U.S. RADIO's editors, is the human use of the new machines. Automation can and will help broadcasters operate more efficiently, and enable them to offer more services to their community.

But only the broadcaster can produce the delicate balance that will make his station a vital part of the community.

PUSHBUTTON-PATH

(Continued from page 71)

Don't fall into the trap of buying something that you not only don't need, but something that will cause you nothing but grief. Too many systems are initiated on a golf course or at a convention where one manager says to another, "We've got a 'Widget 707,' what have you got?" The next morning "Mr. Have Not" orders a "Widget 707-A" without even knowing what it will do. Then he has to go out and get more people to run it and his costs skyrocket.

Billing and traffic equipment is extremely basic in nature. It has been developed and proven in general business use. Much of the equipment now in use by broadcasters was designed and produced 35 years ago. Some stations were using it 12 years ago. The application to broadcast use is the only thing you have to worry about.

Automatic program devices present an entirely different problem and with it a much greater opportunity for expanded services and operational savings. Some of the equipment available may be only 60 days off the drawing board when you are asked to buy it. You must then decide if this equipment is "the year's greatest invention" or just another unworkable gadget.

At WIL, we went out on a limb early in 1959 and converted our entire sound reproduction system to automatic tape control equipment. We decided to find out if a large-market, complex station could be operated with all recorded material on tape cartridges. At that time there were five completely different systems available and their respective manufacturers all heralded their equipment as the future standard for automatic sound reproduction. We chose the tape cartridge system as the most practical and at this time it would appear that we were right.

The right equipment choice is only the first step. The next and even more important is to adjust your thinking (and that of your people) to the best way to operate your station with the automatic devices.

If you put roller skates on and try to walk instead of roll, you will achieve the same result as if you try to force automatic devices into a manual operational method. Flexibility is the key to this problem, the equipment you choose must be flexible enough to suit your needs, but you must be flexible in your thinking as well.

The Balaban station in Milwaukee, WRIT, is nearly fully automated. To our knowledge, it is the first station in a "million plus" market to be completely automated. Months of exhaustive planning were necessary to accomplish this massive change smoothly without disrupting audience service or changing the character of the station. It's no trick

to make a device that will keep "something" on the air; the trick is to keep "your station," the one that people are accustomed to, on the air and sounding better than ever. WRIT used parts of every conceivable type of equipment available; where there was nothing available, our technicians designed and built equipment to do the job.

John Box, managing director of the Balaban Stations, had the courage to try this daring concept in the interest of improved service to WRIT's audience and advertisers. Bernie Strachota, WRIT general manager, and his staff poured imagination, planning and work into this project to insure its success.

Nearly every station is using some form of automatic equipment today. Remote controlled transmitters are in use in the great majority of stations. Devices to ride gain and perform other basic functions are as common as light bulbs (or home radios).

The question is: What can you automate, and what should you automate? You can automate anything that you want to: "Where there's a relay—there's a way." When you decide what to automate, don't lose sight of the basic reasons for automation — increased efficiency, added services and reduced costs. Do not automate just to put up a sign that says "Automated Station" over your door. What should you automate? The right answer to this question will make the difference between success and failure.

Think about the problems that automation will create, as well as those it will solve. Talk to other broadcasters who have operations similar to yours. See what they are doing—see what problems have developed for those who have already moved into this field. Find out what different types of equipment are available and what each piece of equipment will do. Get as much information as you can and then sit down and choose a course of action. Pick out the system or combination of systems that will do the most for your operation. List the things that you hope the system will do for you and keep in mind what it won't do. Some stations need semi-automation, some need a bit more, some can be fully or almost fully automated.

Just be sure that you know what you are buying.

Automation is not a panacea, it will not solve all your problems, it can be a parasite that will sap your profits and deteriorate your operation. To avoid "Parasitic Automation" you and your staff must expand both your thinking and your knowledge. Increasingly complex system and equipment require increasingly capable personnel to operate and maintain them. Broadcasting is not machines, it is people—people on the air—people selling—people creating—people in the community—people in the news. Automation can help people operate more efficiently by giving them more time for the creative things which they do best, and just like any other modern advance, it can help you keep pace with the times.

