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JUL 16 1962

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SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

16 JULY 1962—40c a copy / \$8 a year

TV COMMERCIALS ARE BIG BUSINESS
—Eye opening report on a \$75 million television baby p 25

YOUNG NET EXECS
—Men under 40 are in key jobs at the radio-tv nets—a close-up of the 20 best p 29



300 E. 46th STREET

NEW YORK 17, N. Y.

CINEMAGINATION AND SERVICE



For the timebuyer

who thinks he* has everything

Do you have the tv station that annually awards a Gold Pork Chop that isn't gold and isn't a pork chop to the producer of the champion carcass in the Iowa State Spring Market Hog Show?

Do you have the tv station that is number one in all time periods from sign-on to sign-off, Sunday through Saturday?

Do you have the tv station that has three farm-born college graduates in its farm department?

Do you have the tv station whose radio progenitor will be forty years old July 30?

Do you have the tv station first in 390 (83%) of the quarter-hours measured for homes reached?

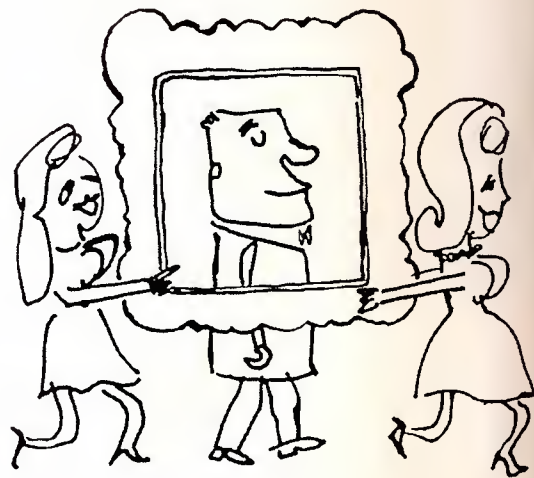
Do you have the tv station whose 1,450' tower was the tallest horizontal big stick in the world after it toppled one sad day six years ago just before it was completed? (We grew another one.)

Do you have the tv station that dominates the Eastern Iowa area which includes Cedar Rapids, Waterloo and Dubuque, three of Iowa's six largest population cen-

ters and constitutes 60% of Iowa's population and purchasing power, without stopping for breath?

Do you have the tv station whose national reps are The Katz Agency, whose network affiliation is CBS, whose channel is two, and whose initials are WMT-TV?

Quite a coincidence. So do we.



*Collective term embracing *she* as well and why not?

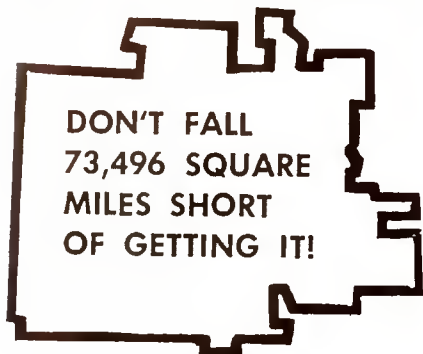
*Inherit the
tremendous
audiences
these great
Warner Bros.
properties have
built in your area...*



*Now available
on an individual
market basis*

Warner Bros. Television Division • 666 Fifth Ave., New York, New York • CI 6-1000

SELLING THE UPPER MIDWEST?



Your product sales fall short of their rightful goals without KELO-LAND — the Sioux Falls-103 County market that sprawls between the Minneapolis and Omaha markets, beyond television reach of either of them. But you *can* fill in this vital 73,496-square mile trading area — the KELO-LAND Common Market — with a single-station origination of your sales message. Your commercial on KELO-tv Sioux Falls flows automatically, instantaneously through interconnected KDLO-tv and KPLO-tv to cover it all. Only KELO-LAND TV gives you this full product exposure throughout this great salesland.

Your commercial on KELO-LAND TV reaches 20% more homes than Omaha's highest rated station, 12.8% more than Denver's, 65.6% more than Des Moines'. — *ARB Market Report, Av. Quarter-Hour Homes Reached 9 a.m. to Midnight, 7 Days a Week — March 1962.*

CBS • ABC

KELO-TV LAND

KELO-tv SIOUX FALLS; and interconnected KDLO-tv and KPLO-tv

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



Represented nationally by H-R
In Minneapolis by Wayne Evans

MIDCO

Midcontinent
Broadcasting Group
KELO LAND/tv & radio Sioux Falls, S. D.; WLOL/am, fm Minneapolis-St. Paul; WKOW/am & tv Madison, Wis.; KSO Des Moines



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

- The \$75 million tv commercials industry**
- 25** SPONSOR presents an eye-opening report on the complexities, problems, leaders, specialties, future, of the more than 450 companies in field
- 20 bright young net execs**
- 29** A glimpse at some of the networks' exceptional young executives aged 40 or under who increasingly guide the course of radio and television
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- 32** Despite the preponderance of advertising pros in the business, how many really know what happens after a timebuyer writes out the order?
- No-Cal fattens up on radio**
- 35** No-Cal increases station list in hot competition for low-calorie beverage market, revises formula to fewer, longer spots with comical copy
- SPONSOR's semi-annual index**
- 37** SPONSOR's semi-annual index covers the period of January-June 1962. New categories have been added and cross indexing included for clarity

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**“You’d think she would
have punched us
right square
in the nose!”**

But she didn't.

