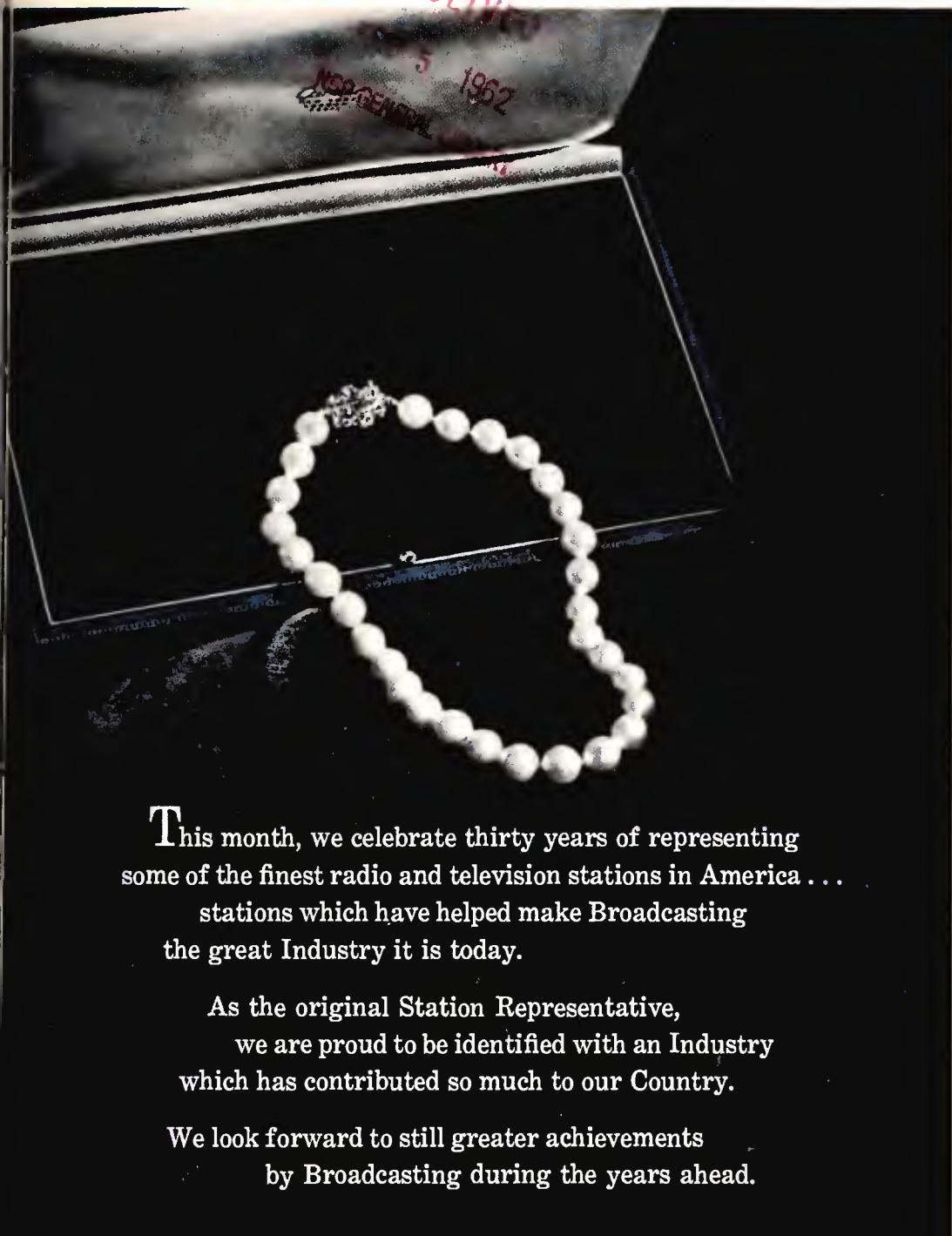


SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



This month, we celebrate thirty years of representing some of the finest radio and television stations in America . . . stations which have helped make Broadcasting the great Industry it is today.

As the original Station Representative, we are proud to be identified with an Industry which has contributed so much to our Country.

We look forward to still greater achievements by Broadcasting during the years ahead.

EDWARD PETRY & CO., INC.

Pearls courtesy of Cartier, Inc.

TED BATES' ACCOLADE TO SPOT

First of series on top 10 spot agencies looks at buying practices of spot's biggest spender

Page 27

Cyanamid loves those radio farm directors

Page 32

Enden's bid to stay on top with network tv

Page 35

Is U.S. video better than the systems abroad?

Page 38

REVIEW OF FACTS

(1) **BASIC MEDIUM** . . . WCCO Television has a daily circulation of 78%* of the 752,300† homes in the 68-county Twin City area. More than any other TV station . . . More than any other advertising medium.

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

NOW, ANOTHER FACT

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

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

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

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

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



*ARB 1960 Coverage Study
†Nov. TV Magazine



WCCO

BASIC SELLING

*Hey fellas...
have you seen what the
Hanna-Barbera studios
are up to now?*



FRED FLINTSTONE



YOGI BEAR



HUCKLEBERRY HOUND



TOP CAT



QUICK DRAW MCGRAW

WOW-EEE! 156 hilarious new

From the EMMY AWARD winning studios of

HANNA-BARBERA

creators of Huckleberry Hound, The Flintstones,

Yogi Bear, Quick Draw McGraw and Top Cat

For the first time, the incomparably creative and successful animation studios of Hanna-Barbera are producing a series of cartoons in full color expressly for syndication.

The three hilarious new characters—Wally Gator, Touché Turtle and Lippy the Lion—are destined to share the same popularity as Hanna-Barbera's other great cartoon stars that have won the affection and loyalty of all the kids—and grown-ups, too—across the nation.

Put these five minute cartoons—52 each of Wally, Touché and Lippy—into your station's lineup, today!

Get the facts Today...You'll sign-up Tomorrow!

Cartoons exclusive for local TV!



TOUCHÉ TURTLE



LIPPY THE LION



WALLY GATOR



SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

and there's a **BIG** merchandising program to promote us characters in your city!



Plans are set by Screen Gems Merchandising Division to flood every city with product tie-ins that will give these cartoons a tremendous plus of free advertising . . . more than you could ever afford to buy!

To date, the unique Hanna-Barbera characters, represented in toys, dolls, games, etc., have sold in the many millions of dollars . . . at the same time, adding immeasurably to the popularity of their TV series. In short, "Lippy," "Touché," "Wally" and their wacky pals will enjoy the same nationwide merchandising support as their kinfolk from Hanna-Barbera.

We'll be happy to show you how you can share in this important extra dividend!

© HANNA-BARBERA PRODUCTIONS



LIPPY THE LION



HARDY HAR HAR



WALLY GATOR



MR. TWIDDLE



TOUCHE TURTLE



DUM DUM

DISTRIBUTED EXCLUSIVELY BY



SCREEN GEMS, INC.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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ktal★tv

BEST PRIME TIME buy in Shreveport

Shreveport's first 3-station ARB—a 4-week survey begun 8 weeks after the New Kay-Tall hit the air—shows:

* In **PRIME NIGHT** (6:30-10 P.M., Mon.-Sun.) Tall Tower KTAL-TV is 2nd by only 200 homes in average-homes-delivered!

KTAL-TV	41,000
Station B	41,200
Station C	38,400

* In **PRIME DAY** (9 A.M.-12N/1-4 P.M., Mon.-Fri.) Tall-Tower KTAL-TV delivers the **HIGHEST AVERAGE** total homes per 1/4 hour!

KTAL-TV	15,950
Station B	13,020
Station C	12,510

* In **SHREVEPORT METRO RATINGS** (6:30-10 P.M., Mon.-Sun.) KTAL-TV has more 1ST or 2ND rated 1/2 hours than either other station!

	1st or 2nd	3rd
KTAL-TV	35	14
Station B	32	17
Station C	31	18

* Shreveport ARB, November 1961

ktal★tv

NBC Channel 6
SHREVEPORT-TEXARKANA
and The Ark-La-Tex

BLAIR TELEVISION ASSOCIATES
National Representatives

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

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

5 February 1962

SPONSOR-WEEK

THE FIREWORKS BEGIN

Heated Ford-Sarnoff Exchange ends calm of current FCC hearings; eight NBC executives are testifying

After a quiet opening week in which FCC Chairman Newton Minow and Dr. Frank Stanton of CBS confronted each other with calm composure, the fireworks went off this week at the FCC.

The big surprise: the man lighting the fuse wasn't Minow, but Commissioner (former Chairman) Frederick Ford. The occasion: the testimony of Robert W. Sarnoff, NBC chairman.

When Sarnoff attacked possible FCC control of programs Ford told him that control of programs wasn't an issue and his entire statement wasn't "pertinent" to the hearings.

(President Kennedy, in a press conference last week said he did not foresee any tv control, commenting, "Mr. Minow has attempted not to use force, but to use encouragement, in persuading the networks to put on better children's programs, more public service programs.")

Sarnoff hardly shared Stanton's enthusiasm for opening up UHF and more stations and more networks. To the contrary, he warned ad revenue is already thin.

When Sarnoff asserted that the hearings might lead to interference in programing Ford retorted, "I disagree with you completely."

(The Senate Commerce Communications Subcommittee will begin hearings on a network regulation bill as soon as the FCC hearings end. Representatives of ABC are scheduled to testify this week, concluding

the FCC series on programing.

Sarnoff's presentation was built around these three positions:

- Disagreement with the principle that networks needed regulation.
- Support of "economic competition" as tv's best chance for growth.
- Suggestion that the FCC in thinking about program regulation also consider producers, syndicators, and other suppliers.

Hugh M. Beville, v.p. of planning and research for NBC, pointed out that NBC has begun research on children for new informational and cultural shows.

Beville warned that people don't always watch what they say they want. He sighted two studies in which stated audience preferences and measured audience behavior showed "wide divergencies."

More diversified programing is very expensive and very risky to all the tv networks, stated Walter D. Scott, executive v.p. of NBC TV.

He denied that advertisers had a detrimental influence on programs or that a scheme under which advertisers could not pick programs could prove an effective one.

Mort Werner, v.p. of NBC TV pro-

(Continued on page 12, col. 1)

(For highlights of the Sarnoff and Beville presentations before the FCC, see p. 12. For other coverage see Washington Week, p. 55.)

NAB trimming board, starting research

(SARASOTA, FLA.): Two major projects under consideration by the NAB last week at its annual winter session were: 1) reduction of number of board members, and 2) establishment of research department within NAB and headed by a top specialist.

The radio board especially may be reduced; it now has 28 members, compared to 14 for tv. The reduction proposal has stirred up controversy, but it is felt it would lead to more efficiency.

Research subject has been handled by a committee under WBC's Don McGannon since October; his report was well received and it is expected that NAB will allocate about \$100,000 for first year's research, with a v.p. picked to head the unit.

NL&B gets Crocker 11 mil. account

The biggest account plum of the year since Compton got Tide was picked last week by Needhan, Louis & Brorby of Chicago, which got General Mills' Betty Crocker cake mixes, for some time at BBDO.

The account is worth an estimated \$10 or \$11 million. NL&B takes over 1 June. However BBDO will still handle the account in England.

General Mills also uses several other agencies in this country, including D-F-S and Knox Reeves.

METRECAL's \$1 MIL. RENEWAL ON NBC TV

Metrecal (K&E) purchased about \$1 million of additional participations on NBC last week.

The purchase included 31 nighttime minutes and 24 daytime quarter-hours. The nighttime purchase was estimated to be worth \$930,000.

Programs were Brinkley's Journal, Huntley Reporting, 87th Precinct, Cain's Hundred, Laramie, The Detectives, Saturday Night at the Movies, and others.

WBC's McGannon foresees station-network closeness

(Charlotte): Donald H. McGannon, president of Westinghouse Broadcasting Co., said here last week that he expects a closer and more coordinated relationship between networks and their affiliates as a result of the current FCC hearings.

Such coordination, if it established "a better running liaison by pre-exposure and pre-monitoring," could solve the problem of control tv programming," McGannon stated.

He asserted that "the ultimate and sole responsible person must be the station licensee" and denied that "licensing networks in and of themselves is going to solve anything in this particular area."

McGannon's remarks were made to WBT-WBTV newsmen in an exclusive interview.

Correction

SPONSOR regrets the incorrect report published in its 29 January issue to the effect that Stephen B. Labunski, vice president and general manager of WMCA, New York, had tendered his resignation.

The correct facts were contained in a release from WMCA on 18 January in which the station announced the resignation of John J. McSweeney as sales manager.

Network tv c-p-m level steady

Network tv evening weekly cost-per-thousand levels haven't really advanced on the whole in the past two years, reports NBC Research.

According to the latest Nielsen Cost-Per-Thousand Report for November-December 1961, NBC's level was \$3.80, lower than \$3.89 in 1957 and \$4.68 in 1959. The latest level for CBS is \$4.06, not much over \$3.90 for 1959; the 1957 level was \$3.40. However ABC was up to \$4.18, higher than \$3.67 in 1959 and \$3.83 in 1957.

ABC's RETORT TO NBC JIBE: LOOK AT JANUARY RATINGS

ABC TV last week whipped back at NBC TV for its "fury" at how ABC quoted ratings in its trade ads.

NBC (see SPONSOR-WEEK, 22 January, p. 10) had criticized ABC for making up its own weeks and for switching among a dozen ratings sources. The criticism came in an inside memo dated 11 January.

Says ABC: every single ad "has been checked for accuracy by the A. C. Nielsen Company." ABC eliminated Christmas eve "an atypical night," and substituted the more normal Sunday, 17 December.

"Significantly," stated ABC, "NBC TV's criticisms cover only the interval of time up to Christmas and omit the three most recent 24-Market Reports, the average of which shows ABC TV in first position for the three weeks ending 21 January 1962."

ABC cited a letter from William S. Hamill of Nielsen to Fred Pierce of ABC, in which Nielsen confirmed the three-week 24-Market average, 7-21 January, 7:30-11 p.m., was ABC, 19.9; NBC TV, 19.6, and CBS TV, 18.8. ABC was first twice and NBC once during the three week period, ABC noted.

LYSOL TV SUCCESS BRINGS THEM BACK

A major daytime tv and print campaign for Lehn & Fink's Lysol (GMM&B) has been launched and will last until June.

It began 8 January on ABC TV with quarter-hours every two weeks through March. Eight shows are being used.

"We are placing the bulk of our advertising budget in television," said brand manager A. M. Kidder, "following the spectacular results obtained last summer from our first use of tv during the hot and humid months."

Kidder continued, "we obtained an increased on sales of 28 percent over the previous year's July and August, which had also reached a new high for the product, up 13 percent over 1959."

McDannald on FTC idea, tv, radio practices

Clyde E. McDannald, advertising manager of Brown & Williamson, stated before the Cleveland Advertising Club last week that there would be "disastrous consequences" for advertising if the FTC obtained proposed authority to issue cease and desist orders.

He also criticized the "long list of credits, titles, promos, bumper cards, and teaser openings" at the beginning or end of tv shows, pointing out that commercials at the end of shows often lost 50% or more of their effectiveness.

A fee for licenses?

(Washington): A bill to make broadcasters pay fees for their licenses has been introduced by Rep. Charles S. Joelson (D., N.J.).

It was immediately assailed by the NAB as contrary to the public interest.

In addition, a swarm of stations have wired and written their Congressmen to oppose the bill.

VOL.3—"FILMS OF THE 50's"—NOW FOR TV
FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS
JOHN WAYNE LANA TURNER TAB HUNTER JAMES ARNESS



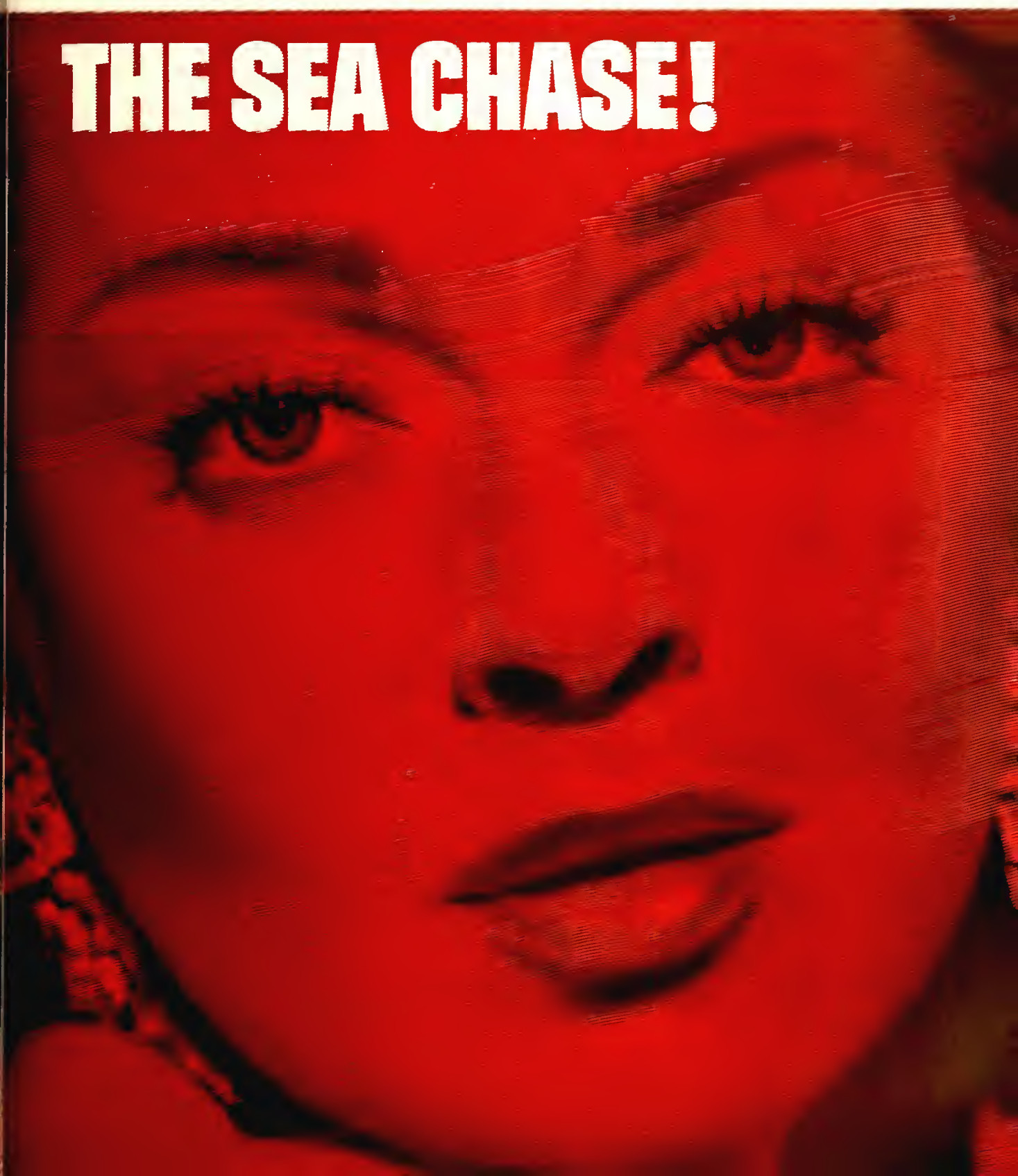
**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK, 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
L.A.: 232 So. Reeves Drive GRanite 6-1564 — STate 8-8276

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

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

THE SEA CHASE!



The fireworks begin

(Continued from page 9, col. 2)

grams, defended his network's "program balance."

He called most advertiser influence of no significance.

Of 84 advertisers who purchased announcements in programs, only 18 saw scripts in advance, only four had representatives in the studio during production, and only 19 viewed rough-cuts before broadcast, while only 17 made comments or suggestions.

James A. Stabile v.p. and associate general attorney of NBC told FCC that NBC selects programs on the basis of their merit and chances for success—not on whether or not it has a financial interest in them.

David C. Adams, senior executive v.p. did not have a prepared presentation nor was he expected, at press time, to testify. But he was to introduce Thomas E. Knode, v.p. of station relations, Carl M. Watson, director of broadcast standards, and William R. McAndrew, executive v.p. of news.

Knode was expected to say that affiliates not only can but do "veto"

(Continued on page 62, col. 1)

VRBA HEADS NEW KTTV PRODUCTION UNIT

John Vrba, v.p. of KTTV, Los Angeles, has been named manager of production in both the film and tape fields. He had been v.p. in charge of sales since 1955.

Sales head for the new production division will be Robert Fierman, who had been in charge of KTTV tape production for the past two years.

Vrba has been with KTTV for eleven years and for seven years has been v.p. in charge of sales.



John Vrba

HIGHLIGHTS OF NBC STATEMENT BEFORE FCC

• Sarnoff calls regulation "unnecessary and unwise"

Robert W. Sarnoff, chairman of the board of the National Broadcasting Company, stated, "We cannot accept the premise that the public interest demands the regulation of networks, and that all that remains is to decide just how they should be regulated."

He went on to assert that "the proposed regulation of networks is unnecessary and unwise as a matter of principle and public policy, and unworkable as a practical matter."

Network tv should be "dependent for success on public favor and spurred by economic competition," not regulated by "private managements, subsidiaries, or government officials."

There is "scarcely enough national advertising expenditure to support the programing of the three networks," Sarnoff said, and audience success has become "the price of survival."