The improved efficiency which automation can bring provides more time for a broadcaster to offer increased services to his listeners—his advertisers—and to his community. Machines cannot decide what services you will offer—they cannot do your management job—but properly designed automatic systems can produce the delicate balance which you have created to make your station a more vital part of the community.

Each of our stations is using automatic equipment to some degree.

WIL in St. Louis has fully automatic traffic, logging and billing equipment. The system was designed by our people using IBM punch card equipment. We set it up originally to produce our daily program schedule and log. We feel that its cost (monthly rental) is fully justified for this purpose. All orders are originated on a form by the individual departments—Sales, Community Affairs, Programing and Promotion. The information on these forms is then put on master punch cards which are used to produce the schedules and logs. The equipment automatically duplicates the commercial cards daily for the billing file. This file is used at the end of each month to produce both invoices and affidavits of performance.

The advantages of this system have been fantastic. Scheduling errors and makegoods have become a thing of the past. Last minute orders can be handled with ease. Several

staff members have been trained to operate this equipment so that personnel illness in the department does not seriously hamper the operation.

A great deal of extra information is available to us as a by-product of this system: 1) commercial loads and revenue figures are shown hourly, 2) revenue is broken into national and local totals each day, 3) we can obtain detailed analysis of sales performance on a few hours notice and availabilities on either a general or product basis can be produced with very little effort, 4) name and address cards for our mailing lists are set up so that we can sort out any specific group for a mailing in 10 or 15 minutes, then the envelopes are addressed from the cards at the rate of 17 a minute. This means that we can get a mailing out on one hour's notice. The basic advantages of this system are in the traffic and billing departments, but the extra information also enables us to nearly pay for the equipment on their value alone.

WIL also pioneered the use of automatic tape control equipment. The entire station was converted to tape cartridge in 1959. This equipment has eliminated the problems of mechanical sound reproduction, no record scratch, no wrong speeds, no slow starts (Wow's). This equipment has also enabled WIL to improve production and insure proper commercial rotation. Recently, all of the original "ATC" units were replaced by the new "ATC" double tone machines that allow even more production flexibility.

In Milwaukee, WRIT was the first station in a "million plus" market to broadcast its entire schedule using automatic equipment. This "Pre-planned Programing System" operates with various parts of the programming feeding through a master "brain." Music is cued on Ampex playback equipment with a full day's music set up in advance. Community service and commercial announcements are also set up to be played in order. The announcements are "dialed" into the brain in the order that they are to be played. Then the brain automatically cues them up for broadcast. Time signals are given several times an hour (depending on the time of day) from an automatic tape cartridge unit that

always has the correct time ready to play when it is called on. Regular news and weather broadcasts are fed into the system direct from the WRIT Action Central News department. Editors can cut into regular programming for fast breaking stories.

The WRIT news staff has found that this system allows them more time for gathering and writing news. Promotion announcements and station identifications are also fed from cartridge units. WRIT's personalities pre-record their comments and topical information just a few hours in advance so that the station maintains the fresh "live" sound that has made WRIT a powerful personal medium in Milwaukee. Endless variety and contrast are possible through the complex brain that combines the program components into a smooth, flawless broadcast, without pause or hesitation.

WRIT's staff has been able to add many new services as a result of the extra personnel time available through the use of this equipment and still reduce operating costs. The end effect has been a better station at lower costs. WRIT also uses the punch card system developed at WIL for its traffic and billing departments. The Balaban station serving Dallas, KBOX radio, uses the WRIT "Pre-planned Programming System" for broadcasts between midnight and six a.m. The unit is not as complex as the one in use at WRIT because it does not encounter as many variables in this time period as WRIT's unit does during a full 24 hour a day schedule.

The automatic equipment in use at the three Balaban stations is as varied as the programming designed for these communities. Each community has specific needs and preferences that must receive special attention. The operation of each station is keyed to these needs. Many other new devices are being checked for possible use in our stations, some may possibly be used in the future.