We're talking about Miss Dorothy Kilgallen.

About four months ago we took rather unfair advantage of this lady. She'd whacked us in her January 21 column regarding our Seattle World's Fair (in those days she was not alone in underestimating the magnitude of the upcoming Fair).

Miss Kilgallen titled as "Funny Americanism" the fact that Seattle had hired a New York press agent.

"Can't you see New Yorkers trekking out to Seattle to view a science pavilion?" she asked.

Well, you can imagine our indignation. Treating us like country boys and all that jazz. So we honed up the keys on our favorite Underwood and let her have it. Real good... a double-truck in the trades from coast to coast. In fact, with our tongue tucked up slightly under our left optic nerve, we closed the piece by suggesting she "talk it over with Dick and the kids", and if it was okay, the Crown Stations would pay their way to the Fair.

Then, we sat and waited. It was deathly silent. We

felt a little like Ahab drifting in a flat calm waiting for Moby Dick to surface again.

Not a word. Then, on March 25, the Kilgallen column contained a nice plug for the Fair, announcing "more than \$7,000,000 in advance ticket sales." On April 25, she did it again. On May 2, Miss Kilgallen revealed "Bob Hope wants Keely Smith to join his troupe at the Seattle World's Fair in July." And so they came. One fine puff after another.

Just goes to show. You never know a woman.

Thank you, Dorothy.

P.S. The Fair is doing fabulously. Attendance is running far above the 9,000,000 forecast. Business is jumping out here, too. People are pouring into Seattle, Portland and Spokane from all over the globe. Looks like our Crown Corner may have the biggest off-Broadway hit in 50 years.