Intense competition has led to three unfortunate situations: 1) "price-cutting," 2) "the tendency to overflow a popular program trend," and 3) "placing programs of similar type in the same time periods on two or three networks."

He pointed out that affiliates have a contractual veto power over network programs and hence shared in responsibility for them. He asked, "if the novel doctrine of program regulation at the source is to be adopted, does the Commission also propose to regulate the other sources of station programing—the independent film producers and syndicators?"

• Beville: people say one thing and do another

Hugh M. Beville, v.p. of planning and research of NBC, announced that the network has engaged an independent research firm, Eugene Gilbert & Co., to find out about children's interests and viewing availability—but not to ask children to "tell us what they want." The results would be used to create informational and cultural programs for children.

He called informational and cultural programing for children areas which present "extraordinary difficulties" for a network.

Beville also revealed NBC is conducting a study through Louis Harris & Associates to provide background for a series on communism.

He cited two studies which revealed "wide divergencies" between what people say they want and what they watch. One was conducted by the University of Oregon under a grant from the U. S. Department of Health, Education, and Welfare. The other was done for NBC by ARB in Pittsburgh.

In the Oregon study, 94 of 1,024 people interviewed had a "major complaint" about "lack of program variety." Yet this group "viewed fewer program categories than those who did not make this demand."

In Pittsburgh, 51 respondents (76%) asked for more educational programs, yet only two viewed the educational station there the week of the survey. Although 96% said they found educational tv universally useful, only 6% watched the station, WQED, that week.

Other inconsistencies in stated preferences (and the actual record) were documentaries, 64% (47%); general panel discussions, 49% (under one-third); programs on philosophy, 45% (zero), and opera, 34% (zero).



DENSITY*

Providence . . . crowded, close, compact

where the significant total homes leadership of WJAR-TV compounds product impact and underscores market reach. Sales conscious advertisers know the receptiveness of more homes, more people in this most crowded market in the country . . . sparked by WJAR-TV. . . a "must buy."

* ARB TV Homes

WJAR-TV
AFFILIATED WITH WJAR RADIO

NBC • ABC

Represented by
Edward Petry & Co. Inc.

WING

the

COLLOSSUS



of
**Dayton
Radio** ✨

Check Pulse and Hooper . . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!



robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE



**DAYTON... Ohio's
3rd Largest Market**

Sponsor backstage

Stanton engages the FCC

The Radio and Television Executives Society is giving its 1962 award for the industry personality making the major contribution to broadcasting and providing outstanding leadership to Frank Stanton, president of CBS. If I am in New York I will surely be among those present to pay Frank homage on 8 March when the presentation will be made at the Waldorf-Astoria. For no man in any industry I have ever covered, or in which I have been active, ever deserved an accolade of this kind more than Frank Stanton. At the moment the RTES announcement was being made. Frank was once again stating the case for free broadcasting without interference of any kind from government. This time, before another Federal Communications Commission hearing on network programing practices, Frank presented his case in his usual lucid, forceful, and statesmanlike manner.



"The wide range of opinions expressed in all the long sessions of this hearing as to what kinds of programs should be on television," he said "has served to highlight a strong human instinct. We all seem impelled to lead others to the heights we ourselves have attained—or think we have attained—through some form of coercion or cultural speedup.

"I confess that there has occurred to me the possibility that the more sophisticated who are restless with the type of entertainment that appeals to others may need a rededication of faith in that hopeful experiment that is our democracy.

"But those of us who are in broadcasting know very well that the moment we give way to any impulse to offer only those programs which, because we like them, we think are best for everybody else, we not only risk immediate and total disaster, but we negate the very essence of democracy.

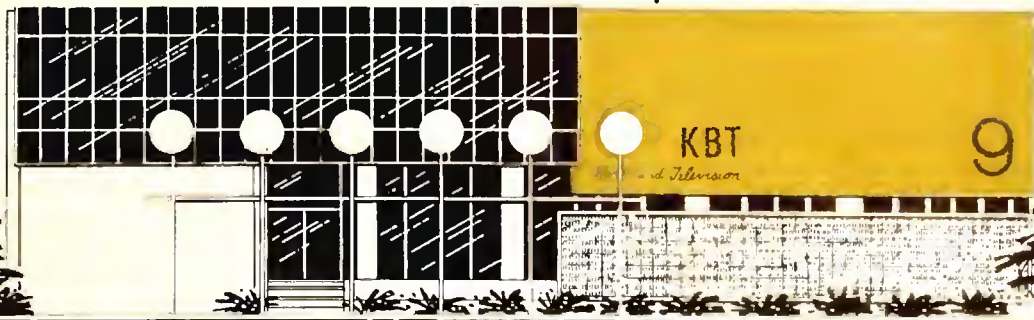
"In a society dedicated to the importance of the individual, each of us would fight for the right of every other American not only to state his own views, but to exercise his own preferences in taste and judgment. We in broadcasting have the responsibility to serve the American people."

The forces of education

Then Frank differed considerably with FCC chairman Newton Minow and many of television's other critics. He said:

"There is not the slightest doubt that television, to most Americans, has already opened up whole new worlds, new horizons, new experiences. The dramatic and constant rise in educational background is the force that is going to make television better, if only because it cannot long survive unless it responds to this force.

(Please turn to page 50)



9 STEPS TO GREATNESS

Our report for 1961 on the continued progress of
KBTV, Channel Nine, Denver, Colorado.

- **MARKET GROWTH** ... Denver ranks 22nd in population with a population increase of 66.3% since 1950.*
- **BUILDING MODIFICATION** ... More than \$800,000 has been spent in the remodeling of the KBTV building and the improvement of the Channel Nine technical facilities.
- **PURCHASE OF KBT RADIO** ... 5,000 watts, 710 kc, unlimited ... Purchased in March of 1961 with FCC approval granted in June.
- **KBTV-KBTR NEWS** ... On April 17, the News Department for radio and television went on the air under the direction of News Director Arthur J. Smith.
- **PROGRAM AWARDS** ... KBTV received five national awards for outstanding programming in 1961. They were the: TV-RADIO MIRROR GOLD MEDAL AWARD; THE BMI AWARD; THE ABC-TV NETWORK AWARD and THE OHIO STATE UNIVERSITY AWARD.
- **LOCAL COLOR TELECASTING** ... Came to being on KBTV in September with Channel Nine programming more than 22 hours of local color, plus all station breaks and a long list of sponsors moving their commercials from black and white to color. *The only Denver station equipped to originate color, locally.*
- **FORMATION OF MBC** ... The Mullins Broadcasting Company was organized in October when John C. Mullins purchased the stock interest of William Zeckendorf, Sr., in TV Denver, Inc., for the sum of \$2,400,000.
- **ABC RADIO AFFILIATION** ... was moved to KBTR, effective on January 14, 1962.
- **POWER INCREASE** ... On December 19, the FCC granted KBTV, Channel 9, a power increase to the maximum (316,000 watts) permissible. Construction to be completed by February 1, 1962.

*Sources: U. S. Census Bureau, Denver Chamber of Commerce.



MBC



Mullins Broadcasting Company, 1089 Bannock Street, Denver, Colorado
JOHN C. MULLINS, President and Owner
JOE HEROLD, Vice-President and General Manager
Represented by: PETERS, GRIFFIN, WOODWARD

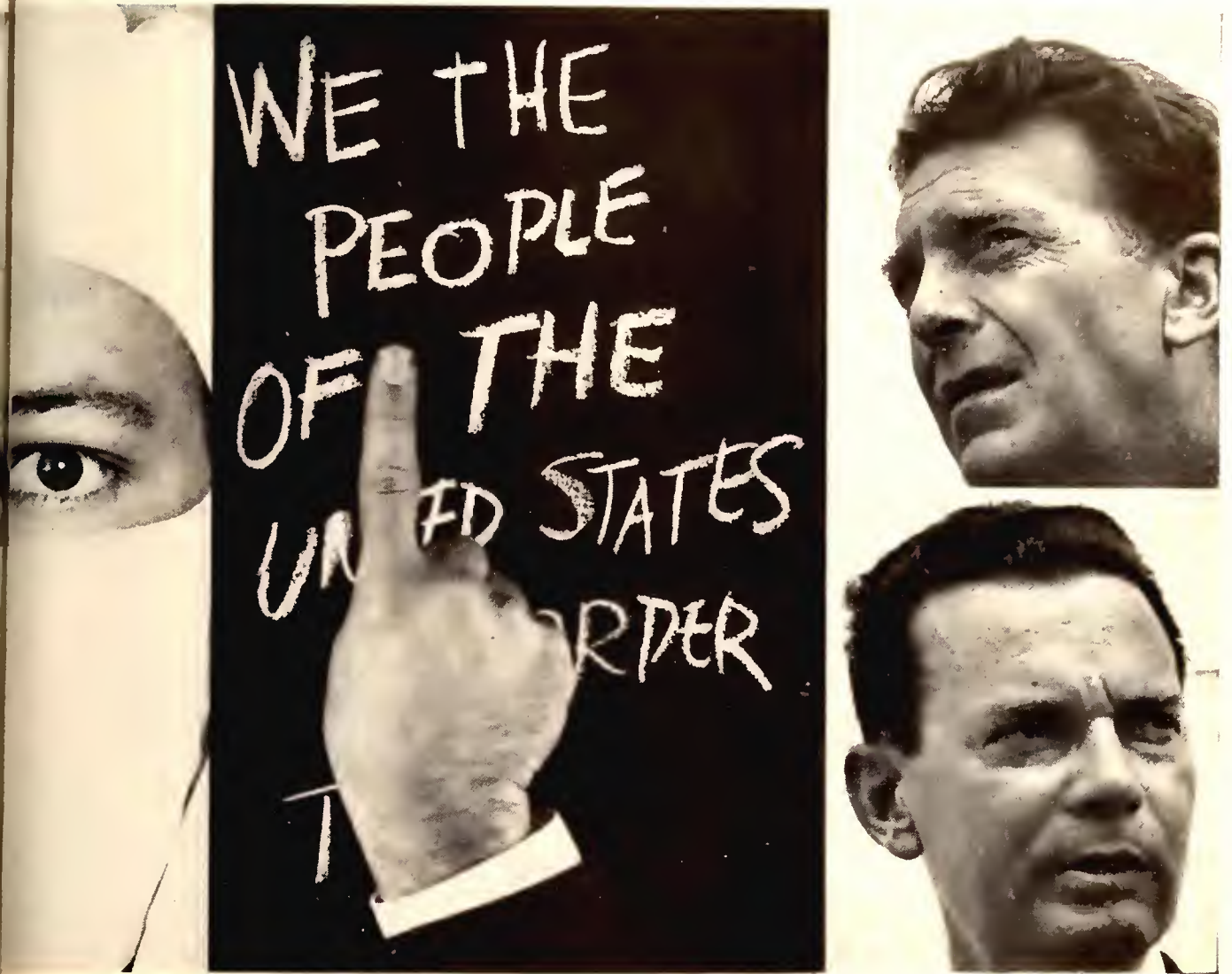
A MAID NAMED HAZEL / A DUCK NAMED LUDWIG / A DOCTOR NAMED KILDARE / A COLLEGE COU



THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

WHAT MAKES DEMOCRACY TICK/AND "GOODNIGHT DAVID" AND "GOODNIGHT CHET"



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



tough nut

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

where are your 60-second commercials tonight?



SPONSOR-SCOPE

5 FEBRUARY 1962

Copyright 1962

SPONSOR
PUBLICATIONS INC.

David J. Mahoney, Jr., last week put Colgate through the severest organizational shakeup that any major air media advertiser has experienced in recent years.

The broom was applied to practically every one of the Colgate service divisions, with no small emphasis on media. Affected by the sweep in that area were Stanley Pulver, who headed up media for the toilet articles division, and Dick Page, who was media director for the household products division.

Mahoney, who joined Colgate as executive v.p. last July, has brought in his own director of media planning, namely, Harry D. Way, who comes from EWR&R, where he held the title of executive vice president-general manager. Mahoney was formerly with R&R.

The quake was interpreted by observers as a consolidation and tightening up of the screws.

Philip Morris is following in the footsteps of R. J. Reynolds and is investing an appreciable chunk of its advertising money in radio. In this instance, it's not spot but network.

The overwhelming share of the money, \$700,000 out of \$900,000, is going to CBS Radio for two strips a week, Sidelight Show and Doug Edwards. Balance of the budget will go either to NBC or ABC. For CBS it's 52 weeks. B&B is the pool agency.

It may be unbeknownst to Newton Minow but tv set manufacturers who also turn out a full line of appliances are not so jubilant about his idea of forcing them by law to impart all-wave reception to their future product.

Their attitude with the matter of full-line (brand) image: in the event their all-wave sets don't turn out satisfactory to buyers in some areas—as has happened in some cases—they're afraid that the bad reaction among consumers could affect acceptance of other items in the line.

For firms strictly in the electronics field, they say, an adverse reaction would hardly mean as much.

The tv networks say they've never experienced the sort of scramble that's now going on among the toy manufacturers to get their fall schedules set as quickly as possible.

The annual Toy Fair opens in New York 12 March and the toy firms would like to be able then to tell their distributors, jobbers, and dealers what they have in store for their product tv-wise come the Christmas selling season.

Focus of the quest are live shows aimed at the 6 to 12-year-old bracket.

Among those applying the pressure to the networks for availability are Marx, Ideal, General Toy, Mattel, Transogram. Most of them also have spot tv plans.

Tv billings from the toy industry for 1961 figured around \$10 million.

P.S.: ABC TV is fattening up its Saturday moppet schedule. Bugs Bunny will be there, probably at noon.

The three tv networks aren't the only ones being kept busy right now answering panel questions tossed at them by federal probers.

Agency executives have been summoned by the Justice Department to appear before a grand jury looking into the anti-trust proceedings involving MCA.

Bristol-Myers has reactivated spot radio for Mum (DCS&S), with 12 February as a starting date. The campaign is for nine weeks.

Other spot radio buying out of New York the past week involved **Lorillard's York** cigarettes (L&N) and **General Food's D-Zerta products** (FC&B).

Out of Chicago: Florists Telegraph Delivery Assn. (Keyes, M&J) for the Valentine's Day push; American Dairy Association (Compton, Chicago).

The midwest continues to be a hot center for action for product introduction.

To bring you up-to-date on some of these:

Helene Curits: a **Suave shampoo** brand is going into **40 markets with a five-week run** in spot, which is a departure in that the client has been leaning for some time to network buys.

General Mills: Trying out a **Wheaties with raisins with spot tv saturation** in selected markets, including Cleveland. For the present it's strictly an **adult pitch**. Knox-Reeves is the agency.

Gold Seal (Campbell-Mithun) is going after the **children's bubble bath field** with an item called **Mr. Bubble**. Among the product's competitors are **Matey** and a **Huckleberry Hound** brand.

There's perhaps some sort of an object lesson in the fact that Sunshine Biscuit (S&W) has returned to tv after an absence of two years.

This time the baker is using two daytime quarter hours a week on NBC TV through April, after which it will **fatten up the schedule** for the rest of the year.

It seems that Sunshine had discovered in the meantime that **you can't be sparing** in the use of the medium and that, if you want to make a worthwhile impact, you have to go into it on the "right" basis.

Mishawaka Rubber (Campbell-Mithun) is scouting around for participations in local kid tv shows with live hosts.

It's the company's annual pre-spring campaign in behalf of its **Red Ball Jet sneakers**. (For a list of other spot tv activity see SPOT BUYS, page 46.)

Housewife viewers will have to wait until the fall to get a line on the latest fashions designed by Paris' leading couturiers: the spring edition which CBS TV had been peddling is out, due to lack of sponsor response.

Lever had given the network an option on the spring special, but it **pulled out** at exercising time. Price asked for the package: \$125,000.

CBS TV will be offering the fall hour of fancy this summer.

ABC TV's national sales is disturbed about the lack of attention 20's have been getting from buyers in contrast to the overwhelming demand for fringe minutes and it's going to do something about it.

The network's spot selling arm has this proposed remedy on the boards: a series of case studies showing **how 20's have been effectively used in prime nighttime** and how they deliver a cost-per-1,000 viewers which out-matches other types of spot buys.

Incidentally, major reps report that availabilities of night fringe minutes in key markets are about as **tight for February as they can get.**

Esty has joined the Kimberly-Clark family of agencies.

It's for some new products and can by the end of the year add up to \$4-5 million in billings for Esty.

Daytime network tv fared well—and a bit otherwise—the past week.

The good side:

- **Metrecal (K&E)** extended its commitments on both NBC TV and CBS TV from April through June to the amount of \$1.5 million. On NBC TV it'll be using **31 nighttime commercial minutes and in daytime 72 minutes.**
- **Lestoil** renewed with NBC TV and ABC TV through next fall, with NBC TV in for 52 daytime quarter-hours.
- **Marx toys** bought a **weekly kid half-hour** on NBC TV for 52 weeks.
- **Rexall** is spending about **\$70,000 with all three networks** for daytime in connection with its April 1¢ sale.

The bad news: **Pillsbury** cut out its daytime commitments on NBC TV, but it will maintain its daytime franchise on CBS TV. Reputed reason: **problems with mixes.**

The tv networks have started to apprise interested agencies of the prices of some of the nighttime fare that's being scheduled for next fall.

A smattering of such shows and their costs:

PROGRAM SERIES	NETWORK	SEGMENT	ORIGINALS PRICE	REPEATS
Jack Paar	NBC TV	60 mins.	\$125,000 net	\$50,000 net
Going My Way	ABC TV	60 mins.	145,000 net	no charge
Wagon Train	ABC TV	60 mins.	150,000 net	15,000 net
Alfred Hitchcock	CBS TV	60 mins.	114,000 net	25,000 net
77 Sunset Strip	ABC TV	60 mins.	110,000 net	55,000 net
Dr. Z	ABC TV	60 mins.	118,500 net	34,000 net

Note: To get the net cost per-commercial-minute of the above divide by six. For the package price per-commercial-minute add **\$16,200 gross for time.** As an example, a minute commercial on Sunset Strip—gross time and gross talent—would run around \$37,300.

Brown & Williamson turned up as NBC TV's first customer for a series slotted to make its debut in the fall.

The show, **Viva Judson McKay**, is set for Friday 9:30-10 p.m., preceding the new Jack Paar opus.

Another program newcomer, **Empire**, is going into the Tuesday 9:30 period.

Lever, incidentally, is bringing **Lucille Ball** back to CBS TV, with the spot as yet undetermined.

ABC TV has to date announced three introductory series: **Rodeo**, **Going My Way**, and **Combat Zone**. **Alberto-Culver** and **P&G** have tentatively committed themselves for **half hours of Ben Casey**. The latter this season has been sold on a minute participation basis.

The odds against the single-season survival of nighttime tv network series continue to get bigger as the years roll on.

As it looks at the moment: of the 38 new series that went on the air last fall at least 25 of them are doomed to go by the board. This represents an average of 66% and there's a **good possibility** that this mortality rate will hit the **70% mark** by the time the final decisions for next season's schedules are made.

The following table of program turnover should be taken as a **preliminary count** as far as the current season is concerned:

	1961-62	1960-61	1959-60
Total number of series	101	114	119
Total series dropped	48	48	49
Mortality rate for all sponsored series	47.5%	42%	41%
Total new series started in the fall	38	50	47
Total newcomers dropped	25	31	29
Mortality rate for new series	66%	62%	61%

With sponsor interest in football at a new high, NBC TV has added a new rating twist to show that the games it broadcasts holds the audience better than games aired by the network competition.

Definition of holding power: the relationship of the average audience to the total audience. For example, if you relate an average rating of 28.8 to a total rating of 40.6 you come out with a holding index of 71.

Here are 14 games of the bowl variety showing the holding power as compared to total and average ratings, the latter based on the 11 December and 1 January Nielsens:

EVENT	TOTAL RATING	AVERAGE RATING	HOLDING INDEX
AFL All-Star (ABC TV)	22.8	9.9	43
Blue Bonnet Bowl (CBS TV)	19.1	6.4	34
Blue-Gray (NBC TV)	23.0	11.0	45
Cotton Bowl (CBS TV)	32.0	12.6	39
Gator Bowl (CBS TV)	23.6	10.7	45
East-West (NBC TV)	32.7	18.1	55
Gotham Bowl (ABC TV)	17.3	8.3	48
Liberty Bowl (NBC TV)	22.1	10.8	49
Orange Bowl (ABC TV)	24.8	8.9	36
Pro Champion (NBC TV)	40.6	28.8	71
Rose Bowl (NBC TV)	48.2	31.0	64
Senior Bowl (NBC TV)	24.7	9.4	38
Sugar Bowl (NBC TV)	38.4	19.8	52
U.S. Bowl (NBC TV)	23.6	11.3	48

It'll again be an original mystery series as a summer replacement for the Kraft Music Hall.

Meantime, negotiations proceed for the return of Perry Como and his present staff in the fall.

CBS TV has had its way and the method which LNA-BAR uses to compute the tv network billings now provides for horizontal continuity rate structures.

In other words, the figures will take in consideration the lower base rate that an advertiser might get through the purchase of time across-the-board.

CBS TV's point when it called the TvB's attention to the system of calculating all daytime billings alike was that the total billings could be more than slightly distorted. In revising the figures for the first 10 months of 1961 at TvB request the LNA-BAR found out that this disparity could be as much as 5%.