After a device proves to be technically sound, it must meet one basic requirement, "Will it offer equal or better broadcast service than the method now in use?" If the device can meet this test, we then decide to purchase it, if it will also offer operational economies that will permit the addition of new machines, com-

munity or advertiser services.

The challenge that faces radio today is to enlarge our audience and service to the community above present peaks, where "automation" makes this possible, the broadcaster must use it, for this is the very essence of his responsibility. ■

FM STATION IN THE BLACK

(Continued from page 85)

pletely by automation.

A single employee operates the entire FM station from 9:00 a.m.—after the morning split from AM programming—until midnight. The music cartridges are loaded into one ATC 55 and announcements loaded into the second unit. A cartridge containing a series of IDs is inserted into the single deck ATC unit.

Music, public service, commercial announcements and station announcements are broadcast automati-



AUTOMATION in am and fm has been successful: Vernon Nolte at WJBC.

cally throughout the day. The single staff member on FM, who is actually employed only about half-time for this purpose, is free to record additional music on cartridges, keep his music up-dated, prepare commercial and public service announcements, as well as perform certain routine functions such as preparing the program schedules.

This employee also may act as a fill-in announcer on the AM side. In short, the half-time man employed for FM plus the automation equipment provides fifteen hours of automated broadcasting per day, which would normally have to be accomplished by about three employees.

FM programming provides for six announcements each hour. No programs are sold. The announcements

are sold by contract that requires a minimum of thirty announcements per month and scheduled on a rotation basis.

WJBC FM began broadcasting in 1949 and the station was automated beginning September 1, 1961. For the first time we are now operating FM at a profit.

Within the next sixty days it is expected that this operation will be adding between \$20,000 and \$25,000 gross revenues to Bloomington Broadcasting Corporation at an extremely modest cost—basically the cost of a half-time announcer, power and depreciation.

Beginning on January 1st, WJBC FM automation is employing a new device just being introduced by ATC—namely, automatic program logging. Each tape cartridge that contains information required to be logged is coded at the time the program material is recorded.

When announcements, IDs, and program information are broadcast, automatic program logging decodes the identification of the program material and prints this information on a tape along with the exact time the event was broadcast.

In this manner automation of programming becomes more meaningful because now it is no longer necessary to have one employee in a stand-by position purely for the purpose of recording entries in the program log.

Bit-by-bit the various mechanical and automatic innovations add to a single, smooth broadcast pattern. At WJBC AM and FM one staff member can efficiently operate the multiple equipment, including two way mobile facilities, without leaving the studio microphone.

This one man can handle regular AM programming, monitor and log both AM and FM transmitters, incorporate tape cartridges from the network or other sources through the playback mechanisms, establish contact with the mobile unit and perform all switching functions.

Our next step will be to automate WJBC AM for periods of from 2 to 3 hours at times in our schedule that lend themselves to automation. It no longer makes sense to have a creative, skilled and well-paid announcer spending all of his time in a control room doing mechanical operations when his efforts could be so much more productive elsewhere.



How To Sell South Bend In The Daytime

To reach youngsters and parents use participating spots on Mike May's Pop-eye Theater. With puppets and cartoons, Mike has built the top-rated daily show in the 4:00-5:00 time slot. Write for all the details.



WSBT-TV

SOUTH BEND, INDIANA

Channel 22

Paul H. Raymer, National Representative

WTRF-TV STORY BOARD



NUTTY TWIST: The doctor was a regular customer and always wanted a daquiri with an almond in it. One night the bartender was mixing the doctor's "usual" but was out of almonds. He cracked the first nut he saw and put it in the drink. The doctor drank it, gasped and cried out, "What kind of a drink is that?" And the bartender said, "Hickory daquiri, doc!"

Wheeling wtrf-tv

VAST WAISTLAND: destiny may shape our ends but our middles are of our own chewing!

wtrf-tv Wheeling

"DIVORCE GRANTED": said the judge to the nudist couple "you've been seeing too much of each other!" "Thanks to Bill 'Board' Keller's young son Ph ip, who's evidently starting to look into things!"