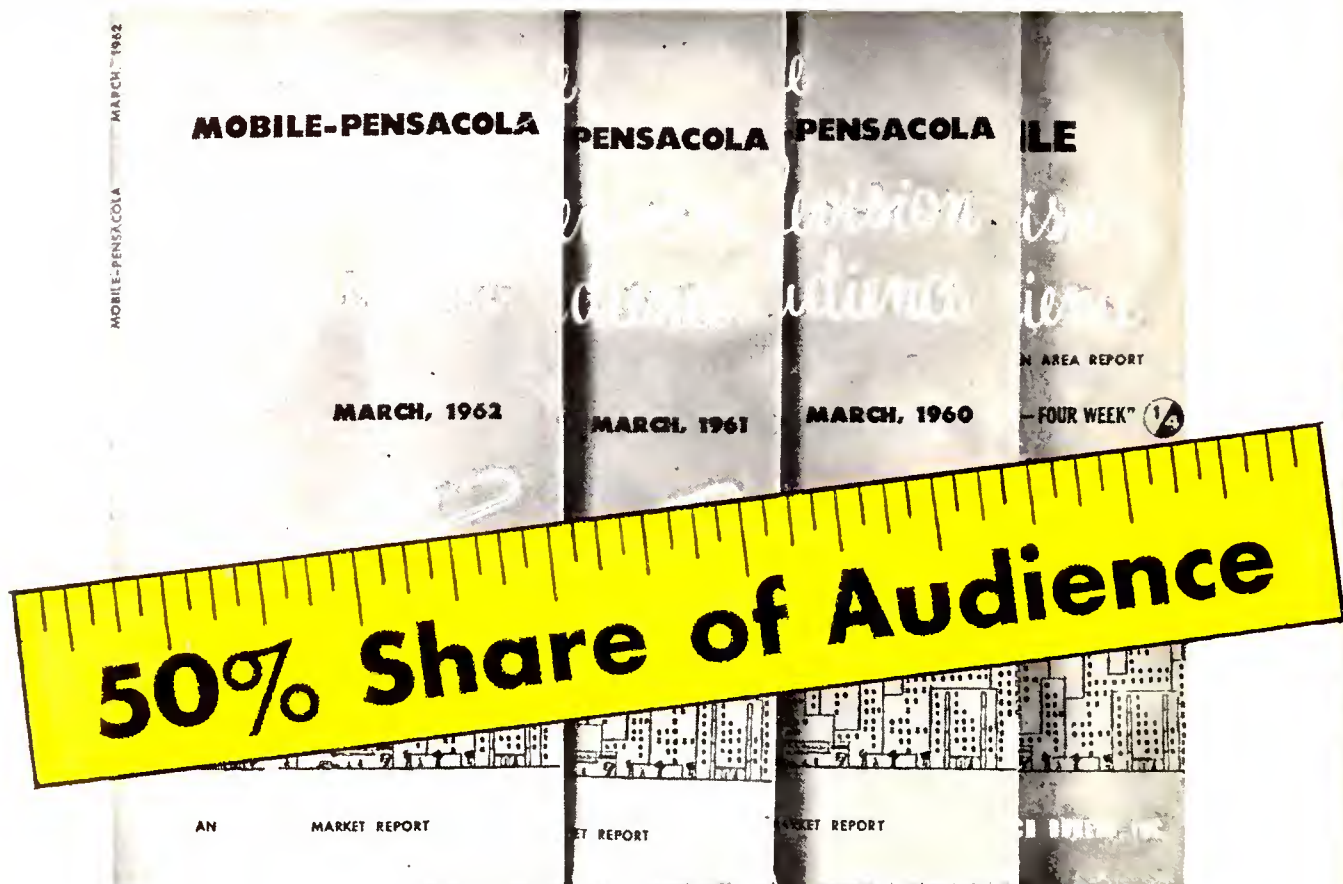
THE CROWN STATIONS

KING, AM, FM, TV, Seattle KGW, AM, TV, Portland KREM, AM, FM, TV Spokane

The Exception To The Rule

W K R G • T V

Mobile—Channel 5—Pensacola



WKRQ-TV Mobile-Pensacola has enjoyed
50% or More Share of Audience in every March ARB
Measurement Since 1959 . . . From 9:00 AM to Midnight

For Details Call

EVERY-KNODEL—Representatives
or: C. P. PERSONS, JR., General Manager



16 July 1962

Latest tv and radio developments of the week, briefed for busy readers

SPONSOR-WEEK

NEW NBC DAY PRICING

TV network announces new combined time-talent rate, plus summer 20% reduction, effective 1 Jan.

NBC TV will completely revise its basis for daytime sales, effective 1 January 1963, it was learned last week.

The network will institute a combined quarter hour price including both time and program. New prices will range from a low of \$10,000 per quarter hour in Say When to a high of \$19,200 for Concentration.

Several factors which now complicate daytime price structure will be eliminated. These include: contiguity, C-D rates, volume discount, line-up discount, separate program prices, and bonus classification.

In addition, NBC will institute a 20% reduction in package prices during the 13 summer weeks.

The changes do not apply to the Merv Griffin Show, nor to the Today show.

NBC's revision comes within days of CBS's revamping of its daytime discount structure. (See SPONSOR-WEEK, 9 July 1962, p. 10.)

The NBC daytime package price will be applied to contracts in effect 1 January, renewable once but not past 31 December 1963. The package price, of course does not include commercials costs for preparation and presentation.

After the first of the year daytime sponsorships will not earn discounts. However, quarter-hours will contribute 25% to volume for determining discounts in periods other

than daytime. The period defined as daytime is that up to 6:00 p.m. NYCT.

After 1 January NBC will apply an integrated networking charge of \$3,600 net per quarter hour for programs not converted to the new basis. The present rate is \$375. The change is understood to be designed to encourage conversion.

Agencies within the next eight weeks will receive contract amendments for agreements extending beyond the end of 1962, specifying applicable packaged prices.

One of the goals of the new package plan is to make daytime buying more flexible and to simplify advertisers' budgeting and accounting. (For commentary, see SPONSOR-SCOPE, p. 19, this issue.)

TV INSURANCE ADS' \$4.5 MIL. FIRST QTR

Insurance advertising was 23.2% higher in the first quarter of 1962 than last year, reports TvB.

The year 1962 appears headed for a record in insurance spending on tv with Metropolitan Insurance Company of North America, and Continental Casualty just starting to spend heavily.

Insurance companies spent \$3.6 million in network and \$884,000 in spot in the first quarter, compared to \$2.9 million and \$708,000 last year.

Leading users were Mutual of Omaha and Prudential Insurance.

INTERNATIONAL TV HAILS TELSTAR

Highlights:

Tuesday, 10 July: Telstar Satellite rocketed into space. Three U. S. tv networks transmit first pictures. Excellent reception reported first in France and then in Britain. CBS deletes portion of AT&T-produced program and refuses to sell time for AT&T special.

Wednesday, 11 July: French transmit first tv from Europe to U. S. via Telstar. Britain, transmitting later, complains French violated EBU agreement and should not have transmitted own picture first. First mutual U.S.-European exchange via Telstar announced for Monday, 23 July.

Minow cautions on 'equal time' removal

Washington, D. C.:

FCC chairman Newton Minow urged caution in any suspension of Section 315 pointing to complaints and disputes that might result from removal of the 'equal time' clause.

He warned that the FCC could hardly police 600 tv stations and 6,000 radio stations in their conduct in national, state and local election coverage.

However, he admitted removal of Section 315 would lead to more free air time for political debates on stations which took an interest in public affairs. (For details see WASHINGTON WEEK, page 55, this issue.)

RECALL NOT TIED TO MEDIA—'LOOK'

People recall good ads, regardless of intrinsic product interest or the media of exposure, according to a study released last week by Look Magazine.

The study found tv and print recall after 24 hours differed by little. The ad itself rather than the inherent characteristics of the media was the most important factor.

According to Joel Harnett, Look v.p., the intermedia study threw unexpected light on how tv and print "complement and reinforce" each other.

(Continued on page 50, col. 1)

John E. Pearson named SPONSOR western mgr.

John E. Pearson, veteran radio and tv representative, has been named western manager of SPONSOR, effective today. He will be in charge of all West Coast operations.

Pearson will make his headquarters in San Francisco and he will have office facilities in Los Angeles.

For 24 years he was head of John E.



John E. Pearson Pearson Company, Inc., and John E. Pearson Television, Inc., station representatives. He completely divested himself of both interests last fall. Both companies are still operating.