The new method will be used only to revise the 1961 figures. To go back beyond that would be rather impractical.

Here's a new wrinkle that one of the tv networks has adopted for smoking out its competitors as to how they propose to schedule their next season's nighttime programs.

The network's salesmen are passing out to their assigned agencies a tentative schedule of not only that network's shows but one for each of the other networks.

Whether this gambit will have the intended effect is quite doubtful. The competition is expected to go on playing a cat and mouse game re their program lineups until they've seen an adequate number of pilots and that won't be for another two or three weeks.

For other news coverage in this issue: see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Film-Scope, page 56.

No. 2 of a series

95,767
WOMEN WATCH WJBK-TV
PER DAYTIME QUARTER HOUR*

57% MORE than Station B 120% MORE than Station C 147% MORE than Station D

THE NO.1 BUY IN DETROIT IS

WJBK-TV
detroit

A STORER STATION

2

*NSI, Nov. 19, 1961 (Average M-F, 9 a.m.-5 p.m.)

NATIONAL REPRESENTATIVE: STORER TELEVISION SALES, INC.

"Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



Will the Soviet threat come true? Will your grandchildren live under Communism? Forget God? Salute the Soviet flag?

★ ★ ★

"Never!" you say. But *are you sure?* What can you do to oppose Communism? There is one sure way. Help *Radio Free Europe!* What does it do? It broadcasts the news of freedom to 79 million captive people behind the Iron Curtain. It helps keep them from turning to Communism. It helps pose a major obstacle to the Russians starting a war. But Radio Free Europe needs help. It depends on individual Americans for its existence. Will you help? Give a dollar? Give 5 dollars . . . or more? Surely your heart tells you to give something—so that our children—and all children—shall live in freedom throughout the world.

Give Now To . . .

RADIO FREE EUROPE

THE AMERICAN PEOPLE'S
COUNTER VOICE TO COMMUNISM



Mail your contribution to
Radio Free Europe Fund,
P. O. Box 1961,
Mt. Vernon 10, New York



555/5th

Fm stereo in Chicago

In reference to your article concerning the terrific fm stereo sales in Chicago, I believe it omitted several important facts which . . . misleads your readers.

We will admit that as more stations begin stereocasting, stereo sales will increase. However, the outstanding success of fm stereo sales in Chicago came about through WKFM's cooperation with the dealers and manufacturers by providing a complete and consistent schedule of stereocasting seven days a week to boost fall and Christmas sales.

The General Electric Co. has sponsored two one-half hour programs weekly on our station since last October and has had difficulty in meeting consumer demand.

Since early June 1961, WKFM has pioneered and successfully promoted fm stereo. A check will reveal WKFM as the primary source for fm stereo demonstrations by all the Chicagoland dealers. . . . In addition, the station has actively promoted its stereo to the public through the use of newspaper advertising, bus cards, and direct mail plus a generous amount of publicity for being the first station in the United States to broadcast in stereo using the *complete* three channel multiplex system as approved by the FCC.

Dick Stern
station manager
WKFM (FM)
Chicago

Option time controversy

Heartiest congratulations—and sincere thanks—for your excellent *Commercial Commentary* entitled "The goose and the golden eggs" [SPONSOR, 15 January 1962]. This was sent to me by our consultant, Ed Kobak.

I suppose both you and Ed are way ahead of me on this subject, but I do hope you can contrive, in some way, to get reprints of your editorial

into the hands of every government official who is involved in the matter of option time.

You will undoubtedly know how this can be done in the most effective manner, but I'm sure Ed would be delighted to cooperate in developing a plan. It is possible mailings might be most effective if made by a third party such as Ed Kobak.

A. C. Nielsen
chairman
A. C. Nielsen Company
Chicago

To coin a phrase

We have read a copy of your 22 January issue . . . and unwittingly, you have inserted a phrase which could create a problem for Nabisco (*SPONSOR-SCOPE* page 19).

In the eighth paragraph, page 19, you mentioned "COW Division of National Biscuit Company." Undoubtedly, you are referring to Cream Of Wheat which is the trademark for our brand of Farina cereal.

As you can well understand, indiscriminate abbreviation of our trade mark could put it in the public domain. We request earnestly, that you circularize your staff, pointing out this error in usage.

Herbert J. Evers
legal department
National Biscuit Co.
New York, N.Y.

The tops in network tv

I enjoy reading your *SPONSOR-WEEK WRAP-UP* each Monday morning; however, you used to publish the weekly top 10 or 11 network shows under the network heading. I have missed this information, and would appreciate your including this information again if possible.

J. B. Stewart
commercial manager
WGEM
Quincy, Ill.

• SPONSOR thanks Stewart for his request. The editors have considered the matter and will resume publication of network tv show ratings.



WELCOME, NEIGHBOR!



A few yards from Broadcast House, new home of WTIC TV-AM-FM, steel is rising skyward, the skeleton for a fifteen-story office tower of unique design. The elliptical-shaped structure, scheduled for completion by late 1963, will house the home office of the Phoenix Mutual Life Insurance Company and will be the first building of its kind in the world. Like Broadcast House, first of a complex of modern structures to be completed in Hartford's Constitution Plaza, it is an important part of the urban rebirth of America's insurance capital and a further stimulus for a bustling market.

Burgeoning with Hartford is WTIC Television and Radio. Latest ARB and Nielsen reports show WTIC-TV's clear leadership in southern New England. The superiority of WTIC Radio is delineated in the latest Alfred Pollitz Media Study of the Southern New England area.

WTIC TV 3/AM/FM

WTIC-TV IS REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INCORPORATED
WTIC AM-FM IS REPRESENTED BY THE HENRY I. CRISTAL COMPANY

Last week's ad

Close...

Network	Rating*
ABC-TV	19.9
Net Y	19.5
Net Z	19.3

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

Still close...

Network	Rating*
ABC-TV	19.6
Net Y	18.3
Net Z	19.9

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

What will happen next?

Network	Rating

Watch this space.

ABC Television

This week's ad

Network	Rating*
ABC-TV	20.1
Net Y	18.7
Net Z	19.5

*Source: Nielsen 24 Market TV Report—week ending Jan. 21, 1962.
Average Audience, all commercial programs, Mon. thru Sun., 7:30-11 P.M.

The race, as any cursory chart reader can see, continues close.

With some emerging differences, contributing to ABC-TV's current lead:

Like placing 4 programs in the top 10. *My Three Sons*, *Ben Casey*, *The Real McCoys*, *77 Sunset Strip*.

Like 9 out of the top 20. Add to the 4 mentioned—*The Untouchables*, *Naked City*, *Flintstones*, *Margie*, *Target: The Corruptors*.

Like half-hour firsts. ABC 19, Net Y 13, Net Z 17. Like 3 out of the 7 nights, with Net Y and Net Z taking 2 and 2.

Keep watching.

ABC-TV

EDWARD A. GREY (r) senior v.p. and media director of Ted Bates, spot tv's top spender. Grey, one of nation's foremost media experts, gives spot buying credo (below)



Inside the top 10 spot agencies:

1. TED BATES

BATES' ACCOLADE TO SPOT RADIO/TV

SPONSOR starts 10-part series on top spot agencies—Bates media chief explains air buying methods

Ted Bates & Co., which bills about \$150,000,000 of which some 80% is dedicated to broadcast and is spot tv's top spender, is the first of the "top 10 spot agencies" to be probed by SPONSOR. To find out what makes Ted Bates' media department function and to learn what its buying practices are and what makes it such an influential leader in the field, SPONSOR talked to Edward A. Grey, senior vice president and media director. In a penetrating, frank fashion, Grey, senior

"There is no better way for reaching vast numbers of consumers where you want to, when you want to, and how you want to, than through the spot medium."



BATES media experts operate on 'cabinet' policy—(l to r) Don Severn, v.p., mgr., media relations; Wm. Kammerer, v.p., assoc

v. p. and media director of Bates since 1958, gave the whys and wherefores of his media staffers, all of whom are concededly talented experts in advertising media. What Grey had to say, and what his counterparts at the other agencies will say in subsequent issues, should be of paramount interest and value and with wide appeal to station managers, station representatives, agency media personnel and others vitally concerned with the successes and failures of broadcast advertising.

Among the significant things Grey said:

- The spot medium is the best

SPONSOR is launching a series of in-depth stories on the spot practices and policies of the top 10 spot buying advertising agencies in the land. These 10 agencies in 1961 invested a total of \$343 million in radio/te spot. The first of these articles, starting with this issue, deals with Ted Bates & Co. and its powerhouse media department.

The agencies to be examined in the series (but not necessarily in this order) are: 1. Ted Bates, 2. BBDO, 3. McCann-Erickson, 4. J. Walter Thompson, 5. Benton & Bowles, 6. Compton, 7. Young & Rubicam, 8. William Esty, 9. Leo Burnett, 10. Dancer-Fitzgerald-Sample.



media dir.; Edward Grey, sen. v.p., media dir.; Winston Kirchert, v.p., assoc. media dir.; Robt. Engelke, v.p., assoc. media dir.

way to reach the mass consumer selectively.

- The toughest part of the media man's function is to apportion a budget.

- Rate cards are a sore spot and something should be done pronto to correct the situation.

- Bates has never bought solely on numbers.

- Bates timebuyers switch schedules which have already been bought.

- Bates goes into the field to see stations and markets.

- Bates favors a summer rate for spot tv.

- Bates thinks the "noise" stations

have been "responsible for the poor posture of radio today."

Grey told SPONSOR that he saw numerous positive virtues in spot buying. "There is no better way for reaching vast numbers of consumers where you want to, when you want to and how you want to than through the spot medium," he told SPONSOR.

To one of the many all-important questions: who makes the buying decisions and how they are made at Ted Bates, Grey revealed that planning is done at what "we consider the executive level of the department.

"The media supervisors and the

media director responsible for the account will distill all of the information which is available from every department of the agency—research, marketing, etc.," Grey said. "These people will develop the overall media strategy. The timebuyer is responsible for the execution of the plans. By this I mean station selection, market selection, time periods. The timebuyer is vested with the total responsibility for making the 'very best' buys available in keeping with the overall philosophy."

When asked if computers would make it easier to buy spots and what, in his opinion, can computers do and

18 top rung clients at Ted Bates agency

Every client, with the exception of the Fleischmann Distilling Corp., is in broadcasting. There are 18 clients on the Ted Bates roster. They are:

American Chicle Company

American Home Products Corp.
(Boyle-Midway, Whitehall Lab.)

The American Sugar Refining Co.

Brown & Williamson Tobacco Corp.

Carter Products, Inc.
(Frenchette, Wallace Laboratories)

The Chase Manhattan Bank

Colgate-Palmolive Company
(Associated Products Div.)
(Household Products Div.)
(Toilet Articles Div.)

Continental Baking Company
(Morton Frozen Foods Div.)

Food Manufacturers, Inc.
(M&W's Candies, Uncle Ben's, Inc.)

International Latex Corp.

Louis Marx & Co.

Mobil Oil Co.
(Division of Socony Mobil Oil Co.)

National Biscuit Company
(Special Products Div.)

C. Schmidt & Sons, Inc.

Scott Paper Company

Standard Brands Inc.
(The Fleischmann Distilling Corp.)

Warner-Lambert Pharmaceutical Co.
(Warner-Lambert Products Div.)

Waterman-Bic Pen Corp.

not do, Grey said wryly: "Go ask a computer!"

Asked how the Ted Bates agency went about apportioning a budget to the various media, Grey thought reflectively and replied: "This is the toughest part of the media man's function. The answer has to be an absolute understanding of the problem at hand. All the competitive structures, all the distribution factors, all of the sales momentum, pricing problems, the creative objectives, the copy need, the promotional plans, etc.—all of these problems must be thoroughly reviewed and digested and related to the ability of the individual medium to contribute to the attainment of our sales goals product marketing strategy. Then the justification for and the documentation of the recommended media mix follows and falls into place. Once we thoroughly understand the problem, the solution might appear easy."

Grey was asked if his buyers were equally versed in different media. Are they separate air and print buyers or combination of the two? The top media man at Ted Bates replied: "Buyers in the true sense of their function are not equally versed in various media. They are specialists in print, tv or radio. Above the buyers level from assistant supervisor on, they are versed in all forms of media." Grey thought the Bates system "most practical for our requirements."

Grey said his media department coordinated closely with the marketing and other service departments of the agency. "To be effective we must coordinate with all other service departments," he insisted.

He maintained that his staffers are constantly investigating radio for the extra reach they might get to back up a tv schedule. Fm broadcasters can see hope in a remark made by Grey to the effect that within recent weeks "we have had a number of queries from clients regarding fm radio and certainly we are investigating it and continuing to watch it."

Of all media, which is the easiest to buy? Grey pondered this question and replied: "In all honesty, I must say we find all media easy to buy—but not all media are easily sold."

If Grey had his way, he would vig-

orously shake up some of the broadcasters in the land because of their confusing rate cards. Rate cards represent a sore spot to him. "When a small tv station requires two full pages in SRDS to list its rate structure, there must be room for improvement," he observed. In a jocular fashion, he described the rate card confusion thusly: "It looks like two from Column A and one from Column B," an allusion to a typical Chinese chop suey establishment menu.

In answer to the question, what's your basis for discriminating in your choice of rating services, Grey said the Bates media department was fortunate in having "an outstanding media research unit available to us." He said he relied upon their professional judgment and evaluation in selecting rating services for the agency.

Creative people are of the best in their respective fields, he said, radio, tv or other media, he said. "Actually, our creative people will develop that selling message which will present the USP (Unique Sales Proposition) in its strongest form whether this be tv, radio, newspapers, magazines, outdoor, etc.," Grey declared. "That's the basic objective of any creative department and once we know the creative form, the media department will naturally execute the buys."

The delineation of the new marketing areas is the most significant development in the major marketing changes increasing the complexities of media plans problems, he said. "By this I mean we used to consider markets as city zones or metropolitan areas," he explained. "But now the primary tv area, in our opinion, represents a geographical market region."

He thought network participation trends would continue. How much money should be put into a market and what criteria used in selecting the media in the market can be decided only after close consultation with the client, the account people, the researchers, etc., he said.

Grey said to the best of his knowledge, the Bates agency has never bought solely any advertising on numbers exclusively.

"There is always a rationale for

investing clients' dollars," he observed.

To the question what is your answer to the fact that network places as many commercial impressions in smaller markets as larger markets, he replied: "The fact that we would consider network in the first place represents our understanding of the inherent problem of providing comparable weight or pressure in every market. Our adjustments for more important markets or development markets would take other forms of local media."

Grey disagreed strenuously with those who believe that the reputed ease of buying network is hurting spot billing. "It isn't easy to buy network," he maintained. "They have failed to consider the tremendous preliminary actions necessary before network is bought."

He nodded emphatically when asked if media flexibility wasn't a rapidly growing factor in today's growing scientific approach to marketing. Asked how much do the factors of cost efficiency, coverage and audience composition affect the agency's buy, his reply was "a great deal."

What factors influence the switching of schedules which have already been bought? Grey fielded this one with dispatch and his reply was that every timebuyer is vested with the authority and responsibility for continually improving his buys whenever he can effect a better schedule than that which he has currently going for his brand.

"He is obligated to achieve this improvement," Grey added.

Should merchandising enter into a media decision or should it remain as a separate entity to be looked into after the buy? Grey insisted it should never enter into pure media buying decisions.

The Bates media chieftain had mixed feelings about the value of station tapes in making buying decisions. Some Bates buyers "tell me that tapes are of great value while other buyers believe that the tapes they hear are not truly representative of a station's usual programing," Grey said.

There are no cost per thousand limitations for radio daytime and

Bates 'cabinet' type media department

The *media department* of Ted Bates & Co., with its personnel of 115, is run on a "*cabinet*" type of organization. The department is divided into *five completely autonomous media groups*. Each group is headed by a vice president and "*media director*." Each director has *one or more group supervisors*, depending upon the structure of his accounts. Each supervisor has *one or more senior timebuyers* and space buyers. These senior buyers are in turn *backstopped by the necessary numbers of timebuyers, space buyers*, and assistants.

Edward A. Grey is senior vice president in charge of media operations and a director of the company. The five "media directors" under him are: **William J. Kennedy**, vice president, associate media director and manager of the media department; **Robert P. Engelke**, vice president and associate media director; **William T. Kummerer**, vice president and associate media director; **Winston W. Kirchert**, vice president and associate media director; **Martin Murphy**, vice president and associate media director. **Don W. Severn** is vice president and manager of media relations.

nighttime at Bates, Grey said. "We have none, because the qualitative factors must enter into the consideration of values."

Members of the media department at Bates firmly believe in visiting stations and markets throughout the country, according to Grey. "As a matter of fact, Don Severn, vice president in charge of media relations, spends approximately 75% of his time on the road in our clients' behalf," Mr. Grey said. "Severn visits stations, reviewing our buys, arranging for network clearances, etc. I have received many letters from station managers in which they complimented this agency and Don Severn on visiting 'the local battleground.' Of course, Don represents the agency in the field with all other media as well. As his title implies, we are very cognizant of our responsibility in media relations."

Full scale presentations on radio

are being made regularly to the agency, he said. "There were actually three major radio presentations made to various buying groups here last week," he said.

The Bates media department has a great deal of knowledge on the combination of radio and tv, he said. "We have a great deal of knowledge because we are constantly feeding Nielsen experimental data on the usage of various combinations of broadcast media," he said.

Grey indicated the Bates media staffers had no plan to use 30- or 40-second spot commercials for their accounts. "At the moment, I don't know of any full scale plans to utilize 30- or 40-second spots," he said. "I believe that attractive rate adjustment for these longer chain breaks would be a prerequisite before major consideration would occur."

What is the Bates attitude toward
(Please turn to page 47)

RFD tour of Cyanamid research center is part of sales effort



1. NIGHT BEFORE—RFD's attending American Cyanamid's two-day seminar at new agricultural research center, Princeton, N.J., 18-19 January, gathered the night before at New York's Biltmore Hotel for cocktails, dinner. Above (l to r), Calvin Pigg, WBAP, Ft. Worth; John McDonald, WSM, Nashville; Bob Palmer, C&W media super.



2. WELCOME—After sleeping at Princeton Inn, 39 RFD's gathered for breakfast at inn's private dining room to be welcomed by C. D. Siverd, general manager, agricultural div.



3. GETTING EDUCATED—Radio farm directors spent day touring center. Peering into microscope is Bill Mason, WBBM, Chicago

CYANAMID LOVES THOSE RFD'S

❖ Agricultural division uses 42 radio farm directors to push its booming drug, Aureomycin. Client gives RFD's unusual freedom in selling but checks carefully

From the client's point of view, the care and feeding of radio farm directors is no minor art. It requires a deft blend of the carrot and the stick but, when the *right* RFD is properly handled, the dividends, while not always precisely calculable, are often hefty.

Case in point: The American Cyanamid Co.'s agricultural division and its ad lieutenant, Cunningham & Walsh, are currently in the midst of an ardent and active love affair with these often potent salesmen-personalities. If a love affair can be said to pay off, this one certainly has.

Cyanamid, probably the largest advertiser of its kind in agricultural publications, is now running its biggest farm radio campaign in years.

The huge chemical firm is probably spending close to \$500,000 in farm radio, most of which is budgeted in 42 markets for what the client calls its Aureomycin Radio Network. (See also, "Radio plows sales for Cyanamid farm drugs," U.S. RADIO, January 1961.)

The "network" is nothing more or less than the employment of 42 top RFD's in a carefully thought out plan to get the maximum sales effectiveness from these air sellers with a minimum of on-air control of commercials. While the RFD has (almost) *carte blanche* to handle his commercials as he chooses, Cyanamid and C&W manage the situation in such a way as to make sure the RFD is always conscious of his total sell-

ing chores.

A high point in this effort took place a couple of weeks ago when Cyanamid brought a covey of 39 RFD's to Princeton, N. J. Agency and client kept them busy and out of trouble in a well-oiled, two-day technical and marketing seminar at Cyanamid's new and impressive agricultural research center. Cyanamid wined 'em, dined 'em, crammed 'em full of facts (paying a nice tab for the privilege) and waved them off with high hopes that its on-air sales representatives went home vibrating with zeal for the company and its products.

The story behind this junket starts nearly two years ago when Cunningham & Walsh was engaged in some



4. FUELING UP—Tour of center was interrupted by lunch at the company cafeteria. RFD's were divided into groups and got a technical education from 18 scientists at the center



5. DEMONSTRATION — Next morning the RFD's attended series of talks by company and agency executives on marketing, advertising. Above: B. M. Zillman, firm's veterinary products mgr.



6. TAPING—After lunch, RFD's asked questions, taped interviews. Shown: Marvin Vines, KTHS, Little Rock; Max Harvey, feed prods. mgr.

7. WIND-UP—Tying everything together for RFD's and showing radio's role in Cyanamid's marketing picture was E. H. Smythe, mrkng. dir.

deep thinking about farm broadcast advertising. The agricultural division had used practically no broadcast advertising for more than a year and, as a matter of fact, had not used radio on a major scale since 1954-55. C&W's account people—in particular Roy Gorski, vice president and account supervisor—were pretty well convinced that farm radio would be good for Cyanamid and were trying to figure out exactly how to use it.

The main product in mind was Aureomycin, a "broad spectrum" anti-biotic, and the agricultural division's most important brand name. Aureomycin is a trade name for chlortetracycline, a chemical made only by American Cyanamid, though it is not the only anti-biotic made for farm animals. Aureomycin and other anti-biotics used in animal husbandry are going through a boom whose end is still not in sight.