Wheeling wtrf-tv

CANNED LAUGHTER? The baby sardine was frightened at the first sight of a submarine. "Mama, what is that thing?" "Don't worry, honey," said mama sardine, "it's just a can of people!"

wtrf-tv Wheeling

COMPUTER APPRAISAL: Is there a difference in scientific computers? Well, Model TS22 made this report "What Model VJ4C puts out goes in one era and out the other!"

Wheeling wtrf-tv

POLITICAL PLUMS may not grow on trees but are the fruits of some pretty clever grafting.

wtrf-tv Wheeling

GOTT SEED HEED: suggested captions for your green lawn ads. Let Me Grow, Cover, "I Want To Be A Lawn", "Your Feet Are (or are not) Killing Me!"

Wheeling wtrf-tv

"GOTTA ADMIT: Story Board sent too commercial WTRF-TV entertains, that's why alert advertisers ask George P. Hollingbery to schedule the Wheeling-Teubenville WTRF-TV audience to get their message.

CHANNEL SEVEN



WHEELING, WEST VIRGINIA

Tv and radio NEWSMAKERS



John P. Wiley, advertising and promotion manager for WRCV (AM & TV), Philadelphia, has been appointed national tv sales director, effective 2 April. He's held the advertising post since 1956. Prior to that, he was director of sales promotion for three years when the station was known as WPTZ. Wiley was with Albert Frank-Guenther Law,

was a salesman and assistant sales manager of WCAU-TV, Philadelphia, for three years, and was a merchandising man for Kraft Foods.

William K. McDaniel is the RTES nominee for president of the industry group, to succeed Matthew J. "Joe" Culligan on 16 May. McDaniel, executive vice president of NBC Radio, began in broadcasting in 1939 as a sales executive for Scripps-Howard Radio. In 1948 he became sales manager of KABC-TV, Los Angeles, moving to manager of ABC's western division sales in 1950. A year later he joined NBC, soon became general manager of KNBC, San Francisco, joined the radio network in 1956.



Hugh L. Lucas, newly-appointed vice president and national manager of radio-television at Campbell-Ewald, has just returned from Hollywood conferences on 1962-63 plans for Chevrolet and planning sessions with West Coast members of the agency. With C-E for the past seven years, Lucas supervised this season's Chevrolet buys of NBC TV's "Bonanza," ABC TV's "My Three Sons," and CBS TV's "Route 66." Prior to joining the agency, he was with FC&B, Chicago, as v.p. and account supervisor.

Paul R. Benson has moved to Sullivan, Stauffer, Colwell & Bayles as an associate media director to supervise activities on the Lever account. At Benton & Bowles for the past 10 years, Benson started with that agency as head of the radio and tv research department. He later advanced to media director and then moved into account work. Prior to his B&B experience, he spent six years doing media research work—three at Mutual Broadcasting and three at Young & Rubicam.



The seller's viewpoint

"The purpose of a qualitative research program is to provide the station, its advertisers and agencies with quantitative and qualitative research concerning the audience," says Glenn Marshall, Jr., president of WJXT, Jacksonville, in replying to a Seller's Viewpoint by Ward Dorrell, research v.p., Blair Co. (23 October 1961). Marshall began as sec.-treas. of Florida Broadcasting Co. (WMBR) in 1934 and remained with the station when it was purchased by the Washington Post Co. in 1953. The call letters became WJXT in 1958. "Its usefulness [research] is limited if delegated to persons with other duties."



Qualitative research in motion

During the past few years, there has been an increased awareness of the need for more qualitative research in the field of broadcasting. To meet this need at the station level, WJXT recently appointed a full-time research director, Jules A. Levy, to supervise an extensive research program. [The purpose of the program is to provide the station, its advertisers and agencies with both quantitative and qualitative research concerning the audience], the Jacksonville market, and the effectiveness of tv advertising.