All-channel bill now law

Washington, D. C.:

The all-channel bill became law on 10 July with the signature of the President.

However, a reasonable time for transition is being provided and the FCC is holding conferences with set manufacturers for this purpose.

315 repeal asked but FCC opposes it

Washington, D. C.:

Broadcasters were virtually unanimous in asking for a relaxation of Sec. 315 in their testimony before the Senate Commerce subcommittee last week.

The FCC, however, opposed any loosening, pointing out the difficulties which would confront the commission. Chairman Minow noted that these difficulties would be compounded in proportion to the number of political offices exempted from 315 requirements.

Network heads Frank Stanton of CBS and Robert W. Sarnoff of NBC asked for total elimination of the "equal time" provision. Leonard Goldenson of ABC asked that it be eliminated only for presidential and vice-presidential candidates.

NAB president LeRoy Collins asked that the rule be recinded. He was supported by Walter N. Thayer of Corinthian, R. Peter Straus of WMCA, New York, and Lazar Emanuel of Communication Industries.

MORE 'TILT' IN DAYTIME THAN NIGHTTIME NETWORK

Twenty-eight of 29 daytime network shows deliver less audience in the top 20 markets than the proportion of population there reports TvAR.

The top 20 markets have 53.4% of the tv homes in the country, but 21 of 29 daytime shows have 36% to 45% of their audience there.

According to TvAR, 72% of the shows have a serious 'tilt' compared to 48% for 65 nighttime network shows.

The one exception among the 29 daytime shows was ABC TV's Who Do You Trust, which had a 53% score, but TvAR attributed this to a relatively short station lineup.

\$1.5 MIL. BOOKED IN NBC TV SALES

NBC TV reported a trickle of business for the week of the Fourth of July holiday. Estimated value is \$1.5 million.

Phillips, Union Carbide, and Maybelline bought into nighttime and Quacker Oats, Armstrong Cork, Golden Grain Macaroni, Bromo-Quinine, and Sal Hepatica bought into daytime.

Melnick named v.p. of ABC nighttime programs

ABC TV has re-organized its program department into nighttime and daytime divisions. Daniel Melnick

has been appointed v.p. in charge of nighttime programming and Giraud Chester continues as v.p. in charge of daytime programming.



Daniel Melnick

Melnick joined ABC TV in 1956 as manager of program development, becoming v.p. of the department in 1959. Earlier he had been with CBS for five years and was with the Bob Crosby Show for two years.

Both Melnick and Chester will report to Julius Barnathan, v.p. and general manager of the ABC TV network, and both men will be members of the plans board.

UAA releases 33 more post-1950 feature films

United Artists Associated is releasing 33 post-1950 UA feature films for fall telecast. Eight are in color.

Title of group is Showcase for the Sixties. Group brings UAA's total feature film distribution to close to 2000 features.



RCA CARTRIDGE TAPE SYSTEM

Automatically Triggers Playback Units, Tape Recorders, Turntables, and Other Devices



Here's a unique built-in feature! The Recording Amplifier of the RT-7B Cartridge Tape System generates two kinds of cue signals. One is used to automatically cue up each tape, at the beginning of a program, the same as in ordinary units. The other signal, a special Trip-Cue, can be placed anywhere on the tape. This will cause the playback unit to trip and start other station equipments.

You can preset two, or a dozen or more RCA tape units, to play sequentially. You can play back a series of spots or musical selections, activate tape recorders, turntables, or other devices

capable of being remotely started. (In TV use Trip-Cue is ideal for slide commercials. Tape announcements can be cued to advance the slide projector.)

You'll like the RT-7B's automatic, silent operation, its compactness, high styling, perfect reproduction. Cartridge is selected, placed in playback unit, forgotten until "air" time, then instantly played. Cueing and threading are eliminated. Cue fluffs are a thing of the past!

Transistor circuitry, good regulation for precise timing, low power consumption, are among other valuable features.

See your RCA Broadcast Representative for the complete story. Or write RCA Broadcast and Television Equipment, Dept. KC-264, Building 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN ELECTRONICS

GOVERNMENT STUDIES TV EFFECT ON KIDS

Washington:

The Government last week announced it would initiate a study of the effect of tv on children and the industry pledged its assistance.

The program, announced by Abraham A. Ribicoff, Secretary of Health, Education, and Welfare, grew out of recommendations made by NAB president LeRoy Collins and Senator Thomas J. Dodd (D., Conn.), who had conducted subcommittee hearings on juvenile delinquency.

The program will be headed by a steering committee under Ribicoff's deputy special assistants Bernard Russell.

Tillmans, Maxwell fill new CBS TV sales posts

Two new sales posts have been created at CBS TV. The posts and the men filling them, announced last week by senior sales v.p. William H. Hyland, are:



Carl Tillmans

Carl Tillmans, v. p., Eastern sales. Sam K. Maxwell, Jr., coordinator of network sales department.

Tillmans joined CBS TV as a network account executive in 1959. He was previously with NBC TV, Paul H. Raymer, C. E. Hooper, and FC&B. Maxwell joined WBBM Chicago in 1946 and CBS TV in 1952; he had been general sales manager since 1959.