Cyanamid markets Aureomycin in a number of forms, but there are four basic types. Two are disease preventives—(1) formula feeds, in which

animal and poultry feed is packaged with the Aureomycin already added, and (2) Aureomycin Crumbles, for the farmer who wants to add it to his own feed. Two are for disease treatment — (1) Aureomycin Soluble, which can be mixed with drinking water, and (2) Aureomycin Mastitis Products.

The agricultural division has, from the point of view of advertising, an uncomfortably large product list: it's in the neighborhood of 100. This roster of brands presents a problem of ad continuity despite the extensive use of farm publications by Cyanamid. ("It's hard to pick up an agricultural magazine and not see a Cyanamid ad," said Bob Palmer, media supervisor on the account.)

C&W media planners also sensed the lack of a highly sensitive, local approach. Disease outbreaks and weather changes come suddenly and are localized. Magazine closing dates often stand in the way of fast advertising footwork by C&W.

For these reasons and because

C&W has a profound respect for the persuasiveness and local impact of the RFD, the agency in April 1960 made a presentation to the client developing its thoughts along these lines and proposing the Aureomycin Radio Network. Included in the presentation was the thesis that the RFD could do a better selling job if he did his on-air selling in his own way and if he was given the responsibility of reacting to special local situations (sales, weather, disease) as he saw fit. Cyanamid went for it.

C&W kicked off its drive with a 39-week test of its theories in 26 markets. The RFD's were given product information but not the kind of raw, unfinished commercial material often given to on-air radio salesmen under the name "fact sheets." Even when Cyanamid decided to give out free samples, for example, the RFD played it his way. The samples were sent to the RFD's without any special instructions and each farm director managed his own distribution. "To our knowledge," said Dr. Lawrence

Cyanamid's radio farm directors

RFD	STATION	MARKET
Alden Aaroe	WRVA	Richmond
Bill Alford	WMT	Cedar Rapids, Ia.
Ted Capener	KSL	Salt Lake City
Dewey Compton	KTRH	Houston
Jack Crowner	WAVE	Louisville
Dean Curtiss	KDHL	Faribault, Minn.
Jim Densmoor	WBAY	Green Bay, Wis.
Jack Dillard	KWKH	Shreveport
Deacon Doubleday	WSYR	Syracuse
Jim Dunaway	WSB	Atlanta
Wally Erickson	KFRE	Fresno
Hugh Ferguson	WCAU	Philadelphia
Jay Gould	WOWO	Ft. Wayne
Jack Gowing	KMA	Shenandoah, Ia.
Roy Gumtow	WKOW	Madison, Wis.
George Haefner	WHAM	Rochester, N. Y.
Lyle Hansen	WNAX	Yankton, S. D.
Clyde Keathley	WRFD	Worthington/Columbus, O.
Larry Kirk	KFKA	Greeley, Colo.
Keith Kirkpatrick	WHO	Des Moines
Wilbur Levering	WIBW	Topeka
George Logan	WLW	Cincinnati
Ted Mangner	KMOX	St. Louis
Bill Mason	WBBM	Chicago
John McDonald	WSM	Nashville
Nelson McIninch	KNX	Los Angeles
Bill McReynolds	WOAI	San Antonio
Carl Meyerdirk	KVOO	Tulsa
Lewis Miller	KWTO	Springfield, Mo.
Chuck Muller	KOA	Denver
Arnold Peterson	WOW	Omaha
Russell Pierson	WKY	Oklahoma City
Calvin Pigg	WBAP	Ft. Worth
Conway Robinson	WBAL	Baltimore
Derek Rooke	WMC	Memphis
Dewey Rounds	WDAF	Kansas City, Mo.
Crawford Roquemore	WBAM	Montgomery, Ala.
Earl Sargent	KWFT	Wichita Falls, Tex.
Charlie Slate	CARANET	Wilson, N. C.
Cotton John Smith	KGNC	Amarillo
Gil Stamper	WBT	Charlotte, N. C.
Marvin Vines	KTHS	Little Rock

MANY OF THE TOP RFD's in the U. S. are included among the 42 used by the American Cyanamid Co. for its 'Aureomycin Radio Network.' All but three attended Cyanamid's seminar and these three were busy with Cyanamid business at home

Groves, promotion manager in charge of Aureomycin products, "we are the only advertiser who is this liberal."

By the time 1960 ended, Cyanamid had 40 stations on its list. Two were subsequently added and there have also been a few substitutions. At this time Cyanamid's RFD ad program is running at a fairly stable rate.

The open-handed policy adopted by Cyanamid obviously has within it subtle and effective pressures. If an RFD approach doesn't work, the farm director can't blame the client or agency. He is thus more likely to pay more attention to and spend more time on his commercials, field trips, coordination with local Cyanamid salesmen and dealers, and other aspects of the farm director's multitudinous chores.

But Cyanamid and its agency do not depend on the spurs of psychology alone. Air checks on RFD's are made every month or two by an independent organization. The RFD's are expected to send in reports on what they're doing besides selling on the air. They are encouraged to meet with Cyanamid salesmen to work out copy approaches. They are also encouraged to mesh efforts with distributors.

In addition, there's Palmer's supervision and shepherding. He totes up considerable mileage traveling around to talk to farmers about Cyanamid products and the RFD's who pitch them. As an active (associate) member of the National Assn. of Television and Radio Farm Directors, Palmer has a vantage point from which to survey the field and get a line on likely RFD prospects.

Palmer also performs a valuable function in minimizing conflicts between RFD's and Cyanamid salesmen. Since the RFD's have such a free hand in their ad approach and choice of topics, the possibility of their butting up against a Cyanamid man (who might have good, solid reasons for wanting things *his* way) always exists. To salve these conflicts, Palmer has been given the role of arbiter.

From a more positive standpoint, obviously one of the most effective devices to fuel the enthusiasm and in-

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Helene Curtis moves to hold No. 1 spot for Enden

LEADERSHIP in shampoo-dandruff treatment products is now held by Enden product family—clear liquid Enden, special Enden for dry hair, yellow lotion, and cream. They share \$3 million in three NBC TV nighttime shows, new last fall. Campaign, through Edward H. Weiss, Chicago, aims to strengthen sales, maintain lead in face of competition threat from upcoming brands now in test stage

ENDEN'S BID TO STAY ON TOP

- ◆ Now in its sixth year on the market, Helene Curtis' dandruff-shampoo leads, but braces for new competition
- ◆ Dominance arises from mass market, corporate name, new retail outlets—backed by \$3 million in network tv

Sales success or failure of a product is generally difficult to predict in today's increasingly competitive consumer marketplace. But for Enden—a strong brand in the Helene Curtis consumer product division lineup—a well-founded set of circumstances convinced the company in advance that the product was destined for sales leadership in its field.

Here's what Helene Curtis management and executives of Edward H. Weiss, the Chicago-based agency for Enden, feel are the marketing factors responsible for Enden's fulfillment of their expectations:

- First, a unique product purpose—Enden is a two-in-one item, a specialized shampoo containing a built-in dandruff treatment.
- Second, it has wide distribution,

sold through almost every kind of retail outlet.

- And third, Enden is backed by an advertising budget 100% in nighttime network television.

Last October, Helene Curtis Industries, a major force in national toiletries marketing, launched the heaviest campaign in its history for a single product. A SPONSOR-estimated \$3 million in network participation was bought for Enden in three prime new fall vehicles on NBC TV: *The Dick Powell Show*, *87th Precinct*, and *Saturday Night at the Movies*. The schedule totals 120 one-minute announcements among the three shows, offering Enden a substantial audience.

Why this hefty backing for a single product? Jack K. Lipson, Curtis' director of advertising says, "We entered into this with the knowledge

that the investment will pay off for us. We expected sizable sales increases as a result of our television push."

In addition, Enden's sales potential was enhanced by four distinct advantages:

- A broad mass market
- Limited competition
- A strong corporate name manufacturer
- The emergence of grocery stores as a major outlet for toiletries

Curtis research shows that 70% of American men and women complain of dandruff problems in varying degrees. Therefore, Enden's potential customers are men and women from teen-agers to adults.

Although various dandruff treatment products are on the general consumer market, few are combination shampoo-plus-dandruff treatments such as Enden. Right now, Enden has the dandruff-shampoo field virtually to itself. Breck's Banish is about the only other nationally marketed competitor, but thus far has not presented a serious challenge to Enden, according to toiletry trade sources. Other significant contenders

in the dandruff treatment field introduced in recent years are post-shampoo rinses, such as Alberto-Culver's Rinse Away.

The marketing importance of the trend toward health and beauty counters in grocery stores of all sizes has been a contributing element in Enden's wide distribution. According to Bernard J. Gross, executive v.p. and account management supervisor at Weiss, in 1960, more than 60% of all shampoos were sold in grocery stores, as compared to 30% in 1955. Enden is also sold in drug stores, department stores, novelty stores, and in general, everywhere cosmetics are sold.

The Helene Curtis name is among the best known in the toiletry field today, and it has been demonstrated in recent years that new products backed by a strong corporate name usually achieve wider acceptance than those manufactured by lesser known companies. The fast share-of-market leadership gained by the shoe polish line of S. C. Johnson & Son is one of the best known recent examples of this marketing fact, along with General Food's Kool Pops, and Kellogg's K.

Compounding these marketing advantages, Enden's test-market history had proved to Curtis that the product's sales potential was high, says Mark Rosenberg, Enden brand manager. While not a new product, Enden was introduced in 1956 in four test mar-



TV STRATEGY—'Using three shows offers audience variety, realistic pricing, frequency, impact'—Bernard Gross, exec. v.p., Weiss

kets: Madison, Wichita, Syracuse, and Columbus. During the tests, while advertising was conducted in both print and television, Curtis learned who Enden's customers were and how they felt about the product. Curtis discovered, too, that Enden's re-purchase rate was high.

After test market stages, regional expansion occurred, with advertising concentrated more heavily in tv, less in print.

Then Enden was introduced nationally on *What's My Line?* during Curtis' sponsorship of the show, and the product received more national exposure via other Curtis corporate vehicles on both daytime and nighttime network shows. But never be-

fore, Lipson points out, has Enden's tv saturation come anywhere near the level of that provided by the current campaign.

Enden's encouraging sales progress indicated that television was a highly effective medium for the product, Lipson explains. And he says, "Curtis is keenly interested in continuous mass exposure for Enden, since brand loyalty has been shown by research to be unusually stable in contrast to other shampoo products." Lipson feels that his company's choice of tv for the three-program participation on NBC TV is based in large measure on the nature of the product. Of this he says, "In print media we find we can appeal heavily to the reader's imagination and make one point strongly. In television, on the other hand, our experience has shown that we can tell a dramatic story, and treat a troublesome grooming problem very realistically. This is precisely what we have attempted to do in the Enden commercials."

In Enden commercials, the Weiss agency has used a creative approach to the dandruff problem entirely different from those used in the past in advertising by other dandruff treatment products. Generally, the advertising strategy used by others has often attempted to cast a stigma on the dandruff problem, equating its importance to that of such social taboos as halitosis or body odor. As Lipson points out, the Curtis ap-

Commercials treat dandruff as grooming problem, not as social stigma



CREATIVE APPROACH accents better grooming. Commercials (see stills above) concentrate on fashion: 'You wouldn't let a run in your stocking spoil a Paris original, or . . . let dandruff spoil a Paris original.' Commercials aim at women; research shows they buy family's shampoo

proach treats dandruff as a troublesome grooming problem.

The two over-riding themes in Enden commercials are simple and straightforward: First, the two-in-one product angle is emphasized as a pleasant, easy way to shampoo and get rid of dandruff at the same time; and second, is guaranteed to end dandruff if used regularly. The commercials are not entirely female-oriented, because, unlike most other items in the Curtis product division line, Enden is for both men and women. On the other hand, Lipson explains, the commercial's emphasis is toward a female appeal, because it is the woman in the family who does the shampoo purchasing. But the fact remains, he stresses, it is because of the universality of Enden's potential consumer that Curtis is using such extensive nighttime participation schedules.

Weiss conducts an extensive research program for Enden commercials, including both pre-testing and post-testing. Under the direction of Dr. John Tarini, agency v.p. and research director, copy themes are pre-tested prior to commercial production and commercials are post-tested after exposure, for impact and competitive factors. For this research, random groups of housewives between the ages of 25-45 are surveyed.

Commenting on the advertising philosophy involved in Enden's heavy network participation this season, account management supervisor Gross says, "Using three vehicles helps spread tv's risk by offering audience variety, realistic pricing, as well as frequency and impact."

Helene Curtis has chosen the route of participating sponsorship for Enden, as well as other products, after considerable experience with other types of television sponsorship. According to Lipson, the recent use of participation for Curtis products has been proven most effective. "Because it allows a maximum of flexibility in a highly competitive, fast moving market."

The competition in cosmetic and toiletry marketing has risen to massive proportions in recent years, with rival products battling for market



CURTIS' CONTRACT with NBC TV is signed by David Kutner, dir. of marketing, Helene Curtis Industries. Others (l to r) are Jack K. Lipson, Curtis's dir. of advertising; Angus Robinson, Cyril C. Wagner, NBC TV central division sales execs. Contract covers 120 minute participations

dominance via television and other major media. Retail sales of all cosmetics and toiletries have been rising at the rate of eight to 10% annually, according to Rosenberg, and total sales of toiletries are estimated at more than \$2 billion annually.

Founded in 1927 as a supplier in the beauty salon equipment field, Helene Curtis has manufactured retail toiletries since 1948.

Each of the Curtis consumer products marketed through its products division — including Enden, Spray Net, Suave, Stopette, GayTop, Tender Touch, Helene Curtis Creme Rinse, and Helene Curtis Shampoo plus Egg — has a separate advertising budget and a completely independent sales strategy.

Three Chicago agencies handle Curtis' products division advertising. In addition to Edward H. Weiss, agency of record for the current three-program network participation buy, Curtis employs Campbell-Mithun for Suave, Creme Rinse, and Shampoo plus Egg; McCann-Erickson for Spray Net. Weiss handles the balance.

Of the products in Curtis' products division, some have seasonal sales curves: wintertime for Tender Touch dry skin bath oil, and summertime

for the general shampoo line. This is another important reason for the company's utilization of the network participation route. Curtis has found that through the flexibility offered by participation, it is possible to heavy-up advertising support very quickly where needed.

Ranking among the nation's 100 largest national advertisers, Curtis reached new records in sales and earnings during the nine-month period ending 30 November 1961. Sales increased to \$50,902,599 from \$42,634,621 for the same period in 1960. Net income increased to \$2,739,242 from \$2,570,887, a gain of 6½%. (Not included was more than \$20 million in unconsolidated sales of foreign associate manufacturers under licensing agreements.)

Currently, Enden is the number one seller in its specialized field of dandruff products, and ranks close to the top in general shampoo sales nationally. In grocery outlets, Enden is the largest seller in the overall field of shampoos, according to sources from within the midwestern grocery trade. In addition, Enden is the first large scale shampoo success, from a sales standpoint, since World War

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'BY WHAT STANDARD SHOULD



Broadcasting expert with world-wide experience challenges critics

Broadcast consultant Richard P. Doherty, who contributes this stimulating article, is well-known to SPONSOR readers for his year-end economic forecasts. He has visited radio/tv stations in 49 of our 50 states, and has observed and worked with tv systems in 15 foreign nations. He represents a major Japanese tv network in the U. S., as well as numerous American outlets, and has attended many international economic conferences. A member of Phi Beta Kappa, he is author of many respected textbooks, articles.

➤ 'Compare our tv system with any other in the world,' says Washington expert, 'you'll see our tv superiority'

➤ Doherty, who has worked with tv operations in 14 foreign countries, offers a point-by-point comparison

B by RICHARD P. DOHERTY

By what standards should the American tv industry be appraised and judged? As a medium, it should not be evaluated according to the personal tastes of an individual, a group of individuals, or even a few thousand individuals. For many, many months, various persons—with good access to the printed media—have cast aspersions on American tv because, too frequently, they have chosen their own cultural and literary standards as arbitrary measures of public interest and public needs.

We are not a nation of morons. The millions of Americans who daily watch tv programs are the fabric of the nation—they are not misguided, uneducated people of low cultural standards. Against the articulate criticism of a few thousand persons

who like to write letters, there are millions of solid Americans who go on, daily and weekly, liking our American brand of tv.

The FCC has received several thousand letters which criticize tv programming. How many letters were sent to the FCC from the 12 to 15 million homes which regularly, each week, tune to *The Untouchables*, *Bonanza*, *Gunsmoke*, and similar programs? These millions of citizens include factory workers, housewives, doctors, lawyers, farmers, secretaries, professors, government workers, schoolteachers, business executives.

Television is the current object of attack from certain public groups, from the intelligentsia, the avant-garde, and the newspapers and magazines. The latter—newspapers and

magazines—are fighting a dollar and profit battle against tv and are not always objective in their opinions and articles, because the rapid expansion of tv hurts their advertising pocketbook. Many other critics of tv are motivated by their specialized interests and often ignore or disdain mass public interests even though their criticism may be offered in good faith.

There would be far more justifiable criticism of American tv if the medium primarily served segmented group interests rather than mass public interest.

As producers of a consumer service, every network or station executive would welcome objective criticism and objective appraisal by the public. Unfortunately, much of the criticism of tv has come from persons who assume that they know what interests the public, or assume that they know what is best for the public.

It is, indeed, constructive to subject a mass medium of communication, such as tv, to objective appraisal and criticism. However, to be objective, one must have some stand-

U. S. TV BE JUDGED?'—DOHERTY

ards or yardsticks from which he may evaluate results and achievements.

Why not examine American tv industry according to the programs, accomplishments and public services of tv throughout the world?

The critics of American tv will not prefer this standard because, by it, overall American tv programing is the best and most diversified which is offered to the public in any nation, anywhere in the world.

In no other nation is tv watched and enjoyed by the public for so many daily and weekly hours, by the average family, because in no other nation is tv so interesting and so much to the varied total public taste as in the United States.

In no other nation does the public possess the wide choice of diversified program selection as in the United States. Japan ranks second and Canada and England third regarding diversified public choice of tv programing. In France, Italy, Switzerland, Russia, Spain, Portugal, Holland, Egypt and every other nation the public has only the limited program presentations of the governmentally owned, dominated and dictated tv system.

American tv has become a preeminently greater medium of mass communications than any other in the world.

During any given week, the U. S. public has more total hours of free choice of discussion, talk, forum, education, news, farm information and so called public service programs than is available to the public in any nation of the world including England, France, Italy, Germany, Japan, Sweden, Holland, Switzerland, Egypt.

Religious tv programing hardly exists outside of the United States.

In no other nation of the world is there so much fully equal tv time for political talks and controversial discussions as in the U.S.—and without political bias.

During each and every year, the three American networks devote more money, manpower, know-how and total telecast hours to education,

talks, discussion, and public affairs than in all the nations of the world combined. Who, among tv's critics, gives the networks full credit for these many hours of tv program service despite the loss of profits involved and the public service rendered? As one single example, the three networks spent upwards to \$500,000, with a crew of nearly 150 persons working for two weeks, to bring the dramatic Alan Shepard space flight to all of America on 5 May 1961.

Television, as a broadcasting and set manufacturing industry, has had its greatest growth and widespread

public acceptance in the U. S.—and by a wide margin—and because tv programing has progressively appealed to the vast American public.

The most highly developed public use of tv, except in the U. S., is in England, Japan, and Canada. It is significant that in all three of these nations, American programs rank among the most popular in public favor.

Ironically, to the consternation of the critics, the American tv programs which are popular with the people of foreign nations are the same programs which attract the largest mass

U. S. tv leads in these areas—Doherty

Diversified programing. 'In no other country does the public have the wide choice of program selection.'

Public service. '. . . more hours of talk, discussion, forum, education, and public service programs.'

Religious programs. 'Religious tv programing hardly exists outside the United States.'

Political programs. 'In no other country is there so much time for political talks, controversial discussion.'

Education programs. 'No other tv system offers the educational programs of our commercial system.'

Entertainment. 'In no other nation, the tremendous variety of total entertainment choice.'

News programing. 'In no other nation, the massive tv news coverage—daily and weekly.'

public audience in the U. S. Many critics shudder at the thought that our "adult western" and "detective" tv shows are big favorites with the Japanese, Canadian, and other foreign people.

In no other nation of the world, without exception, does the public possess the tremendous variety of total entertainment choice as is telecast daily and weekly by the American networks and stations.

In no other nation is there the massive tv news coverage that prevails—daily and weekly—throughout the U. S.

The tv system of no other nation does not even begin to offer to its people the amount of educational-type programs as do the networks and individual commercial stations of the U. S.

No tv system, in England, continental Europe and elsewhere, achieves the overall professional production techniques of American tv. Throughout 80% of the world, tv program production doesn't remotely approach our networks and, in fact, rarely equals the local production competency of individual stations in our "first 75 metropolitan markets."

The author of these observations has either worked with or has visited or observed tv broadcast operations throughout most of the world and around the world. Except possibly in England, France, and Italy, he has been impressed by the fact that American tv is regarded by the broadcast professionals as the ideal standard of accomplishment and the goal of achievement. Throughout the world, the U.S. has set the mark of program-production achievement for other national tv systems.