One of the primary instruments of the program consists of a bi-monthly market survey conducted by William Wahl Associates, an independent research organization located in West Palm Beach, Fla. The Wahl surveys consist of personal interviews in over 350 tv homes in metro area every other month. This research provides the opportunity to receive communication from viewers periodically (a reversal of the communication process which can be quite useful to broadcasters).

The Wahl surveys are being used to obtain information regarding a variety of subjects. For example, audience profiles for several local shows are being obtained showing the age, education, occupation and income of viewers. In one case, the audience for a local news documentary, *Project 4*, consisted of an above-proportion number of homes having young, well-educated heads of household with high-status jobs. Additional research indicated that the local documentary, telecast monthly, had been viewed by almost half of the homes in the survey. Therefore, in spite of low ratings during occasional rating periods, the series has been seen by a large number of homes over a long period of time. A local panel show is being researched in a similar manner.

The bi-monthly market surveys also investigate viewers' attitudes and opinions. For example, respondents were asked for suggestions concerning subject matter of future *Project 4* programs. Numerous requests were received for a medical subject. A medical show is now in preparation.

We are also attempting to investigate the effectiveness of

television advertising in several areas. Individual case studies will involve examining the extent to which tv advertising for well-established or new products attracts new users and also the extent to which very young children vs. older children influence their parents to purchase products that they see advertised on television.

Turning to activity other than periodic market surveys, the research department is currently experimenting with a system of automated audience data for advertisers, agencies, and local brokers. The system comprises converting ARB and Nielsen audience data to IBM cards with each card representing a program or break during the week. For merchandising service, cards are pulled for spot schedules purchased on the station and fed into an IBM 402 which promptly prints the schedule showing audience totals for the week. The final form, sent to local brokers, provides current information regarding the tv advertising activity of the products they handle.

The IBM system is also utilized in the area of national sales. Our national rep is provided with lists and rankings of all programs and breaks for easy reference when attempting to locate a program or break that will reach specific audiences.

An adequate research library is a necessary element of any research program. In order to keep advertisers and agencies informed about developments in the market, the research department analyzes and reports on business activity, economic conditions, population changes, media coverage, and other factors that contribute to the business and marketing climate. Material is received from the Census Bureau, Federal Reserve System, Florida Development Commission, research bureaus at the state universities of Florida and Georgia, and other sources of statistical data.

Extensive research activity is possible at the station level only if one or more persons devote their full time to the work. [Research can be beneficial to a local station and its advertisers, but its usefulness is limited if it is delegated to persons engaged primarily in other activities.]

SPONSOR SPEAKS

The Ollie Treyz story

In the high-powered, high-pressured world of network tv the only certainty is the inevitability of change.

Throughout the years we have watched the removal or replacement of one after another top network official. And, in a sense, the news about Ollie Treyz merely follows an old familiar pattern.

But having said that, we do want to point out that Ollie, more than most men, made a unique and sizeable contribution not only to ABC TV but to the industry.

He proved himself one of the greatest salesmen broadcasting has ever known. He combined, as few have ever done, a grasp of research and a flair for showmanship. And he did a great pioneering job for his company.

We're certain that Ollie will soon find himself in a new spot which uses all his energy and ability.

Serious drama on popular programs

One of the most heartening developments of the current tv season has been the noticeable improvement in story quality on a number of high-rated, popular shows.

At least four of the new programs, *The Defenders*, the *Dick Powell Show*, *Dr. Kildare*, and *Ben Casey*, have consistently attempted to deal with stimulating, challenging and dramatic subjects and with stories which are considerably more adult than the usual tv fare of a couple of years ago.

Not every script of every one of these shows has been wholly successful, of course. Some have produced criticism, which is inevitable in presenting controversial material.

But we do believe that the general level of popular dramatic fare has been materially raised by these four programs during this past season, and we think this is a cause for rejoicing.

On to Chicago

This year at the NAB Convention in Chicago our SPONSOR Suite will be located at the Essex Inn (across the street from the Hilton). We want you to stop in so that we can snap your picture and frame it as a convention memento. We'll be looking for you. ■

10-SECOND SPOTS

It's later than you think: Bennett Cerf tells about the young man who studied to be a mortician, but found it too lugubrious and took a job behind the necktie counter of a swank Madison Avenue haberdashery.