Meanwhile, Frank Stanton last week announced the appointment of Michael Burke as v.p., development of CBS. Burke joined CBS TV in 1956 and is currently managing director of the CBS companies in Europe.

Recommendations on future tv debates

Santa Barbara, Calif.:

The Center for the Study of Democratic Institutions last week issued a series of recommendations on future presidential tv debates.

The suggestions were made by political scientists and journalists Earl Mazo, Malcolm Moos, Hallock Hoffman, and Harvey Wheeler.

In essence, the report states that personalities on tv have taken over the place in presidential campaigns once occupied by figures in the meeting hall, or special campaign train.

Says Harry S. Ashmore in the foreword of the booklet: "The standard bearers of 1960 sent for a platoon of opinion pollsters, motivational researchers, voice coaches, mass psychologists, and make-up experts. For better or worse, this surely represents a qualitative change in American politics worthy of protracted pondering."

CULLIGAN NAMED PRES. OF CURTIS PUBLISHING

Philadelphia:

The election of Matthew J. Culligan as president and chief executive officer of the Curtis Publishing Co. was officially announced here last week.

Culligan was general corporate executive and director of Interpublic Incorporated. He was previously chief executive officer of the NBC Radio network and earlier sales manager of the NBC TV network.

Culligan had been in the magazine field between 1945 and 1951 with Hearst Magazine and late Ziff-Davis.

Lang named ABC News v.p.

Robert E. Lang has been elected v.p. in charge of operations and sales for the ABC News department.

NAB SEES 1962 PROFIT RECOVERY

Washington, D.C.:

Radio and tv station profits declined in 1961 but have bounced back in 1962, according to an NAB broadcast management report last week.

Department manager James H. Hulbert revealed that typical station profits before federal taxes were 4.8% in 1961, compared to 7.6% in 1960.

Last year the typical tv station profited 12.6%, compared to 15.4% the year before.

But in the first four months of 1962, radio stations expect a 3.5% increase in revenue while tv stations expect a revenue rise of 6.7%.

During 1961 the typical radio station suffered a 3.6% decline in revenue while costs declined only 0.7%. Smaller stations in large cities did not report decreased profits.

Last year typical tv stations had a 4.1% decrease in revenue while expenses rose 7.5%. Tv stations in the largest cities were exceptional in that they showed an increase in profits.

Bucher to ITC as legal-business v.p.

H. I. Bucher returns to the film syndication field as v.p. in charge of legal and business affairs of ITC.

He was formerly general attorney and assistant general counsel for ABC, and before that was secretary and general attorney of NTA.

Correction

In becoming v.p. of network programs for CBS TV, Alan Courtney succeeds Oscar Katz, who becomes v.p. of daytime programing, succeeding Lawrence White, who resigned.

It was incorrectly stated here last week that Courtney had succeeded White.

YOU CAN QUOTE ME...

When we decided to put our jolly Green Giant back in "show business" as a big time TV star, we knew we could count on the WLW group to reach a giant's size share of the viewing audience in their respective areas. These stations not only put our Big Green message before the greatest number of people, but follow-thru with buying brokers, distributors, and store managers on the front line.

Lyle Polstuss

Lyle Polstuss, Director of Marketing, Green Giant Brand
Green Giant Company, Le Sueur, Minnesota

I'LL SAY THIS...

The time availabilities offered by the Crosley Corporation chain have helped us put our "ho, ho, ho Green Giant" story before the size and type of audience we want to reach most. And you just can't beat the extra services they have to offer with the trade.

Richard Halpin

Richard Halpin, Account Executive
Leo Burnett Company, Inc., Chicago, Ill.



Call your WLW Stations' representative... you'll be glad you did!

WLW-C
Television
Columbus

WLW-T
Television
Cincinnati

WLW-A
Television
Atlanta

WLW-I
Television
Indianapolis

WLW-D
Television
Dayton



Crosley Broadcasting Corporation

Commercial commentary

Sir Harry hates us

I've been getting a barrel of fun and some profit out of reading the controversial Pilkington report and the violent comments about it which have been appearing in British magazines and newspapers.

If you think Americans get steamed up and unreasonable about tv's wasteland problems, you ought to take a look at the English!

They make us seem like fluttering lavender butterflies.

The recently published Pilkington report is the product of the Committee on Broadcasting, set up in the summer of 1960 under the chairmanship of Sir Harry Pilkington, to study and make recommendations on the future conduct of British tv and radio.

Gutsiest of the problems which it tackled was the blazing question of whether Britain had benefitted from commercial tv (introduced eight years ago) and whether the independent commercial interests should be allowed a second channel to compete with the non-commercial BBC.

The committee's verdict: not only a firm "no" but a red-hot blast against the whole concept of advertiser-supported broadcasting. In fact it is difficult to read some of Sir Harry's more purple language without getting the idea that he is against private enterprise as such.

Apparently this is exactly the way it hit many British politicians. "Pilkington report angers Cabinet" reported *The Times* of London. "Attacks on commercial tv raise political issues."