On the basis of our personal worldwide experience with tv, we view many of the self appointed critics as comparable to those persons who point to our city slums as being typical Americana. Of course, there is mediocre tv programing but this does not truly represent the overwhelmingly predominant hours of good network and station tv programing. However, whenever mediocre programs—by public interest standards—are put on the air by stations

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THE ART OF STATION

➤ Agency-rep visits can be rough sailing for a station man not used to the sport, says a commercial manager

➤ But with practice and study, stations can streamline visits, win media buyers, and even influence the reps

For years broadcasters have pondered the advantages of setting aside, temporarily, their station chores to board a plane (or whatever) and hie themselves out to the big city to visit the rep. The pros and cons of these more or less scheduled jaunts were carefully mulled over, recently, by a station man (who prefers to remain nameless). His thinking on the subject, however, is presented below.

I am the commercial manager of a radio station in the Midwest. For many years, I have made it a practice to get to New York three times each year to visit my representative and to make calls on advertisers and agencies.

When I first started going to New

York on these trips, I was entranced by the pace, the excitement, and the glamor of the advertising business in the Big City. I liked the conferences with my rep's salesmen. I enjoyed being whisked around in cabs to keep appointments with BBDO, Y&R, and William Esty. My ego was flattered when I was passed from one salesman to another in a well-planned routine so that I would see as many people as possible while in town.

I enjoyed the luncheons, the cocktails, the dinners, and the Broadway shows. I met many people—some important, some not so important. But through it all, I was the important person. I was the client.

I suppose I had been to New York on these so-called sales trips six or eight times before I began to reflect



ANALYZING SALES data, commercial manager of a midwestern radio station ponders best way to approach timebuyers on New York trip. Basic elements for visit are shown in box, next page

NAVIGATION ON MADISON AVE.

on their value to my station. Quite possibly the novelty of these whirlwind and exhausting junkets was wearing off. Perhaps points I had picked up in discussions with some of my rep's salesmen were responsible for my contemplation.

At any rate, I began to ask myself questions. I wondered if I were really accomplishing anything. Could it be possible my rep was taking me on calls because this was what he knew I wanted to do? True, he always welcomed me with genuine enthusiasm but perhaps he was expecting more of me than I was delivering.

Did I utilize my time wisely by making worthwhile contributions to the buyer's knowledge of my market, and my station? Did I make too many social calls to say "hello" to someone I know well, or to say "thank you" for a recent order?

The more I pondered these questions, the more uneasy I became. I finally resolved to make an analysis of the matter.

First, I examined all expenses of my New York trips—how much it cost me per hour to make these visits.

Next, I considered the maximum that could be expected of them—what good they do me with my rep, what good they could do me with agency timebuyers. I tried to be honest with myself, unbiased in my appraisal. I was not at all pleased with my conclusions.

Although it had been my opinion that I was always extremely busy in New York, I now realized that much of my activity was wasted motion. By thoughtful preparation and planning I should be able to become much more effective. At my hourly rate of expense, I had better become more effective!

I now realized that on innumerable occasions I had been given excellent pointers by my representatives—suggestions which I should have followed, but did not.

What should be my objective in visiting my representative and his salesmen? The answers were so obvious I wondered why I had not given

5 rules for station man's ad pitches

INFORM THE REP. 'I no longer go without letting my rep know what calls I intend to make. I no longer feel I must call on those buyers who 'have something up.' The rep can close these orders.'

STATION IMAGE. 'I now concentrate on the long-range objective, getting the character of my station across to the key people. I always have with me a carefully prepared presentation to do this.'

THE PITCH. 'Sometimes the presentation takes the form of a flip-board. Sometimes it is a set of cards. Often, I give it verbally without visual aid, but I always draw on statistics that are meaningful.'

ORGANIZATION. 'I want to create a clear impression of my station. I organize my thoughts so that I always lead back to my main point. I limit talks to 18 minutes, ample time to develop points.'

RESULTS. 'Timebuyers are more attentive. My rep salesmen are enthusiastic. I know that I operate more economically. I make more calls. I have discovered how to get more out of my N.Y. trips.'

thought to this question before.

I have an obligation to keep my New York sales staff fully informed at all times of everything that will help sell. This means selling them constantly. I now understand that even though my rep tries to do the best possible job for all stations he represents, my station competes for my rep's enthusiasm, attention, and service with every other station on his list. I must be selfish in attempting to get each salesman to want to do more for my property. I must do this honorably and gracefully, and, the only way I can do it is to give him all the facts and all the inspiration I possibly can. I must attempt to make him feel especially proud of an order he has snagged from the competition, and genuinely disheartened when he loses an order he had sound reasons to expect to obtain.

As I looked back over the past few

years, I was appalled at my unintended indifference to what should have been the basis of my working relationship with the men who are responsible for a major share of my national business. I resolved to do something about it and quickly.

I felt no happier in looking back over my performance on agency visits. The endless hours of my time and my representative's had been largely wasted due to my casual approval to agency calls. Here was the source of the national business! Here were the people who made the media decisions! Here were busy people who spent millions of dollars of their client's money—who were willing to take time out to see me when my rep called for an appointment.

Why? On some occasions it was because the buyer wanted to be courteous. More accurately though, be-

(Please turn to page 60)



TEST PATTERN on monitor in Dublin control room is emblem-trademark of Telefís Éireann. New Irish tv service is on the air from 5 to 11 p.m. Four mountain-spotted satellites will supplement Dublin by the end of 1962, give full coverage of Rhode Island-sized country.

IT'S 'TELL-A-FEESH AIR-ON'

▼ That's how you pronounce the Gaelic name of the Republic of Ireland's brand new television service

▼ Telefís Éireann, based in Dublin, has ex-NBC and CBS men on staff, plans American-style sponsorship

by ERIC BODEN

The most American tv service in Europe began with the New Year when the Republic of Ireland commenced telecasting.

Thus, after ten years political procrastination, Éire became the last country in Europe and also last in the English-speaking world to launch a national tv service.

Officially called Telefís Éireann (newly-coined Gaelic, pronounced "Tell-a-feesh Air-on"), the new service is fully commercial yet run by a state corporation which also collects a \$12-a-year license per set.

It cost over \$6 million, a government grant, to get the first Dublin station on the air. Before the end of

1962, four additional mountain-spotted tv satellites will be giving full Irish coverage (Ireland is about the same area as Rhode Island) on both the 405 and 625 lines systems.

The Dublin tv signal reaches the most prosperous two-fifths of Éire's three-million population, with an estimated 120,000 tv households at present. This figure should rise to about 250,000 by year's end.

Peak time (7:30-10:30 p.m.) 30-seconds spots average about \$150, with a 10% preferential discount to Irish advertisers, and a 20% discount for commercials with sound-tracks in the Gaelic language (none seen in the entire first week's schedule, since all but a handful of Irish prefer to speak

English). Commercials are limited to seven-and-a-half minutes per hour.

Among American or international advertisers using Telefís Eireann in the opening transmissions were: Esso, Kellogg, Colgate-Palmolive, Lever Bros., Ford, Vicks, Mobiloil, Max Factor, Maxwell House, American Home Products, S. C. Johnson, Canada Dry, Nestle, Philips, Volkswagen, Ovaltine, Dunlop, Shell, Knorr, and Beecham.

The strangely American character of the new Irish service stems from a number of things:

About 90% of the canned entertainment (comprising about half the daily 5-11 p.m. transmissions) is from American series like: *Rintintin*, *The Silent Service*, *The Twilight Zone*, *The Heiress*, *Medic*, *The Honeymooners*, *Buckskin*, *Bachelor Father*, *The Aquanauts*, *Dragnet*, *MacKenzie's Raiders*, *Science Fiction Theater*, *Dr. Christian*, *Cheekmate*, *Mr. District Attorney*, *Little Women*, *Our Miss Brooks*, *Love That Bob*; *Have Gun, Will Travel*; *Rosemary Clooney Show*, *Annie Oakley*; *Yes, Yes, Nanette*; *Harbor Command*, *Donna Reed Show*, *Hollywood Star Playhouse*, *Father Knows Best*, *You Are There*, *The Red Skelton Show*, *Boris Karloff Theater*, and *Restless Gun*.

In both British tv series of BBC

Report on Irish tv by ex-Schwerin man



Eric Boden, who prepared special SPONSOR report on Irish tv, was formerly chairman and managing director of Schwerin in Great Britain. Now a consultant on international tv advertising, he has clients in eight countries, among them agencies, advertisers, film production companies. He lives in Dublin.

and ITV, the percentage of American imports is firmly kept under 14%, but these networks together collect annual revenue of about \$400,000,000 whereas the first year's Irish revenue from advertisers and licenses is estimated at \$4,000,000—just about one-hundredth of the British figure.

Another strong American influence is the director-general of Irish television, Edward Roth, a 40-year-old Bostonian and ex-NBC man who had previously helped launch tv stations in Peru and Mexico. In recruiting key men for his staff, Roth found

many American-trained Irishmen willing to come back to the old country.

A few non-Irish have come to Telefís Eireann on loan, but 95% of the staff is Irish-born. Roth's own \$18,000 per year contract ends in October, but his Irish tv achievement to date has been so widely acclaimed that he is likely to be asked to prolong his stay.

Initially, the Irish tv service is following the British pattern of spots (15, 30, 45, and 60 seconds) at station breaks and so-called "natural"

(Please turn to page 61)

'Europe's most American tv system' has U.S. men in top spots

Though 95% of the staff of Telefís Eireann is Irish born, key posts in the system are held by Americans. Edward Roth (1), a 40-year-old Bostonian and ex-NBC man, is director general of Irish tv. Ernest G. Byrne, executive producer, was formerly with KMOX-TV, St. Louis.



CROWELL-COLLIER STATIONS

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



Last year the three Crowell-Collier stations donated more than two million dollars in prime air time to sound citizen causes. Additional countless man-hours were donated to the custom creation of special broadcast presentations of these public service messages, to increase listener attention and response. The door is always open at Crowell-Collier stations to organized charities and services in the communities which we are privileged to serve.

CROWELL-COLLIER BROADCASTING CORPORATION

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

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

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

NEW
YORK
RADIO

w m c a

w m c a
THE VOICE OF NEW YORK
570 kc
Represented by
the strass broadcasting group
AM Radio Sales

Media people
what they are doing
and saying

TIMEBUYER'S CORNER

Doug Humm of Charles W. Hoyt, lunching at Mike Manuche's Restaurant, told the story about the over-cautious station which conducted a contest, and when the d.j. phoned a housewife to tell her she had won a free trip, the woman dropped dead of shock. "But the general manager wasn't taking any chances with the FCC," Humm said, "and sent her body to the Virgin Islands for two weeks."

A rep pitched Reidl & Freede's media director Tom Flanagan on using tv for a new campaign, at the Penguin Restaurant last week. Flanagan paused for a moment and said: "Tv or not tv, that is the question."



AT Pen & Pencil, John Keenan, gen. sales mgr. of WANE-TV, Ft. Wayne, entertains Compton men (l-r): Doug MacMullan, Duncan Hines buyer; and Graham Hay, head buyer

Mort Reiner of Hicks & Greist, with reps at Vincent and Neal's Hampton East, pointed out that there is no limit to television's reach. "My dentist now uses tv to distract patients while working on them," Reiner said. "His appointment book looks like a program log, and housewives call him to say things like, 'Put me down for *The Price Is Right* on Tuesday,' or, 'Little Sam will only take *Romper Room* on Friday.' If this ever catches on, stations will have to apply to the Dental Society for licenses."

Marie Coleman of Donahue & Coe, with rep at the Envoy Restaurant, talked about the effect of television on children. "I heard of one kid who loves television so much," she said, "that when the programs are over for the day, he watches the little white dot in case it does something." ▀



you get

THE ADDED IMAGE
of quality on **WBEN-TV**

The background to your commercial message is important when you're doing business in Western New York. Western New Yorkers are good spenders, dropping over \$3.5 billion into the retail tills each year—but they buy with discernment.

That's why national advertisers choose WBEN-TV to reach this rich, vital and expanding market. They know that Western New Yorkers believe what they see and hear on WBEN-TV. The pioneer TV station of the area, WBEN-TV has devoted 13 years to prestige programming and dedicated public service. The result: A quality image that reflects well on the products of our sponsors.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station



CH.

4

CBS in Buffalo



the shell of the nut covers the meat...

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

There's a moral here for broadcasters.

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

Why pay for a coconut to cover an acorn?

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

SPONSOR

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

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Carter Products, Inc., New York, will promote its Frenchette salad dressings with a 20-market campaign which starts 12 February for seven weeks. Time segments: fringe nighttime minutes. Agency: Ted Bates, New York. Buyer: Dick Waller.

Borden Chemical, New York, is going into several markets for Elmer Glue-All. The campaign, which starts 19 February, is scheduled for 13 weeks in some 15 markets. Time segments: daytime breaks and fringe I.D.'s. Agency: Fuller & Smith & Ross.

Procter & Gamble, Cincinnati, will use nighttime minutes in 13 markets for Dash. The schedules start 5 February and run through the P&G year. Agency: Dancer-Fitzgerald-Sample. Buyer: Sam Fertig.

Colgate-Palmolive, New York, is promoting Poise in selected markets. Campaign starts 1 April for 52 weeks. Time segments: two-thirds in nighttime fringe minutes and one-third in daytime. Agency: Norman, Craig & Kummel. Buyer: Al Silverman.

Noxzema Chemical, Baltimore, goes into nine markets on 5 February for its shave cream. Schedules run for 15 weeks, using early and last night minutes. Agency: Doherty, Clifford, Steers & Shenfield. Buyer: Bob Silverberg.

General Mills, Minneapolis, will introduce its new breakfast cereal, "Total," in nine markets starting 18 February. The campaign is set to run for 10 weeks. Time segments: day and night minutes, prime breaks, and I.D.'s. Agency: Dancer-Fitzgerald-Sample. Buyer: Dave Hanson.

Allied Chemical Corp., New York, will promote "Caprolan" in five markets for 13 weeks starting 26 February. Time segments: daytime minutes. Agency: Benton & Bowles. Buyer: Clay Briggs.

Lever Brothers, New York, is using daytime and night minutes to promote Vim in selected markets. The campaign starts 25 February and runs through to 31 December. Agency: Ogilvy, Benson & Mather. Buyer: Art Topal.

RADIO BUYS

P. Lorillard, New York, has an 18 February start date for a four-week campaign promoting York cigarettes. Some 40 markets are involved. Agency: Lennen & Newell.

Eastern Air Lines, New York, has renewed its schedules in five markets. Agency: Fletcher Richards, Calkins & Holden.

Continental Baking, Rye, N. Y., has several markets for Hostess Donuts and Little Angel cakes. The campaign runs for six weeks. Agency: Ted Bates.

General Foods is going into five markets for its D-Zerta products. The campaign starts 5 February for eight weeks. Agency: FC&B.

TED BATES

(Continued from page 31)

pre-emptible rates for certain spot announcements? "Naturally, I must be favorably inclined since this provides us with that much more flexibility in the selection of specific media avenues," he declared.

The basic reason for the continuing heavy demand for minute announcements stems primarily from copy considerations, he said.

In discussing "frequency" and "reach," Grey said "frequency" is seldom more important than "reach." "I believe 'frequency,' in broadcast media, occurs in the second, third, fourth and fifth weeks, etc.," he said.

A number of Bates clients, Grey said, have shown interest in running spots in color.

He expressed approval of a summer rate for spot tv priced below the rate during the balance of the year. "The more ammunition we have to sell value, the more business the medium can hope for," he observed.

A combination of network participating programs and selective spot tv for accounts with national distribution in most instances is preferable, he thought.

Grey was in favor of sponsorship of local public service programs for some Bates accounts. "We have sponsored this type of programing for certain of our clients," he said.

During the interview, mention was made of a recent comment by Larry Haeg, general manager of WCCO Radio, Minneapolis. Haeg was quoted as saying that if he were an advertiser he would not spend "a single nickel on at least half the radio stations in the country." Haeg said that "many of these stations are nothing more than licensed jukeboxes, whose managements' chief concern is oscillating between the fast rating and the fast buck."

Grey's comment on the Haeg radio station analysis went like this: "I'd like to see this in capital letters on the desk of every guilty station manager. I think the noise stations have been mostly responsible for the poor posture of radio today."

Pursuing the subject of worthwhile stations vs. "the fast buck" station, Grey was satisfied that there were enough stations around delivering quantity and quality—enough good stations at his disposal to blan-


ket the entire country. "Thank God, yes!" he exclaimed.

Grey has a profound regard for his various media aides. In his opinion, they are all qualified experts in all forms of advertising media.

"They must have this fundamental knowledge to develop the proper media mixes without prejudice," Grey declared.

Grey is a native New Yorker. He

attended Columbia University majoring in such subjects as marketing and advertising. He launched his advertising career with Cecil Warwick & Cecil. He joined the Ted Bates media department as group supervisor in January 1955 after working for Biow-Beirn-Toigo, Inc.

In the fall of 1955, he was named v.p. and associate media director. In 1958, he was elected a director. 



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV / KGIN-TV!



... covering a bigger, better Lincoln-Land

Fish around Nebraska all you want for TV markets and you'll come up with just two "keepers." One is in the extreme Eastern part of the state; the other is Lincoln-Land.

In the East, three top TV stations divide your market (and your budget) three ways. But in Lincoln-Land you get the double coverage of two stations—KOLN-TV and satellite KGIN-TV. The map and figures give you an idea of the greatly expanded coverage Lincoln-Land now offers.

Ask Avery-Knodel for the full story on KOLN-TV/KGIN-TV—the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

VITAL STATISTICS OF THE NEW LINCOLN-LAND
(Sales Management, May 10, 1961)

Population	888,200
Total Homes	275,800
Effective Buying Income	\$1,519,268,000
TV Homes	237,900
Retail Sales	\$1,124,130,000

The Felzer Stations

- WKZO-TV—GRAND RAPIDS-KALAMAZOO
- WKZO RADIO—KALAMAZOO-BATTLE CREEK
- WJEF RADIO—GRAND RAPIDS
- WJEF-FM—GRAND RAPIDS-KALAMAZOO
- WWTV—CADILLAC-TRAVERSE CITY
- KOLN-TV—LINCOLN, NEBRASKA
- KGIN-TV—GRAND ISLAND, NEBRASKA



The Felzer Stations

- WKZO-TV—GRAND RAPIDS-KALAMAZOO
- WKZO RADIO—KALAMAZOO-BATTLE CREEK
- WJEF RADIO—GRAND RAPIDS
- WJEF-FM—GRAND RAPIDS-KALAMAZOO
- WWTV—CADILLAC-TRAVERSE CITY
- KOLN-TV—LINCOLN, NEBRASKA
- KGIN-TV—GRAND ISLAND, NEBRASKA

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATCHES
1000 FT. TOWER

CHANNEL 11 • 316,000 WATCHES
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

CYANAMID

(Continued from page 31)

crease the effectiveness of a salesman—any kind of salesman—is to immerse him in the product. This assumes, of course, you have something to show.

Cyanamid does. Its new Agricultural Center is the largest privately-owned agricultural research center in the country—perhaps, in the world. It combines, Cyanamid notes in its fact sheet given to RFD's, "the most modern facilities for laboratory research and development work with practical field-testing conditions similar to those found on a well-run private farm."

The center is located on a 640-acre site of which 400 acres are devoted to farming to provide feed for experimental animals: 55 acres are for pasture, 10 acres are devoted to agronomic experimental work, 100 acres are left in woodland, and the remaining 45 acres are a campus-like setting in which are placed the various research, administrative and service buildings.

Opened late last fall, the center

brought together research groups formerly located at the company's Stamford, Conn., and Pearl River, N. Y., laboratories as well as the agricultural division's administrative, sales and service groups. At that time, C&W proposed that Cyanamid invite its RFD's to Princeton for a seminar to give them a solid background in the products they sold.

Of the 42 RFD's on Cyanamid's list, only three were unable to attend and these three had important speaking engagements at Cyanamid sales meetings. Most of the group came into New York on the day before the seminar (which was held on 18-19 January) and gathered at the Biltmore Hotel, where dinner and cocktails were served. A bus took 32 to Princeton that night.

The scheduled round of events started at 8 a.m. on both mornings—which is no hardship to RFD's, since probably all of them run early morning shows. They were officially greeted at breakfast by an ex-colleague, Phil Alampi, Secretary of Agriculture for New Jersey and a former farm director on WNBC, New York. The company greeted them in the person of C. D. Siverd, manager of the agricultural division.

The group spent all day Thursday touring the center. Divided into groups to simplify the orientation, the RFD's were served facts and figures by a corps of 18 scientists. At dinner that night they were addressed by G. W. Russell, Cyanamid vice president. Russell discussed the scope of Cyanamid's operations and what part the agricultural division plays in it.

The second day was devoted to talks about marketing, advertising and the products in the morning and to questions-and-answers and interviews in the afternoon. The RFD's were warmed up with an introduction by Palmer, who, together with account executive Henry C. Pendzick and media buyer Carson Powers took care of transporting, feeding and housing the visitors.

The arrangements included everything agency and client could think of for the well-supplied-RFD-who-tours-research-centers: note paper, fact sheets, product information, program, "Zippalope," fountain pen, 15-minutes of tape (hint!), letter from the agency, who's who list, etc.