"Ad men sometimes balk at paying 10 to 15 bucks apiece for a fancy tie," the young man says to customers. "I usually calm them by proving statistically that no matter how prices go, it's still infinitely cheaper to live than die. Take shaving. Suppose it costs you a half a dollar or 75 cents. Know what a family pays to have a dear departed shaved? Five bucks! Sometimes 10! A woolen overcoat sells for a hundred bucks tops. A wood overcoat sells for three hundred bottom—and you know what you can do with those silver handles. A taxi ride to the cemetery rarely exceeds two-fifty. The same trip in a hearse costs ten times as much."

This is his clincher: "Your wife or mother-in-law will tell you all about yourself for nothing, but look what they have to pay the minister to talk about you at some dismal funeral parlor. See what I mean? How about a couple of foulards for spring?"

Success: Although Johnny Carson has been one of the more successful afternoon entertainers with his *Who Do You Trust?* show on ABC TV, and will replace Jack Paar in the fall, it wasn't until last week that he could feel that he had really made it. He was elected *Man of the Year* by the *Bowery News*.

Kudos: After Harold C. Lund, v.p. of the Westinghouse Broadcasting Co. in Pittsburgh, had delivered his editorial on jurisdictional union disputes over KDKA-TV from Pittsburgh's new civic auditorium, a local viewer wrote:

"Please send me a copy of the editorial delivered tonight on channel 2 by that fine actor Alfred C. Lunt."

Heredity: Professor Erwin Corey, lecturing on the *Ed Sullivan Show*, said: "Parenthood is hereditary. If your parents didn't have children, chances are you won't have any either."

WFBC TV

HAS TOTAL

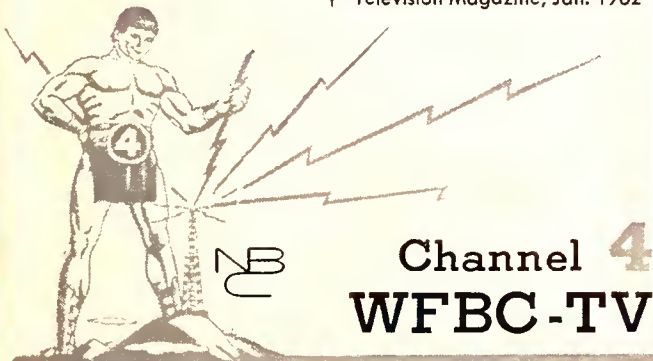


DOMINANCE

IN THE GREENVILLE-SPARTANBURG-ASHEVILLE MARKET

Here, from the November 1961 ARB, are the comparisons for the three stations serving the Greenville-Spartanburg-Asheville market. WFBC-TV, "The Giant of Southern Skies," completely dominates this market of over 400,000 † Television Homes. Contact us or Avery-Knodel for complete details of this ARB, as well as the latest Nielsen survey.

† Television Magazine, Jan. 1962



Channel **4**
WFBC-TV

SERVING GREENVILLE-SPARTANBURG-ASHEVILLE
Nationally Represented by Avery-Knodel, Inc.

SHARE OF METROPOLITAN AUDIENCE*

WFBC-TV	46
STA. "B"	25
STA. "C"	21

LEADING QUARTER HOURS*

WFBC-TV	300
STA. "B"	104
STA. "C"	16

AVERAGE HOMES REACHED*

WFBC-TV	34,900
STA. "B"	23,500
STA. "C"	13,800

*ARB - November, 1961. All results shown are for 9 AM to Midnight, Monday through Sunday.

ATLANTA'S WSB RADIO FORTY YEARS YOUNG



And still growing! WSB Radio serves booming Atlanta, the big Georgia market and much of the Southeast. The "Voice of the South" has provided the best in family fare-the finest in service. WSB will continue this leadership, whatever it takes. Today, tomorrow-WSB Radio will sell the South for you.



Represented by



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