On the other hand, the *New Statesman*, a left-wing magazine, rubbed its hands in glee. "A Halt to the Hucksters" it proclaimed. "Commercial tv has had a profound impact on British society, speeding up its conversion to the self-seeking materialism and trivialized values of capitalist affluence. . . . The Pilkington report is a vital document . . . it epitomizes a shift of opinion against the acquisitive society."

Do we want "Tv with Auntie?"

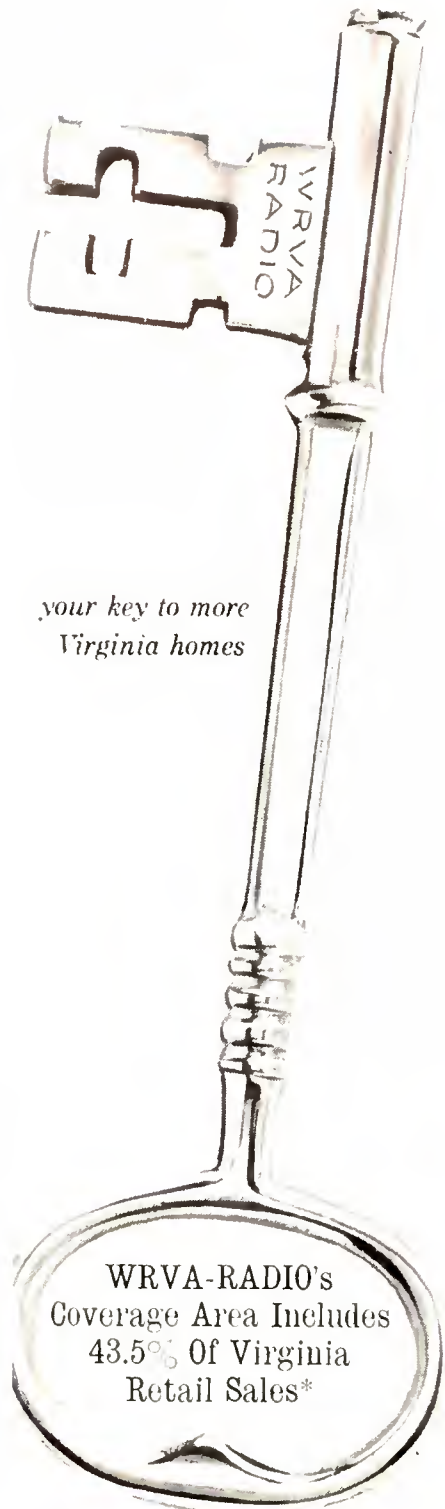
By contrast, the highly respected *Economist* sneered at the Pilkingtonians in a lead article titled "Tv with Auntie:"

"The worst has happened. The Pilkington committee on tv, the biggest and most revolutionary opportunity in human communication since the invention of printing, has fallen victim, hook, line and sinker, to its own dogged good intentions. The important thing now is to see that British audiences are not subjected to this compulsive nannying over everything they may want to see and hear."

All in all, as you can see, Sir Harry and Company have stirred up quite a hoo-haa in the tight little isle.

From one viewpoint, of course, it is a strictly private British im-

(Please turn to page 14)



your key to more
Virginia homes

WRVA-RADIO's
Coverage Area Includes
43.5% Of Virginia
Retail Sales*

* Sales Management

Survey of Buying Power—1961

WRVA-RADIO

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



National Representative:
PETERS, GRIFFIN, WOODWARD, INC.



“We have Death Control Without Birth Control”

... Sir Julian Huxley,
KOIN-TV, April 29, 1962

"A Visit With Sir Julian Huxley" was first of KOIN TV's three special programs on population pressures. Participants included (left to right) Sir Julian Huxley, Malcom Bauer, associate editor of The Oregonian, Dr. Daniel Labby, staff member, University of Oregon Medical School.



Dr. James Tuck explored "Population Pressures and New Energy Sources" on second program in series. Panelists were Dr. William L. Parker, head of the Physics Department at Reed College, E. Robert de Lucia, vice president and chief engineer of Pacific Power & Light Co.; D. E. Walsh, vice president of Portland General Electric Co.



Third and final show featured Dr. Gregory Pincus in "A Biological Approach to Population Pressures". Pictured (left to right) are Dr. Gabriel Lester, head of the Department of Biology at Reed, Dr. Pincus, and Dr. Herbert Griswold, of the Department of Medicine at the University of Oregon Medical School.



An urgent problem faced by all mankind is that of world over-population. Where is Man to live in the future? Where will he obtain the resources so necessary for survival? How can Man control his destiny . . . somehow balance birth control with death control?

In keeping with its continuing public information policy, KOIN TV recently invited three famed scholars to participate in discussions of world population pressures. Ready acceptances came from Sir Julian Huxley, Dr. James Tuck and Dr. Gregory Pincus. These distinguished scientists were in Portland at the invitation of Reed College, one of the nation's most widely recognized centers of higher learning which is observing its 50th Anniversary. The three part series was aired in prime time throughout KOIN TV's 34 county viewing area.

Oregonians heard famous biologist Sir Julian Huxley express his views upon the dangers of "death control without birth control"; the importance of conserving our food and energy sources. Dr. James Tuck, director of Project Sherwood at Los Alamos, New Mexico explained in layman's terms future energy sources to be derived from controlled nuclear reactions. Dr. Gregory Pincus, director for the Worcester Foundation for Experimental Biology, discussed contraceptive methods of population control.