During the first part of the morning, the RFD's heard from seven Cyanamid men: J. H. John Howard, sales manager, stressed their selling role; Frank O. Noel, manager of animal industry products, reviewed his department; Dr. Sterling Brackett, director of animal industry development, spoke on the technical side of Aureomycin; M. J. Harvey, animal feed products manager; B. M. Zillman, veterinary products manager; Frank Cappy, advertising manager of the agricultural division discussed the division's ad philosophy and how radio fits into it; Dr. Groves, whose actual title is: promotion manager, animal industry products.

Following these seven, the RFD's heard from C&W people: Roy F. Gorski, vice president and account supervisor, and Peter J. Hahn, creative supervisor, who talked about print advertising.

In the afternoon, E. H. Smythe, marketing director of the agricultural division, tied up the whole bundle with a presentation on radio and its role for Cyanamid.

Most of the group was on its way home by dinnertime.

ENDEN

(Continued from page 37)

H. Prior to that, Halo and Lustre-Creme, both Colgate-Palmolive products, and P&G's Prell were the front-runners among best selling shampoos.

Although Enden is number one in its specialized market now, Curtis management is aware of competition getting ready to invade the field. There are several up-coming shampoo-plus-dandruff treatments currently in test markets and introductory stages. Among these, Curtis is keeping a particularly close eye on P&G's entry, Head and Shoulders.

In the meantime, Enden has the advantage of being the first successful product of its nature, and of massive television backing. Tv has been used by Curtis as a major medium for a number of years. In the spring of 1961, the company sponsored four network shows: of these, two were daytime vehicles, *As the World Turns*, and *Edge of Night*. The nighttime shows were *To Tell the Truth* and *Thriller*.

Other well-known network pro-

**"IT PAYS TO
USE KTVE"**

So says
Mr.
Jake Pickens, Jr.
of THE TOCGERY
in Monroe, La.



**OVER 100 LOCAL
ADVERTISERS USE
KTVE REGULARLY
TO GET SALES
RESULTS & PROFITS**

NB
abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE
REPRESENTED NATIONALLY BY:
VENARD RINTONE & McCONNEL
CECIL BEAVER SOUTHERN REP.

grams Curtis has been involved with on a participating basis over the years, are *Playhouse 90*, *Ellery Queen*, *Perry Mason*, *Northwest Passage*, *I Love Lucy*, *Richard Diamond*, *Bourbon Street Beat*, *True Story*, *Young Dr. Malone*, *Brighter Day*, and *Love of Life*, as well as many others. ❖

U. S. TELEVISION

(Continued from page 40)

or networks, public disapproval is prompt and rapid via audience circulation. No tv executive can possibly force the public to like any given program regardless of his personal opinions.

Who is to say that any given tv program is bad and should be replaced if millions of Americans like the program enough to tune in week after week?

This brings us to a second objective or yardstick by which American tv should be appraised, namely, public interest in our network and station tv programming.

As of today, American tv belongs to the public and free public tastes dominate program choice. No group or governmental agency decides what the public should watch on its home tv screen.

The real gripe of many critics of tv is that they cannot get the exact program which they, individually, want and the time when they want it. These same critics would suffer greatly, in every other nation, where the hourly, daily, and weekly tv program schedules are far more restricted, far more limited, and much less diversified than in the United States. Moreover, no mass medium can ever achieve the optimum ideal of serving both mass public interests and the personalized cultural interests of each and every group.

Each person and group has a full and legitimate right to his (or its) personal tastes. But no person or group should take on the responsibility of determining the cultural tastes of the vast American public. If persons, or groups, truly believe that their social and cultural standards are good for the public and the nation, they should strive to educate the public toward their concepts; they should not arbitrarily impose their standards by legislation, decree, or

"domination by influence."

When uninhibited and uncontrolled tv ceases to prevail in the U. S., and if legislative or bureaucratic direction dominates and determines our tv menus, American tv will lose its vitality and world leadership and will cease to be the great mass medium for which the overwhelming majority of Americans vote enthusiastically.

American tv is a reflection of mass American tastes. If certain persons don't approve of these mass tastes, the leadership challenge is to either change this taste or decide who is out of step.

There is no such thing as a total, mass audience. At all times, the total mass audience is a composite of segmented interests and tv broadcasting recognizes this diversified public interest in planning typical weekly schedules.


Few, if any, American politicians would ignore 30,000,000 to 50,000,000 votes. Yet, at least 30,000,000 to 50,000,000 persons regularly and weekly view (and like) the categories of tv programs which are most severely criticized by the reformer ele-

ments and castigated as "wasted public service."

It is moot and questionable if certain programs which are freely selected and well-liked by millions upon millions of Americans may properly be labeled "tv wastelands."

In public tastes, we wish to repeat that what may be a wasteland to some is a paradise to millions of other persons. *Naked City*, *The Untouchables*, *Gunsmoke*, *Have Gun Will Travel*, *Tall Man*, *Bonanza*, *Laramie*, *Rauhide*, etc., may be artistically crude and assinine programs to many persons, but they are individually the regular weekly favorites of 10,000,000 to 20,000,000 Americans. When these programs lose their mass public appeal, they will be replaced by other types of mass public appeal programs.

The basic fact is that no given program could ever please all the people. Tv seeks to achieve satisfaction for a series of mass audiences. Actually, the so called audience is a composite of many group audiences, some big and massive; some small and specialized. Broadcast executives
(Please turn to page 60)



LOBSTERADIO

... serves MAINE

... one of the TOP 35 MARKETS

W
L
O
B

Buying the top "35" Markets? Then you must include "Lobsterland" — M A I N E

- Uniform product distribution
- Single Medium Coverage — LOBSTERADIO
- \$1.6 billion Consumer Spendable Income
- Nearly One Million Consumers
- Ratings as high as 7.6
- Rates as low as \$28 for minute spots

- PORTLAND
- BANGOR
- LEWISTON
- WATERVILLE
- CARIBOU
- AUGUSTA
- RUMFORD
- SANFORD

1 RADIO ENTITY WITH 8 TRANSMITTERS

LOBSTERADIO
EXECUTIVE OFFICES:
Columbia Hotel,
Portland, Maine
TEL. 5PRuce 5-2336
MANAGER: MEL STONE

REPRESENTED BY:
Devney-O'Connell Co.

BOSTON
George Eckels & Co.

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates (did you say only \$22.50 for 3 pictures, \$6 each after that?)"—and such wonderful service ("one-hour delivery, you say?")—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't *you* call now and have our representative show you a few samples of our work?

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



"Broadcasters cannot ignore it, and they cannot countervail it. They will, in the interests of their own survival, pay attention. They will, in their own interests, respond to it. And television will improve as advances are exacted of it by the 47 million family units it reaches. At the same time conscientious consideration must be given continually to the demands of significant minorities in this huge audience. . . ."

Frank's defense of freedom was clear and hardhitting. He said:

"We cannot have it both ways. We cannot have the freedom to progress without having the freedom to choose and, in that choice, sometimes to make mistakes. If they are mistakes that really matter, we may be absolutely sure that the public will make itself heard—and will exact satisfaction.

"In the meantime we see no national emergency in television programming. There is no wholesale abandonment of their responsibilities by American broadcasters. The public has not deserted television nor is there any public uprising against the general content of television programming. The day-to-day competition of the networks has brought each season not dozens, not scores, but hundreds of programs of distinction.

"I do not want to suggest that all of this means we ought to be satisfied with the status quo. All of us—broadcasters and this commission, critics and the public—are in league with the future and must share a responsibility for keeping this medium moving."

A valiant but difficult battle

Those are brave and fine words, and anyone who has ever heard the CBS leader testify knows with what ringing sincerity he spoke them. But I wonder how effective they, and the words of Bobby Sarnoff, chairman of the board of NBC, Ollie Treyz, president of ABC, and other network spokesmen to follow, will be in preventing the FCC from somehow ultimately asserting some measure of program control. Just a short time before Frank Stanton took the stand, for example, the FCC released its annual report to Congress. The report contained many statements like these:

"A programming policy was enunciated, a closer check of station performance was instituted—especially at license renewal time. . . ."

"Stress was placed on the requirement that applicants and licensees ascertain the programming needs of their respective communities and meet them with balanced programs."

The report called particular attention to the fact that, for the first time in the commission's history, it had rejected a prospective broadcaster's application strictly on the grounds of what the commission called "inadequate programming."

The motivation of chairman Minow's sometimes spectacular headline-making speeches was made quite clear in the report.

"Publicity," the report said, "given to Congressional inquiries into various broadcast practices, the commission's programming inquiry, and related actions and pronouncements, and the industry's promise and efforts to improve program content, have raised the public voice in protesting many aspects of station and network programming."

Frank Stanton is fighting a valiant, but most difficult, battle. ▼

GO TOGETHER LIKE A



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.

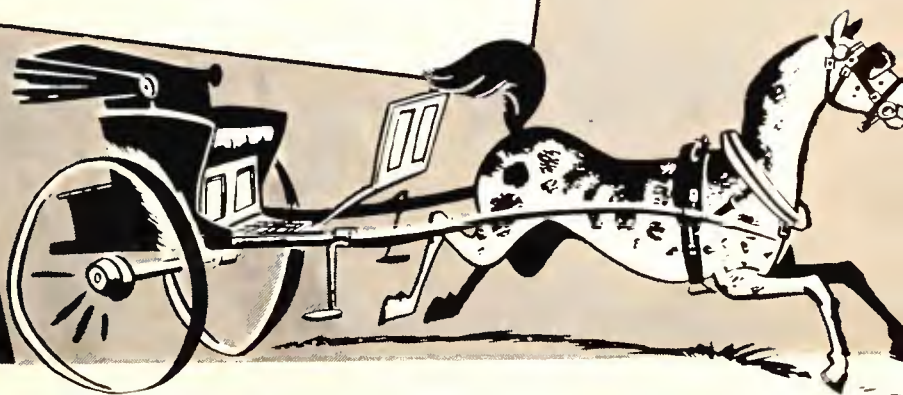
BUT . . . FOR THREE YEARS RUNNING, THE THREE TV STATIONS IN THE SMALLER MARKET BOUGHT MORE TRADE PAPER ADVERTISING THAN THE THREE IN THE LARGER ONE. TODAY, THE SMALLER MARKET HAS ROUGHLY \$1,000,000 MORE IN NATIONAL SPOT THAN ITS BIGGER BROTHER.

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."

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

SPONSOR

555 FIFTH AVENUE, NEW YORK 17

This could be a big one, Pete.... *dig into it!*

■ Often news of vital importance to Dallas and North Texas residents happens and information is fragmentary. That's when WFAA's News Department is at its best! Find the story behind the story . . . seek facts that

may otherwise never unfold . . . utilize the talents of experienced newsmen and their contacts . . . make it really newsworthy!

Wrap it up, verify it — then hit the airwaves *first!* WFAA RADIO never sits on news stories. They are aired immediately. Subsequent reports delve even deeper, while others are built around interesting sidelights. This is "electronic journalism" in action! This is TOTAL REPORTING!

People in a dynamic metropolis like Dallas *deserve* radio like this. And they get it on WFAA . . . responsible, immediate, and usually from the scene. Yes, Dallas is alert to WFAA RADIO! Why not let your PETRYMAN put this electronic journalism format to work for you?



WFAA-820

RADIO **NB** DALLAS

Represented by  The Original Station Representative



AT "Communications Center" DALLAS

WFAA • AM • FM • TV—THE DALLAS MORNING NEWS

WASHINGTON WEEK

5 FEBRUARY 1962

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President Kennedy at a press conference on Wednesday threw his full support behind FCC chairman Newton Minow, and denied that Minow is seeking to regulate programs. The President said that Minow is seeking to "persuade" broadcasters to do a better job for children and to engage in more public service programs.

The President said the FCC already has rules about percentages of public service programs, an assertion in which he is in error. The FCC's program statement merely provided that broadcasters must take affirmative steps to learn programming wants and needs of their communities, and thereafter to tell the FCC what they plan to do about these wants and needs.

The "Great Confrontation" between FCC chairman Newton Minow and Dr. Frank Stanton didn't take place during the first week of the FCC's network programming hearings. Last week, the expected fireworks suddenly and unaccountably materialized.

There were half serious-half joking stories current, holding that the commissioners had seen themselves on tv and had found themselves dull. However the commissioners had a different explanation. They said that the testimony of NBC president Robert Sarnoff was blunter, and therefore struck more fire.

Whatever the reason, it wasn't Minow firing the big guns. It was former chairman, now plain Mr. Commissioner, Frederick Ford. An almost forgotten factor in the tremendous stir created by Minow is the fact that the FCC adopted its programming policy declaration and voted to ask Congress for the power to regulate networks when Ford was chairman. It wasn't really surprising that Ford set off the fireworks.

Ford, during the previous week, had created the one argumentative period when he asked Stanton to establish one FCC action or one FCC proposal looking toward commission intervention in programming. Stanton read some language from the programming declaration, Ford explained it, Stanton expressed satisfaction with the answer, and the moment was over.

Sarnoff was faced with a hotter blast and answered it differently. Ford told him that control of programs was not an issue, and therefore the entire Sarnoff statement failed to be "pertinent" to the hearings.

The NBC chief answered the "what action or what proposal" question by saying that the entire idea of the hearings and the entire proposal for power to regulate networks constitute threats to interfere in the program process. Ford retorted with "I disagree with you completely."

The Sarnoff statement didn't appear to differ from Stanton's in any major respect. Nor did the presentations of other NBC executives stray too far from paths charted during the previous week by CBS. Sarnoff appeared to be considerably less enthusiastic about development of uhf than Stanton had been, however.

Stanton said all problems currently worrying the FCC with respect to diversity of programming would be solved if the commission could open up uhf, while retaining the present vhf channels. Sarnoff endorsed efforts to aid uhf, with the same reservation, but he warned the FCC that ad revenue is now barely sufficient to support three networks. He said new networks or even new stations might spread the revenue too thin, and might make program quality worse, rather than better.

Commission questioning last week, as during the first week, centered often on the question of whether sponsors have undue control over program content. NBC

(Please turn to page 57)

FILM-SCOPE

5 FEBRUARY 1962

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MCA's role as a network program supplier—agent, packager, or producer—came into the spotlight last week before the FCC.

Commissioner Frederick Ford asked NBC TV for an annual tabulation since 1956 of programs with which MCA has been involved, adding that he was getting the same information from ABC TV and CBS TV.

Here's what Ford was trying to determine: the exact point at which MCA jumped from a minor to a major factor in network program supply.

Ziv-UA will handle international distribution of all Ziv-UA and all UAA product, ending the nine-year old distribution agreement with ITP.

The combination will make Ziv-UA one of the largest foreign distributors.

Manny Reiner has been named v.p. in charge of foreign operations of Ziv-UA. He was a v.p. of UAA since 1960.

(For more details see WRAP-UP, page 66.)

Latest network show to take the syndication route via re-runs is the Bob Cummings series, 173 half-hours of which are now being sold by MCA under the title Love That Bob.

Syndicator sees a good daytime strip or early evening future for the re-runs, which were already sold at time of announcement to WCBS-TV, New York; WRC-TV, Washington, D. C.; WBKB, Chicago; KABC-TV, Los Angeles; KONO-TV, San Antonio; KTNT-TV, Tacoma-Seattle; KVAR, Phoenix; WGAN-TV, Portland; KVOS-TV, Bellingham; WGAL-TV, Lancaster; WVEC-TV, Norfolk-Hampton; KMID-TV, Midland, and KTSP-TV, Minneapolis.

The Cummings series already has hit all three networks: initially, three years on NBC TV nighttime, then two more on CBS TV nighttime, and for the past year and a half, as an ABC TV daytime strip.

Foremost Dairies (GB&B) will sponsor Burrud Productions' True Adventure in at least four West Coast Markets.

Besides KRON-TV, San Francisco; KCOP, Los Angeles; KFRE-TV, Fresno, and KIRO-TV, Seattle, the agency is seeking other time clearances.

Elsewhere the show has also been sold in Portland, Ore., Detroit, New Haven, Las Vegas, San Francisco, Phoenix, and New York.

It's not unusual for an off-network re-run to come back in syndication to top the local ratings of its former network brethren.

Thus MCA reports these markets for M-Squad in November 1961 ARB ratings where the syndicated re-run topped network competition in the time period.

MARKET	M-SQUAD RATING & SHARE		DEFEATED NETWORK COMPETITION
Amarillo	21	37%	77 Sunset Strip, Dinah Shore
Chattanooga	24	44%	Ozzie and Harriet
Green Bay	23	48%	Eye Witness, Here and Now
Phoenix	23	43%	Roaring 20's
Seattle-Tacoma	25	50%	Fight of the Week

The Musical Commercial Producers Association has surveyed top producers as to what they consider their most serious problems.

The answers, based on replies of almost half the nation's top music commercial producers, listed problems in this order:

- Speculative submission.
- Residual fees for creative writing.
- Slow payments from agencies.
- Insufficient "demo" fees.
- Cut-throat competition from independent producers.

Other trouble areas mentioned were need for minimum fees, union problems, elimination of stock film music, and runaway European recording, in that order.

WASHINGTON WEEK

(Continued from page 55)

witnesses, as CBS witnesses had done before, spent considerable time in their statements denying that this is the case.

Where Sarnoff saw the hearings as concerned primarily with building up evidence to bolster the FCC's stand in favor of network regulation, Ford took the position that he couldn't separate the topics under discussion from the question of network option time.

With the Senate Commerce Communications Subcommittee waiting only for the conclusion of the FCC hearings to begin hearings on a network regulation bill, it would appear that Sarnoff was at least as right as Ford.

Sarnoff said the choice is between government financing and advertiser support, that a sponsor-supported system must be "continuously responsive to the tastes and desires of our nation's public . . . its primary regulating force." He said **personal tastes of government officials should not form program schedules** and asked "can the commissioners—or any one of them—speak for the tastes and interests of 180 million Americans?"

He specifically endorsed the 1960 programing declaration, in which the FCC said it intends to require stations to make affirmative efforts to discover the wants and needs of their audiences, and then to hold them to programing promises they had made. "Centering the public-interest responsibility in the licensee is a course that fits the premise of the law," he testified.

NBC vice president Hugh M. Beville defended ratings as one of many research methods to be employed to check on viewership and viewer preferences. He added that NBC gives greater weight, however, to studies showing trends in viewing.

FCC Counsel Ashbrook Bryant noted that the New York hearings had produced contradictory sponsor testimony, with DuPont saying their research had indicated "heavy" tv programs interfere with "learning" of commercials, and Bell & Howell claiming research had proven their sponsorship identification had been increased by sponsorship of controversial programs.

Beville said there was no inconsistency, that there are so many "variables" the question must be considered separately for each type of sponsor. He said "no generalizations can be drawn," and added that research on reception of different types of commercials contained in different types of programs would be extremely valuable.

Beville introduced results of NBC research indicating that people say they want certain types of programs, but when they have an opportunity to tune them in, they fail to do so. One study showed a group asking for more variety in tv fare viewing a narrower range of programs than others who didn't ask for variety. Another, in Pittsburgh where there is an outstanding vhf educational station, showed that virtually none of those asking for more educational programs bothered to tune in the educational station.

(See SPONSOR-WEEK, page 9, for more FCC reportage.)

SPONSOR HEARS

5 FEBRUARY 1962
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A leading tire account seems to be on the prowl for another agency. The loss will not reflect on the job done by the account's current agency. It will be merely due to a change in client management.

Reports that Disney is poised to put some of its product into syndication have piqued the interest of Wall Street columnists.

They've been plaguing Disney high-levelites with queries on the subject, but, so far, the response has been a "no comment."

Affiliates are going to find CBS TV very chary about moving CBS Reports from 10 p.m. to 7:30 p.m. come next season.

A number of the affiliates have been campaigning for this transposition on the ground that Reports' low rating wasn't, to put it mildly, helping them as a lead-in to station-time news or films.

The network has apparently decided to withstand this pressure, figuring that what with all its Washington problems, prudence dictates against making the time hop.

Should E. A. Cashin retire from his post as executive v.p. of BBDO, as is currently being reported, he might be referred to as the last of the Mohicans.

His departure would mark the last active vestige of the Ben Duffy management powerhouse, which also included Jack Cornelius and Fred Manhee.

The fact that Bristol-Myers didn't immediately assign Trig and Trushay (both BBDO-outbound) to another agency has led to speculation that the manufacturer has plans for an agency reshuffling of its products.

BBDO had a replacement: new Alberto-Culver products.

It's probably the first time it's ever happened under current buying patterns: Ford (JWT) had all its tv network shows in the latest Nielsen Top 10.

Wagon Train was first, the Pro Football Championship game, second, and Hazel (re-adjusted rating—including DB's), sixth.

Some of those Fleet Street behemoths might be interested in the promotional tag that NBC TV has been using in connection with the Huntley-Brinkley strip.

The tag: This NBC program has a larger circulation than any other daily news program or any publication in the world.

The tv director of one of the giant tv sponsors has again had his sensibilities bruised by one of the account's stable of agencies.

Seems that the media director in that agency had suggested to another account that it mull sharing a network half-hour just carved out by the giant without first consulting the protocol-sensitive tv director.

bas'ic (bās'ic) of or at the base; fundamental



... the fundamentals of broadcast buying and selling are your business. Time was you could carry the few essential facts and figures in your head. But not today. Your business is too complex.