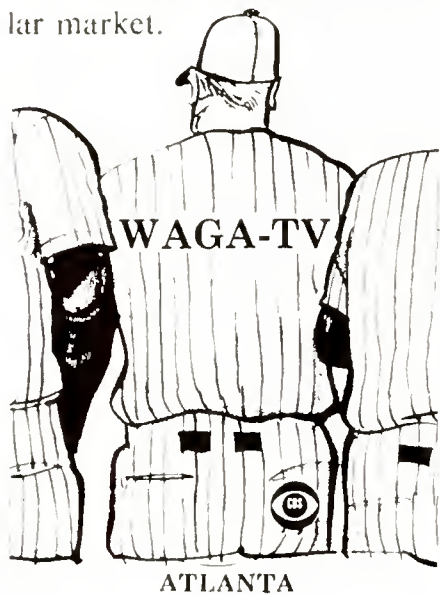
Once again, KOIN-TV's viewing audience was presented with a thought-provoking and timely problem. World-renowned scientists expressed controversial and sometimes startling opinions. And the people learned.

KOIN-TV

Channel 6, Portland, Oregon
One of America's great influence stations
Represented Nationally by
HARRINGTON, RICHTER & PARSONS, INC.

BIG HITTER IN ATLANTA

Now Channel 5 carries AAA International League "Crackers." Atlanta's biggest ball game buy! WAGA-TV gets you 696,000 TV homes* in a 3-billion dollar market.



waga-tv 5

*The "Best Buy"
Station in an Indispensable
Market!*

Represented by Storer Television Sales, Inc.
*April '62 ARB

Commercial commentary (Cont. from p. 12)

broglio, wholly unrelated to American problems.

Radio and tv in England have developed along lines quite different from ours, and the British have a broadcast tradition and set of broadcast circumstances almost unrecognizable here.

But I think it would be a great mistake for us to overlook the deeper implications of the Pilkington episode.

For one thing, Sir Harry's report, and British reactions to it, have brought out into the open, the same violent and bitterly controversial opinions which smoulder under the surface here in the U. S.

For another thing, the Pilkington report itself is going to be studied avidly by many people who are hostile to commercial tv.

In the reading room of the British Information Services in New York, where I went to see a copy of the report, I sat opposite a steeley-eyed, hatchet faced spinster who announced proudly that she was writing a Ph.D. thesis on television for a Canadian university.

"And I am an authority on the subject," she told me with a glittering glare, "I have studied it for 10 years."

It made me shudder for the future of Canadian youth.

Is the weakness organic?

The real bomb in the Pilkington report, when you strip away the excess verbiage (it runs to "remorseless length" says *The Times*) is not so much the mismanagement charges it hurls against the Independent Television Authority which, it says, must be reorganized.

The real blockbuster is the committee's flat and gloomy conclusion that the trouble with commercial tv is "organic."

In other words, you can never hope to get really satisfactory tv programming from any system tied to the sale of advertising.

Now surely this is inflammatory doctrine. Sir Harry and his committee apparently arrived at it not merely by reviewing the British scene but by a whirlwind nine-day "study" of American and Canadian tv.

But is it true?

I suspect that most Americans—or at least most of us in commercial television and advertising—will immediately leap in with hotly worded denials of the Pilkington premise.

But the danger is that, in our zeal to defend the American system of free commercial tv, we're apt to sound more Colonel Blimpish than the most bloated British blimp.

How do we know we're right? How can we prove it?

What I find most disturbing about this whole Pilkington business is not that I agree with the Committee's conclusions, for I don't.

What bothers me is that if we were ever faced with such a blunt, tough, outright challenge to the American concept of broadcasting, I'm not sure we have the facts, the arguments, the ammunition, the philosophy, and the statesmanship to defend ourselves.

Let's be brutally honest. Have you ever heard any genuinely convincing statement on the specific social values of advertiser-supported tv by any ranking executive of the NAB, 4As, ANA, TIO, TvB, ABC, CBS, or NBC?

At the risk of offending some pretty darn good friends of mine, I'm forced to admit that I never have.

Isn't it about time that we began giving serious thought, study and attention to this very vital question?



WNBC-TV RAKES IN THE BIGGEST AUDIENCES

New York's Number One Station belongs at the top of the list for your Summer or Fall campaign. That's WNBC-TV—capturing the largest share of audience, sign-on to sign-off, for the total week.

Looking for prime-time station breaks? Prospects are best on WNBC-TV—first in audience 7:30-11 p.m. for the eighth consecutive month! Late-night minutes? "Tonight" on WNBC-TV delivers 48% more tuned-in homes than the nearest competition. Want to reach housewives before they go

out to shop? WNBC TV delivers more women viewers in the morning (Mon-Fri 7 a.m.-noon) than the next two stations combined! Interested in news shows? WNBC-TV is most-watched for news—from "Today" in the morning to "Eleventh Hour News" at night.

Proof? It's all there in Nielsen, June 1962. Your WNBC TV representative will be glad to show you how to reap the most results in the Number One Market. Put your commercials on New York's station for all seasons.