That's why SPONSOR suggests you take a look at these seven factbooks. They're the best of their kind, compiled by experts and tailored to your needs. They'll save you time and help you make profitable decisions.

In fact, ordering these books is a profitable decision . . .

1 ALL-MEDIA EVALUATION STUDY (1954). An 100% objective, analytical appraisal of eight major media, the fruit of two years' research guided by an all-industry advisory panel. Thousands of copies bought by leading advertising agencies. The supply is limited.

155 pp. \$2.00

2 1961 TIMEBUYERS OF THE U.S. Listing of time-buyers and their accounts in all major business centers, representing 98% of all radio/tv spot billings. In handy pocket format.

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3 1961-62 RADIO BASICS. The only all-radio factbook. Audience data, programing, advertisers, costs, research, FM . . . every aspect of today's dynamic radio industry is covered in detail, available only in this major study.

120 pp. \$1.00

4 THE NEGRO MARKET (1961). Tenth annual edition of SPONSOR's famed survey of this important market. Incorporates the latest survey and census material; tells what the market is, what it buys, and how it can be tapped. Includes unique log of 200 Negro-appeal radio stations.

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5 1961-62 TV BASICS. An outstanding compilation of tv dimensions and statistics, compiled by advertiser and agency experts. Color, tape & film, costs and schedules, programing, viewing patterns . . . the latest research with dollar-and-cents purpose.

136 pp. \$1.00

6 1961 FIVE-CITY DIRECTORY. Directory of advertising and broadcast firms and services in New York, Chicago, Detroit, Los Angeles and San Francisco. Pocket-sized for your convenience.

40 pp. \$.50

7 TV DICTIONARY/Handbook for Sponsors. Third revised edition contains 2200 television terms. Edited by Herbert True, of the University of Notre Dame, assisted by 37 contributors and consultants from every branch of the industry. Some copies of this rare edition still available.

50 pp. \$2.00

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U. S. TELEVISION

(Continued from page 49)

appreciate that no program can possess a common universal public appeal. Broadcasters also appreciate that tv cannot dictate public interests but it can—and should—respond to patterns of consumer tastes.

Moreover, within the cultural pattern of each individual, there are many varied interests. The fact that I personally like opera, Stravinsky, Robert Frost, traditional art and that I read books on economics, sociology, anthropology, and cultural history is not at all incompatible with the fact that I am also an avid viewer of tv sports and that I like many tv detective shows, Dr. Burke's "Way of Thinking" and certain adult westerns along with having a devoted interest in tv's politico-economic documentaries. This diversified pattern of personal tastes is characteristic of the vast majority of persons.

Cultural quality is a matter of personal standards. The artistic standards of the avant-garde hardly makes trash and artistic waste out of traditional art work. Michelangelo, Rembrandt, Rubens, Da Vinci and Monet have not become bad artists because Picasso, Matisse, Dali, Pollock, and Braque have been moved to front stage by so called modern students of art. What is good art to one group is a waste of canvas and paint to other groups.

Tv, like art, is a matter of personal interests and taste. In neither should we have one national or universal standard of perfection and public acceptance. But, in tv as in art, we must not accept the idea that the culturally advanced persons are the only ones whose opinions should be accepted by the public.

If tv, as a mass medium of communications, has "wastelands" they will be found in those nations where persons of superior culture dictate the daily tv program structure via governmentally directed tv systems.

In the numerical majority of nations, tv is entrusted to governmental domination, control or ownership operation. Throughout most of these nations, the great cross section of the public uses tv sparingly because so much programing is dull and unattractive and not of interest to the ordinary public. Such programs are truly "wastelands" for a mass medi-

um of communication because they are a waste of valuable broadcast time.

In a certain major nation, with governmental operation of broadcasting, the Minister of Communications told me that "recently we have added two hours (daily) of popular programing to encourage greater mass public interest."

The intelligentsia has no more inherent right to determine public taste in tv than it has in art, poetry, literature, furniture design or political choice. The U.S.A. is a democracy—politically, economically, socially, and culturally—and no divine right of public choice is bestowed upon any given group of citizens.

American tv programing is, basically and fundamentally, designed according to mass majority interests. These interests do not reflect low standards but they do reflect a wide popular diversification in program interests. Naturally, many of the programs which appeal to the mass majority are not compatible with the standards of the intelligentsia. But this is hardly a justifiable criticism for a mass medium of communication which serves the public interest of the masses rather than the specialized interest of the classes.

Ironically, the pressure for "enlightened" and "informative public service" tv programs has not reduced overall public viewing of tv; it has mainly shifted public viewing to other available programs, even mediocre programs.

During the past year, the American networks and most individual stations have, under pressure from the critics of the industry, offered many hours of so called public service programs. With practically no exception, these "enlightened" public service shows have attracted only a fraction of the audience which regularly tuned to the programs which were pre-empted.

Just who is served by the "enlightened" public service programs? Obviously, not the mass millions who don't watch them. Moreover, what good is a so-called public service program if the vast majority of the public will not tune in and watch it? You can't educate and uplift people who aren't there to listen to you.

Democracy exists only when the free will of the people dictates and directs the interests of the people.

Politically, economically, and socially, democracy loses its vitality and generates its destruction when the decisions of the elite fix public policy and determine public choice.

Essential to democracy is the free choice and free vote of the public on matters political, economic, social, cultural, religious, and educational.

American commercial tv is, today, an expression of free public tastes and interests. The voting process of majority choice is—and should be—the voluntary use of the tv dial.

Is there a better way of measuring public interest within a democratic society?

Moreover, by the standard of world tv operations and programing, American tv program services, as supplied by the networks and stations, are the best and most diversified anywhere in the world. The fact does not reflect badly upon world tv, but it does indicate the superior and progressive achievements of the American tv industry as a mass medium of communication.

STATION VISITS

(Continued from page 41)

cause he wanted to learn something from me which would help him in his work—make him more valuable to his agency. He wanted to know more about my market—more about my programing—more about my personalities—more about the part my station takes in public affairs—more about the influence and effectiveness of my station.

From the standard sources he has the market facts and figures, the rates—the ratings, etc. From my rep he had a pretty good idea of my programing and standing. My responsibility as I now see it is to provide him with an up-to-date picture of what is taking place in the market and to impress him with the character of the station. I can do these things better than my rep because I am more conversant with them. Moreover, the points I make for my property will sound more authoritative because this comes from headquarters.

I resolved to know the niche of my station in the market, to dig out the points of contrast; and, based on my findings, to develop sound arguments why my station should get the business—and, to do so without running down my competitors . . . to demon-

strate, with significant evidence, that my station is a force in the community, able to move important people in important matters . . . to explain the close relationship our sales department has carefully cultivated with local brokers, and our consequent understanding of their problems . . . to come armed with case histories of the sales effectiveness of the station—if not for national brands, then, examples of outstanding results we have achieved for local merchants. In short, to give the media man tangible yardsticks for the evaluation of my station—important current values only a man on the scene knows about, and which go beyond the rating books.

I found that some of the information might best be presented through anecdotes in informal conversation. But other material needed to be demonstrated graphically, for easy visual perception—and, in order that the media man's time might be saved. So I plotted out a short, and, I felt, a very effective flip-card presentation to be executed back home, one in which I could easily insert up-dated information before setting out on future trips to New York.

There were surprising results of my new approach: I discovered, in organizing my material, in digging out the most important and unique attributes of my station, that there were values even I had not really absorbed before. I felt I now could do a much better selling job because I was more completely informed, and because I was now sold on my station as I had never been before.

Once I had come to these conclusions, I found it a relatively simple matter to organize my trips and organize my calls. I no longer go to New York without first letting my representative know what calls I intend to make. I no longer go to New York with the feeling that I must call principally on those buyers who "have something up." I recognize that it's my representative's responsibility to close those orders. Unless his salesman specifically requests my assistance, I concentrate on the long-range objective of getting the character of my station across to the key people.

To do this, I always have with me a carefully prepared presentation. Sometimes this takes the form of a flip-board. Sometimes it is simply a set of cards. Often I give it verbally

without any visual aid, but in such instances I always draw on statistics.

The main point I want to emphasize is that my remarks are well planned to create a clear image of my station. They are so organized that as I develop my thoughts I lead to my main point. If there is an interruption I always get back on the track and carry through to completion. I try to limit my talk to 12 or 18 minutes, ample time to develop the points I want to make.

Since my awakening about two years ago, I have handled my New York sales trips as outlined above. I have discovered that timebuyers are much more attentive than they used to be. Their reactions and questions prove that beyond a doubt. My rep salesmen are enthusiastic. They feel I am providing them with assistance that makes their job easier. In addition, and in conclusion, I know that I operate more economically. I know what my costs are and, with my trips well planned, my presentations of fairly definite length, I make more calls. In short, I have discovered how to get more out of my trips to New York.

IRISH TV

(Continued from page 43)

breaks within station-controlled programs. But Dublin agency men believe that American-style sponsored shows will soon be introduced to supplement the station's disappointing opening revenue.

One reason for the latter was months of uncertainty about the starting date. The Irish tv timetable was plagued by strikes, arising from the recent upswing in Eire's economy. (After the longest industrial doldrums in Western Europe, Irish business is now booming at a relatively greater rate than any of its neighbors.)

Another reason for Irish tv's low opening revenue is the peculiar remoteness from Irish affairs of British advertising agencies (only one has an office in Eire; American agencies have none). This, despite the fact that about 75% of total Irish advertising is dominated by British and American firms.

In the first week's commercials on Telefis Eireann, slightly over one-third were Irish-produced. Many English commercials were made

softer to Irish ears simply by dubbing a touch of brogue into the sound tracks. So far the general production quality of commercials has been poor by European standards, and also weak in advertising values by either American or British standards—factors which may retard the growth of Irish tv.

To international tv executives, the most interesting aspect of the new Irish tv situation is the fact that it may prove to be the prototype of what will happen in Britain in a couple of years, when a third U.K. channel is authorized.

When Telefis Eireann gets into full operation in 1962 with its five additional transmitters, it will be broadcasting its signal from Dublin, Kippure, Mullaghanish, Mt. Leinster, Truskmore and Maghera. Practically the entire Republic of Ireland (but not Ulster) will be included in its primary service areas.

At present, the east coast of Ireland is the only part of Europe receiving three competitive tv signals (BBC and the two commercials, ITV and Telefis Eireann). How this will split viewers is being eagerly watched.

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SPONSOR WEEK WRAP-UP

Advertisers

Lanolin Plus starts a saturation tv spot campaign 18 February to promote a consumer trial offer of Lanolin Plus Liquid dry skin moisturizer.

The \$1 size and 60 cent size are packaged together for \$1.25. The spot campaign is set for seven weeks.

Spurred by a 39% sales increase in 1961, after an almost all-tv advertising effort, ALPO Dog Food is again putting 95% of its media budget into spot tv.

First flight saturation schedules are already placed in New York, Bos-

The fireworks begin

(Continued from page 12, col. 1)

programming, and that over 140 at present actually do so.

Watson was to describe NBC's four-phase review of programs before broadcast to comply with its

standards of taste.

McAndrew was to point to NBC's \$25 million annual news budget which has effected a three-fourths increase in time in the last five years until news now comprises about one fourth of the network schedule.

FORD FETED—At the Advertising Council's 20th anniversary dinner, Henry Ford II (l), chairman of the Ford Motor Co., receives the public service award for 1961 from Neil McElroy, P&G chairman



PRESS PARTY for 'Perspective on Greatness' debut on WNAC-TV, Boston, included (l to r) John Dowd, advertising mgr. of Hanson-McPhee, Volkswagen distributor sponsoring the show; Joe Hoffman and Joe Maynard of Ingalls Associates, ad agency; Nat Gassman, BCG Films pres. and producer, and WNAC-TV pres. Bill McCormick



BREAKING INTO BROADCAST, Fruit of the Loom, via K&E, is buying into NBC's 'Today' show. Gathered (l to r) are T. M. Kaufman, FOTL v.p.; John Chancellor, NBC; Howard M. Newman, pres. of Philadelphia & Reading Corp., Frank Blair, NBC, and Robert Reisner, FOTL v.p. The occasion: the opening of FOTL's Fashion Fair



TAIL-WAGGIN' SUCCESS was the 'Name the Dog' contest on KTVH, Wichita. The winner, Dell Cady, poses with his prizes—a six-month supply of Friskies dog food and the Basset he named 'Tallula'

on, and Chicago. The line-up to follow includes 15 major markets.

ALPO's agency is Weightman, Inc., Philadelphia.

Campbell Soup added a new product—Beans & Ground Beef—to its product log.

One minute daytime tv commercials are scheduled during March, along with a heavy schedule on Campbell's three nighttime network shows.

PEOPLE ON THE MOVE: Arthur A. Kattan, marketing manager of Laura Scudder's, Anaheim, Calif., to vice president . . . Robert Swan to vice

president at Personal Products Corp. . . . Nate L. Crabtree to vice president at General Mills . . . J. Gay Bascom to director of trade relations and national accounts and Mitch Samaha to western sales region manager at Paper Mate . . . Edmond M. Shanahan to advertising and public relations manager at Bell Savings & Loan Assn. . . . Joseph Unger to marketing director at Tassette, Inc., Stamford, Conn. pharmaceutical manufacturing firm . . . Norman W. Rau to assistant advertising manager of the Ralston division of Ralston Purina . . . Morton Edell to president and chief executive officer at Hazel Bishop.

Agencies

The move of Burgermeister from BBDO San Francisco to Post & Murr Chicago has this objective: integration of marketing and advertising of all Schlitz brands in the Milwaukee home office.

Burgermeister last year billed \$3.2 million but it'll likely be substantially more in 1962. Post & Murr also administers Schlitz's Old Milwaukee brand, which is marketed in 10 states. Burgermeister is strictly western, with California the prime market.

Agency appointments: Reefer-Gallier,

ALL BOARD a 40-ft. Owens yacht at the New York Motor Boat Show are WMGM, N. Y. personality Ted Brown (top) and six winners of contest: "I'd like to be in the same boat as Ted Brown because"



SAFETY SEAT-BELT campaign on WXYZ, Detroit, ran during the three days of the annual "Autorama" Custom Car Show at Cobo Hall. Station personality Joel Sebastian did a remote broadcast



GOOD NEIGHBOR drive was spearheaded by KCHE, Cherokee, Ia., to help 11 people whose belongings were destroyed by fire. Broadcast appeals brought in clothing, furniture, food, over \$1,500 cash



TO THE RESCUE—When the proverbial 'meanest man in the world' stole the tv set from the children's ward at Hartford's St. Francis WCCC and WTIC rushed sets, the latter's delivered by Ranger Andy

wholly-owned subsidiary of Colgate-Palmolive, to **Street & Finney** . . . Maine Sardine Council to **Ketchum, MacLeod & Grove** . . . Buitoni New England, Inc. to **Charles F. Hutchinson, Inc.** . . . Christy Chemical Company to **Sackel-Jackson** . . . Casual Corner, Inc., to **Black and Musen, Inc.**, Springfield, Mass. . . The Shetland Co. and its affiliates, Lewyt Corp. and Signal Manufacturing, to **Sackel-Jackson**, Boston . . . H. C. Bohack Company, Brooklyn, to **Powell, Schoenbrod and Hall Advertising**, from Carberry and Murray . . . Shulton Inc. to **Papert, Koenig, Lois** for a technique division product assignment . . . Burgermeister Brewing of San Francisco to **Post & Morr**, Chicago, from BBDO . . . Kimberly-Clark to **Esty** for new products, about \$4 million.

New quarters: Foote, Cone & Belding will move out of its present offices, constructed in the late 1920's, into the new and largest commercial office structure in the world, now being constructed adjoining Grand Central Terminal in New York. The agency has leased 90,000 square feet of space and the move is set for the summer of 1963.

New v.p.'s: Beverly Smith for tv-radio services and **Harry Thompson** at McCann-Marschalk . . . **R. A. McDowell** to senior v.p. and **Leo F. McMullin** to v.p. of administration, research, media at Stockton, West, Burkhart . . . **Breton Hall** and **William M. Richardson, Jr.**, at Young & Rubicam . . . **Paul Walsh** at Compton . . . **Robert W. Rawson** at Advertising Radio and Television Services, with responsibility for special projects in advertiser services . . . **James W. Packer** at John W. Shaw . . . **Robert A. Conn** at Dunan & Jeffrey.

PEOPLE ON THE MOVE: William A. Coleman to Richard B. Gersh Associates as an associate . . . **Arthur Eggers** to Chirurg and Cairns, Boston, as an account executive . . . **Stanley T. Peterson** to account supervisor for Foremost Dairies at Guild, Bascom & Bonfigli . . . **John A. Douglass** to account executive at Erwin Wasey,

Ruthrauff & Ryan . . . **Pauline Lybeck** to manager of information services at Papert, Koenig, Lois . . . **Philip S. Beach** to account supervisor at Fletcher Richards, Calkins & Holden, San Francisco . . . **Robert W. Bartlett, Jr.** to account director at North, Chicago . . . **Walter C. Fay** to research supervisor at Clinton E. Frank, Chicago . . . **George H. Gribbin**, Y&R president, taken over responsibilities as chief executive officer of the company from chairman Sigurd S. Larmon . . . **Ransom P. Dunnell** to broadcast supervisor at Clinton E. Frank.

Associations

NAB's board of directors covered a long list of topics at the semi-annual meeting in Sarasota, Fla. last week.

High on the agenda were:

- Plans for the 1-2 March public affairs and editorializing conference in Washington.

- Plans for the 28 February-1 March meeting of state broadcaster association presidents.

- Preliminary arrangements for NAB's 40th annual convention, set for 1-4 April.

- A report by Robert D. Swezey, code authority director, on expanded operations.

- Report on activities of the Freedom of Information Committee.

- Report by a special committee, headed by Donald McGannon, WBC president, on the feasibility of establishing a Research and Training Center for the broadcasting industry.

BPA has retained all its editors for 1961 bulletins.

Heading up the merchandising section is Art Garland, WGY and WRGB, Schenectady, N.Y. Audience promotion information again comes under the auspices of Paul Woodland, WGAL-TV, Lancaster, and sales promotion techniques editor is Bud Vaden, WJZ-TV, Baltimore.

Tv Stations

TvB has seized on the recent demise of two Los Angeles newspapers as

the obvious reservoir to irrigate spot tv spending.

In a detailed memo to station rep members, the bureau has compiled the approximate expenditures in the two papers during the first nine months of 1961 by brands using at least 500 lines of space a month. Total advertising dollars for the period: about \$4,000,000.

Strong support for proposed FCC legislation on the manufacture of all-channel tv receivers came from Edwin Cooperstein, president of the New Jersey Television Broadcasting Corp.

In an open letter to all New Jersey congressmen, Cooperstein pointed to the loss of the state's only vhf allocation (WNTA-TV) and said that "uhf is the only place New Jersey can go in tv now." He noted that his corporation had submitted a Proposal for Rule Making to the FCC on 17 January asking that uhf channel 14 be assigned to Newark.

"I am extremely hopeful that the set manufacturers may soon voluntarily decide to produce the all-channel receiver," Cooperstein wrote, "but until that time I intend to be unceasing in my support of the FCC on such legislation, and shall endeavor to keep you up-to-date on all general and technical information on this subject."

Milwaukee editorializes: WITI-TV, on 5 February, institutes a formal editorial three times daily, Monday-Friday, becoming the city's first tv station to do so. The station will maintain an editorial board and research staff and Carl Zimmermann, director of news and public affairs, will deliver the editorial.

Offbeat sale: The Carling Brewing Company has purchased a part-sponsorship in a series of 20 half-hour programs covering the 1962 Seattle World's Fair, on **KING-TV**, Seattle and **KGW-TV**, Portland.

Kudos: WBZ-TV, Boston, got a certificate of appreciation from the U.S. Army's Eastern division Recruiting Service for the station's campaign

on behalf of recruitment . . . **Joe Floyd**, president of Midcontinent Broadcasting Co., has been appointed by Governor Archie Gubbrud as South Dakota's commissioner on the seven-state committee working on an exhibit for the 1964-65 New York World's Fair . . . Greater Tampa Showmen's Assn. presented a trophy award to **WFLA-TV** and radio, Tampa-St. Petersburg, "in grateful recognition of valuable services rendered to the organization."

PEOPLE ON THE MOVE: **Richard Krolik** to Time-Life Broadcast, Inc. as general executive with duties in sales promotion, public relations and program development . . . **John J. McCrory** to assistant sales manager at **KMOX-TV**, St. Louis . . . **Isabell Hoyt** to promotion-merchandising manager at **KATU-TV**, Portland . . . **Lawrence T. Whitney** to local sales manager at **WFLA-TV**, Tampa-St. Petersburg . . . **Paul Masterson**, senior account executive at **KABC-TV**, Los Angeles, has resigned to become executive vice president of National TV Log, newspaper rep for paid program listings . . . **Andy Wilson**, formerly tv editor of the defunct Detroit "Times" to amusement editor of "The Arizona Journal," which starts publishing from Phoenix on 14 February . . . **Leonard J. Patricelli**, tv programs v.p. at Travelers Broadcasting Service Corp., to member of the board . . . **Dick Williams**, formerly with Everett-McKinney to director of sales & promotion at N. C. Rorabaugh.

Radio Stations

One of the more extensive independent station contributions to the public awareness of the space age comes from **WNEW**, New York.

In preparation for the manned orbital flight in the Project Mercury series, the station published the "WNEW Radio Man In Space Dictionary." Put together by Martin Caidin, who serves as aerospace correspondent for Metropolitan Broadcasting stations, the dictionary for listeners covers space lingo from "A-OK" to "Zero-G."

WJJD, Chicago, celebrated its seventh year of modern music format with two days of news and music memorabilia from 1955.

The favorite records of the year were reclaimed from the station's library and, during the promotion, each newscast contained one story that garnered major attention on a local, national or international level seven years ago.

Sports coverage: Broadcasts of the games of the New York Metropolitan, New York city's entry in the expanded National League, will be carried by **WGY** and **WRGB**, the General Electric stations in Schenectady. **WGY** will broadcast the Mets 30 pre-season games starting 10 March and will carry the full regular season of 162 games starting 10 April. It's the station's first full schedule of major league baseball games. **WRGB** will telecast approximately 50 of the games, starting with the opening home game on 13 April.

New quarters: **WIP** has moved from 35 So. 9th Street to 19th and Walnut Streets in Philadelphia.

PEOPLE ON THE MOVE: **Michael J. Faherty** to **KYW**, Cleveland as an account executive . . . **Howard M. Shultis** to general manager at **WKNY**, Kingston, N. Y. . . . **Herb Weber** to general sales manager at **WMGM**, New York . . . **Wallace Dunlap** has resigned as manager of **WFYI**, Garden City, N. Y. . . . **William C. (Bill) Thompson** to program manager at

KGBS, Los Angeles . . . **Luke Wilson** to executive vice president and general manager at **WDXB**, Chattanooga . . . **Robert M. Storer** to sales promotion manager at **KGBS**, Los Angeles . . . **Roderick M. Vandivert** to marketing and sales development director at **WABC**, New York . . . **William B. Hansen** to account executive at **KOMO**, Seattle . . . **Jerry Lipman** to account executive at **WMEX**, Boston . . . **Ken Nelson** to account executive and **H. William Smutzer** to sales development manager at **WJJD**, Chicago . . . **Bernard W. Schnapp** to business manager at **WIND**, Chicago . . . **Joseph Fierro** to the New York radio sales staff of **Crosley Broadcasting Corp.** . . . **C. Carroll Larkin** to vice president of **The Franklin Broadcasting Company** . . . **Helen Wherley** to general manager at **WSID**, Baltimore . . . **Herb Kramlich** to account executive at **KAYO**, Seattle . . .

Fm

The success of fm stereo broadcasting—more than 50 stations have begun such broadcasts since the FCC authorized the service last spring—has encouraged a study of proposals for stereophonic radio broadcasting in the am frequencies by EIA's engineering department.

Purpose of the study: to lay the basis for determining whether preparation of a formal proposal to the FCC on am stereo would be warranted. **C. J. Votava** of the Delco Radio division of General Motors, has been named chairman of the study group for the association.

INTERESTED IN THE COMMON MARKET?

Will handle professional distribution of your service to all of Europe, with modern office facilities in Milan, Italy. Specialty: television programing-educational films-commercial films-allied services. Twelve years experience in film sales and advertising. Fee or commission. Write Box 308. **COMMON MARKET, SPONSOR, 555 Fifth Ave., N.Y. 17.**

WISH, Indianapolis has become the first station in the market to schedule stereo on a regular basis.

Now broadcasting in fm stereo multiplex an hour daily (8-9 p.m.), the station plans to air the entire schedule in stereo eventually.

Sales: **WVKO**, Columbus, Ohio, has re-signed Wiltrout Custom Tailors for 26 weeks of newscasts, six nights a week. The local men's wear operation, which started on the station last September, credits its fm advertising for the growth from a small neighborhood business to one with a regional appeal. Wiltrout is now considering opening a second outlet . . . The French line, via N. W. Ayer, has purchased a 13-week schedule on the "Casper Citron Show" on **WRFM**, New York. The live interview program, emanating from the Hotel Pierre, will be used to herald the trans-Atlantic service of the newest and longest ocean liner, the S. S. France.

Networks

Some 125 automotive admen in Detroit were shown at a luncheon last week a half-hour film put out by **CBS News** showing how this division functions.

This same film was run off before the FCC as part of **CBS TV's** testimony at the program hearing the week previous.

It will be exhibited also to admen in Chicago, Los Angeles and San Francisco.

The Bulova Watch Company, via **SSC&B**, poured a chunk of sponsor money into six **NBC TV** nighttime participations in programs, spread across five evenings of the week.

Participations ordered include: "Saturday Night at the Movies," "Outlaws," "Laramie," "Robert Taylor's Detectives," "International Showtime" and "87th Precinct."

More Program sales: State Farm Mutual Automobile Insurance Company (Needham, Louis & Brorby) renewed its contract for "The Jack Benny Program" on **CBS TV** . . . "The

Bob Hope Show," the special upcoming on **NBC TV** (27 February) is now sold out. **Scripto Inc.** (McCann-Marschalk), in its first participation in a tv network special since 1952, bought one-third and the rest of the show comes under **Timex** sponsorship. Another **NBC TV** special—"Arthur Freed's Hollywood Melody"—scheduled to pre-empt "87th Precinct" on 19 March, was sold to **Chrysler** (Leo Burnett).

Representatives

Appointments and transfers resulting from the opening of a new **CBS Television Stations National Sales office** in St. Louis, shape up as follows:

Two new account executives have joined the group—**Robert Cochran**, who'll be stationed in San Francisco, and **Thomas Stanton**, assigned to the Chicago office.

Three account executive transfers are: **Hal Abrams** and **Charles Linton** from Chicago to the New York office and **Robert Fairbanks** from San Francisco to Chicago.

The **SRA** has set Thursday, 10 May as the date for its **Timebuyer of the Year** awards.

The place: New York's **Waldorf Astoria**.

Ballots for choice will be going out soon. New **SRA** chairman for the event is **Ed Codel, Katz v.p.**

The Chicago chapter will make its own awards the same day.

Broadcast Representative Assn. of Dallas is a newly-formed organization comprising 18 Dallas-based rep firms.

Purpose of the group: To seek solutions to problems germane to the radio and tv industry in the southwest through guest speakers, forums, presentations, etc.

Station Transactions

Les Malloy and **Stanley Breyer**, owner-operators of the Spanish language radio station **KWKW**, Pasadena-Los Angeles, sold the station

to **Lotus Theatres Corp.** for over \$1,000,000.

Heading the new group is **Howard A. Kalmenson**, son of **Warner Bros.** executive vice president **Ben Kalmenson**. He plans to maintain **KWKW's** present all-Spanish programming policy.

The station recently received **FCC** approval of a power boost from 1 to 5 kw and the expansion program is currently in progress. New group expects to start operation around 1 April.

Franklin Broadcasting Company and **Radio Concepts** have filed an application with the **FCC** for a proposed merger, leaving **Franklin** as the surviving corporation.

Radio Concepts is in the business of distributing radio advertising and promotional material. **Franklin** and its subsidiaries own and operate **WMIN**, St. Paul, **WEW**, St. Louis, **WWOM**, New Orleans, **KOME**, Tulsa, and **WLOD**, Ft. Lauderdale.

Merger was negotiated by **Edwin Tornberg & Company**, New York.

Call letters of the **Fetzer Television** satellite which recently got **FCC** approval will be **WWUP-TV** (29 January, **SPONSOR**, p. 65).

Located in **Sault Ste. Marie** and hooked, via a microwave system to **Fetzer's WWTW**, **Cadillac-Traverse City**, the station's target date is the summer of this year.

Film

The termination of **Ziv-UA's** eight-year franchise agreement with **International Television Programs, Inc.**, whereby **ITP** has been distributing **Ziv-UA** product in foreign markets, and the establishment of its own foreign marketing division, involves several appointments to the **Ziv-UA** selling staff.

Manny Reiner will head the entire operation as vice president in charge of foreign operations. **Herbert R. Banquer** was named continental sales manager, with headquarters in Paris, and **Ira D. Beck** was put in charge of Latin American sales with offices in Mexico City.

John C. Hierlihy is the foreign sales coordinator in New York, and Dorothy L. Martin is in charge of the contract department.

The new division will also handle foreign sales of all products released abroad by United Artists Associated.

Co-production: Associated TeleVision Ltd. and its U. S. subsidiary, ITC, have entered into an agreement with NBC International and Plautus Productions for the co-financing of a one-hour series called "Espionage" to be produced in London, beginning around 1 April. Peter Stone and David Greene are writing and directing the pilot film.

Sales: ITC's "The Beachcomber," produced by Filmaster, to WNEW-TV, New York, and KMBC-TV, Kansas City, upping the market total to 133 . . . Allied Artists Television's first group of 40 post-1948 features to WOR-TV, New York . . . Fremantle International scored 56 sales in 14 countries during the month of January, grossing over \$200,000 . . . New buyers for Ziv-UA's "Ripcord" include Standard Oil of Indiana (WWTW-TV, Cadillac, Mich.), R. I. Ziegler Meats (WAPI-TV, Birmingham), KTRK-TV, Houston, KHVH-TV, Honolulu, WRAL-TV, Raleigh-Durham, KBMT, Beaumont, Tex., and KTHV, Little Rock. The market total is now 175.

Public Service

Harry Brawley of WCHS-TV, Charleston, submitted to the West Virginia Broadcasters Association a proposal that it sponsor a radio seminar for high school students, to be held on the campus of Morris Harvey College.

Acting on the suggestion, which would help create interest in broadcasting and recruit potential personnel, the association has appointed the following committee to work with Brawley: E. M. Johnson, Don Hays and Mort Victorson, all of WKLC, St. Albans.

Suggestions, in the form of work-

shop ideas to be incorporated in the program, are being solicited from the association's members.

Public service in action: WHDH, Boston, made Massachusetts history by covering, in their entirety, the proceedings of a Representative Committee Hearing in the State House. Tv cameras were on hand the full four hours and 10 minutes for live broadcast, and then the tapes were re-run in the late evening. The radio outlet also covered the hearing via tape in the late evening . . . WKYT-TV, Lexington, Ky., has set aside a weekly prime evening slot for a series of half-hour programs on peacetime nuclear development, in conjunction with the Atomic Energy Commission.

Equipment

Jerrold Electronics Corp. has acquired Pilot Radio Corp., manufacturers of high fidelity components and custom consoles. It was an all-cash transaction but the purchase price was not disclosed.

This is the third major acquisition by Jerrold in less than a year. It bought Harman-Kardon in February, 1961 and Technical Appliance Corp. (Taco) in September, 1961.

Pilot, like Harman-Kardon and Taco, will continue to operate as an autonomous company.

Factory sales of tv receivers this year are expected to rise by more than 300,000 units over the total sold in 1961, while sales of radios and phonographs may remain at the same levels, according to EIA estimates.

Predicted figures are:

Radio	11,463,000
TV	6,201,000
Phonographs	3,915,000

RCA has developed a new headwheel assembly which enables tv tape recorders to operate at half the conventional speed, thereby doubling the amount of information that can be recorded on a given length of magnetic tape.

The lower tape speed of 7½ inches per second should reduce tape usage and cost by 50%. Beginning in May, RCA will deliver the accessories required to convert its standard broadcast model TRT-1B and the TR-11, the compact model used by closed circuit tv firms. In addition to the new headwheel, the equipment includes a new two-speed capstan motor and modified circuits. The cost is about \$3,500.

Exclusive values in broadcast properties

Profitable radio station and community antenna system can be bought as a package. Downpayment of 29%. Earning a sufficient cash flow to pay the balance over 7 years.

NORTH CENTRAL
\$285,000

Profitable fulltime facility in a single station market with good real estate. Price and terms arranged so that property will easily pay for itself out of present earnings. \$45,000 cash required.

VIRGINIA
\$165,000

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Tv and radio NEWSMAKERS



Herb Weber has been named general sales manager of WMGM, New York, soon to be WHN. His is the first major appointment made by John C. Moler, president and general manager of the station under the new Storer management. Weber has been at WJBK-TV, the Storer station in Detroit, where he served as local sales manager for the past year. Prior to that, he was general sales manager of WJBK (AM) from 1957-61 and member of the radio sales staff from 1955-57. He's a native of River Rouge, Mich.

Daniel B. Burke was elected a vice president of Capital Cities Broadcasting Corp. He joined Capital Cities in July 1961 as general manager of WTEN, the television station in Albany-Schenectady-Troy, New York. Prior to joining Capital Cities, Burke was manager of the new products department of the Jell-O division of General Foods. He's a graduate of the University of Vermont in Burlington and later attended the Harvard Graduate School of Business Administration.



J. Norman Nelson, new director of marketing and sales development for AM Radio Sales Co., was most recently vice president and advertising manager of Calumet Publishing Co., Chicago. He began his broadcasting career as an account executive with Hixson and Jorgensen Advertising, Los Angeles. Subsequent posts included director of advertising and promotion for ABC's western division, president of Southern California Broadcasters Assn. and promotion director for RAB. He'll concentrate on new accounts

Max M. Everett, until now president of Everett-McKinney, Inc., station rep firm, moves to H-R Television, and H-R Representatives. He'll be vice president in charge of business development. Everett began his career in Omaha, Neb., with radio stations KOIL, KFAB, and KFOR. He broke into the station rep field when he joined Edward Petry in 1914. In 1946 he joined J. P. McKinney & Son as executive director of radio. In 1949, when Everett-McKinney was formed, he became president.



The seller's viewpoint

What can the radio broadcasters or their national sales representatives do to promote use of the radio medium as a whole?," is the question Donald J. Quinn, director of the National Sales Division of RKO General, answers here. Mr. Quinn's long chain of broadcasting experience includes a beginning as a salesman with radio station KXOA, Sacramento, principal of McGavern-Quinn Station reps., v.p. and gen. mgr. of NTA spot sales. "Radio . . . is efficient and delivers sales; says Quinn. We . . . representatives . . . have an obligation to suggest the best way the medium can be used. . . ."



Radio's stake in self-promotion

The question is often raised, "What can the radio broadcasters or their national sales representatives do to promote use of the radio medium as a whole?" There are many who feel this is an area to be left exclusively to various trade organizations, but in actuality the broadcasters and their national sales staffs have the greatest stake in projects of this sort and should, in their daily agency and client contacts, sell the medium as well as their station's individual merits.

Consider the following simple examples of the everyday possibilities of promoting radio in three of America's leading markets.

Washington, D. C., which has the greatest percentage of college-educated persons in the country a per family income of 32.2% ahead of the national average . . . and is the seat of government, offers a fertile opportunity for utilizing radio's unique advantages. Radio, as the primary source of immediate news coverage, represents an extraordinary force for advertisers seeking to sell products, recruit executive or scientific personnel, or reach government decision-makers in this news-conscious market.

Los Angeles' importance as a radio market has been highlighted in recent weeks by the demise of two Los Angeles newspapers. Only radio, of all media, can reach the huge audience, and the large (due to climate) recreation audience in this market. In addition, radio's ability to talk to the housewife as she drives to market takes on particular significance in this city, where suburban shopping centers are the rule and stores are open seven days a week.

San Francisco, with its rapidly growing suburbs, and its reliance on automobile transportation, is not unlike Los Angeles. The radio broadcasters working as a group have formed a very effective selling team which for several years has taken the story of San Francisco's evolution and changing media patterns, to agencies and advertisers from coast to coast. Typical of the many vacation areas of the United States are the beaches and resorts surrounding this market and the consequent reliance of the population on news of traffic bottlenecks and weather conditions as reported only with radio's immediacy. (Such reports take on special seasonal significance in the northern areas of the U.S., making summer radio an even more essential medium during the vacation months.)

While we often read of new and creative uses of radio in the trade press, it is not really fair to overly praise the creative use of radio by any one advertiser, since it tends to downgrade the many advertisers who have staunchly supported the use of radio as a primary sales vehicle for many years. Radio, whether used uniquely or in the traditional way, is efficient and delivers sales. As representatives of the country's largest group of independent stations, we have an obligation to suggest the best way the medium can be used based on the particular marketing situation. Such suggestions must be the result of close cooperative efforts by the station, its representative, and the advertising agency, so that radio's unique advantages are effectively directed towards the creation of new customers. This, in the final analysis, represents the most effective means of maintaining the positive image of the radio medium. ■

SPONSOR SPEAKS

The FCC and industry profits

The action of the FCC in opening the current network hearings with a "surprise" witness, economist Dr. Hymen H. Goldin, who testified on industry growth, and especially on network profits, was a familiar Minow tactic.

The FCC chairman opened his "wasteland" speech last spring, with exactly the same device—a spelling out (according to his interpretation of statistics) of how rich and profit-happy the industry is. Then, against this background, he lambasted broadcasters for their alleged shortcomings.

Considered solely as a wily piece of strategy by a clever, publicity-wise lawyer, Mr. Minow's "You've got money, so I'm justified in slugging you" approach may attract some admirers.

But it cannot help but offend every thoughtful, fairminded person who sees beyond-the-surface maneuvering and recognizes the implications of such tactics.

Furthermore, in the light of much past history, the members of the FCC should be far more cautious and circumspect in speculating about radio and tv profits.

Many in the industry will remember the FCC-drive following World War II to get young men to invest in fm stations. Many a veteran tossed away his savings on properties which never had a chance of showing a profit.

Similarly, the FCC was not conspicuously successful in its early handling of uhf—at least in any realistic understanding of the profit potential, or lack of it, involved.

There is nothing in the past record of the commission which indicates that it is an authority on profits or profitable business operations. Nor, in our opinion, should it try to fill this role.

Furthermore, the FCC was not set up for the purpose of challenging the American system of private enterprise.

It is certainly not un-American to make profits. And the healthy growth of any new industry demands hardy pioneers who are willing to take risks, to lay it on the line, in the hope of future rewards.

Radio and tv have many such pioneers. They should be applauded, not smeared with shady government statistics. ▀

10-SECOND SPOTS

It pays to advertise: Some guy in the ABC TV newsroom noted that ever since those "Smokey the Bear" public service announcements about preventing forest fires had gone on WABC-TV, New York, immediately prior to the *ABC Evening Report*, there hadn't been one forest fire in Manhattan.

The people's choice: Why would Christopher Columbus make a good politician, according to WNBC, New York, wake-up man Jim Lucas?

Because he set out not knowing where he was going; when he got there he didn't know where he was; when he returned he didn't know where he had been, and *he did it all on other people's money.*

They love him in Jersey: A New Jersey husband reportedly was unruffled when confronted by the astronomical taxi fare run up by his wife who got stoned at Manhattan's Peppermint Lounge (renowned twist center) and taxied all the way home. But he was plenty piqued that the incident interrupted his viewing of the Jack Paar show.

(This saga stems from Earl Wilson, whose *N. Y. Post* column appears to be the ultimate clearing house for taxi stories.)

Why be half safe? Speaking of taxis, Jean Shepard, nocturnal philosopher who holds forth on WOR, New York, reports he rode in one that had two religious statues implanted on top of its dashboard instead of the conventional one. When he inquired of the driver as to this unusual phenomenon, the latter replied, "*One of them belongs to the night man.*"

International intrigue: Word is going around that during the Monaco International Tv Festival, one of the judges lifted a couple of tiny teaspoons as souvenirs while luncheoning at the Palace. Shortly thereafter, one of Prince Rainier's Palace guards approached the judge and collected the loot.

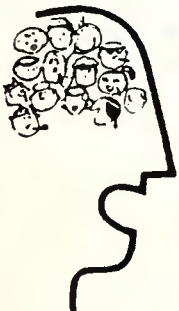
Accident insurance: No longer must an actor lose work due to injury. Notes an astute programing exec, "Now he can go on *Ben Casey* or *Dr. Kildare* and collect a wad."

h s e

i t h b

What famous communicator said what? Above are the initials of seven words that strike an **optimistic** note. When their author first wrote them, they could have been characterized as an **AP** dispatch (and we don't mean the then non-existent news service)! The **first** word and the author's last name form a perfect rhyme—there's **poetic justice** for you! Give it a go—then check the answer below.

On the subject of famous communicators, the letters **WWDC** have long spelled **radio leadership** in the rich, ever-expanding Washington, D. C. 5-county metropolitan area. Leadership in listeners—in programming—in personalities—in dollars-and-cents results to advertisers. Let us communicate **your sales message**.



WWDC *Radio Washington*


... the station that keeps people in mind


Represented nationally by John Blair & Company

And in growing Jacksonville, Fla., it's WWDC-owned WMBR



MORE VIEWER

A circular map of the Sacramento Valley and surrounding areas, including cities like Sacramento, Stockton, and San Francisco. The map is centered on the Sacramento Valley and shows major cities and counties in the region. The map is overlaid on the word 'VIEWER' in the large 'MORE VIEWER' headline.

ADDING 37% MORE HOMES! With the changeover from the old to the new tower, KOVR, Channel 13 in the Sacramento Valley now reaches 117,000 new TV homes. This new 1,549 ft. tower, constructed in Walnut Grove, California, brings all the major population centers in the booming Sacramento-Stockton TV market within KOVR's primary coverage area. Broaden your marketing goals. Get the best cost-efficiency buy. Gain wider acceptance (and better viewer reception) with a solid-selling campaign on **KOVR Channel 13** 

A METROPOLITAN BROADCASTING STATION. C. GLOVER DELANEY, V.P. & GEN. MGR. REP.: BLAIR TELEVISION ASSOC.