WNBC-TV 

CHANNEL 4 IN NEW YORK • NBC OWNED
REPRESENTED BY NBC SPOT SALES



555/5th

Product protection pitfall

I thought your article—"Product Protection—Sense or Nonsense?"—in the 2 July issue was a good example of concise reporting. I also thought that your editorial stand on the issue was not only courageous but most sensible. I agree with it.

However, we tend to lose sight of one noteworthy fact: the insistence on product protection is engendered to a great extent by the belief that a commercial message is more effective if it is separated from a competing advertisement by as much time as possible. But is this really true?

I have never seen any piece of research, either academic or commercial, which proves that this is so. And logic tells you that to argue about 15-minute vs. 10-minute separation on the basis of commercial effectiveness is naive at best. The average viewer doesn't conveniently categorize commercials by product type and neither is he conscious of—nor does he care about—the exact time elapsed between messages. With the hundreds and hundreds of advertisements with which the average

consumer is bombarded each day, I am sure that an additional five minutes separation will not increase a given commercial's effectiveness; we are lucky if he is effected at all by this one message.

As a matter of fact, a logical case could even be made for competitive commercials to be back to back. At least in this way, the viewer has a chance to compare, and the advertiser must make darn sure he has put his best foot forward. It would put the products side by side just as they are on the store shelf.

In any case, there is no 10- or 15-minute separation in print and I have yet to hear a complaint that being separated from a competitor in a magazine or a newspaper by a few pages, i.e., by no more than a couple of minutes in terms of reading time, is detrimental to the sales message.

From a researcher's point of view, product protection isn't necessary.

Paul Keller
Reach, McClintock
v.p., dir. research
New York

Soft-drink interest bubbling

Congratulations on your excellent 26 June article, "Coke-Pepsi Budgets Highest in History."

Would you please send me twenty reprints of the article?

John Garner
Carolina sales manager
WFMY-TV
Greensboro

Just a note to say "well done" on your very comprehensive piece on the annual Pepsi-Cola battle.

Obviously you did a tremendous amount of research on the piece and it certainly showed in the final printing.

The folks around here call its handling one of the best in the industry in recent years.

Robert S. Windt
publicity director
Pepsi-Cola Co.
New York

I was somewhat disturbed when I read your article "Coke-Pepsi Budgets Highest in History." Like a lot of businessmen trying to cover the trade-paper waterfront, my eye was immediately caught by the boxed figures. I was somewhat stunned to see no figures on radio expenditures, but fortunately decided to read the whole article.

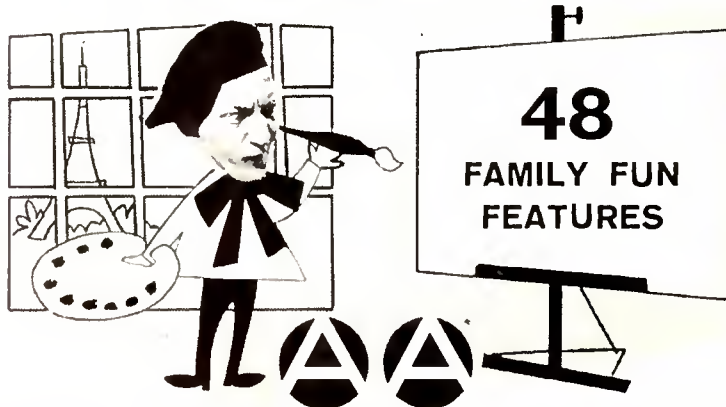
The narrative portion went on to state . . . "Coke executives told SPONSOR last week they plan to spend approximately \$17,000,000 in broadcast media this year. Some \$12,000,000 will go into tv, the rest into network and spot radio." While this does not show up in the boxed figures, \$5,000,000 is an impressive amount of money and would represent a greater outlay for spot radio and network than used in newspapers, magazines, outdoor; the same would be true of Pepsi and possibly others. There's no doubt that many people reading this article will gain the impression that radio has been left out of these several budgets.

I realize that it is extremely difficult to get accurate radio expenditure figures. At many RAB board meetings we have discussed ways and means of achieving this end. At the same time, I'm sure that there are many markets where a radio station would be happy to furnish figures, and by projecting them (similar to Pulse's out-of-home projections) in relation to the total market budget

MOST POPULAR SERIES OF MOVIES IN HOLLYWOOD HISTORY...

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

against the national budget, a representative radio figure could be estimated in future articles.

For your information, both Coca-Cola and Pepsi-Cola make large expenditures on our station, as well as other stations in the market. We also carry heavy budgets for local bottling companies, particularly Graf's.

The lack of radio figures in your article is another example why radio is getting short-changed in the eyes of advertisers and advertising agencies.

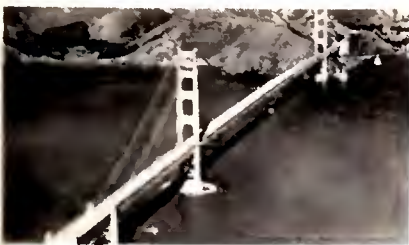
Hugh K. Boice, Jr.
v.p. and gen. mgr.
WEMP
Milwaukee

► SPONSOR made a valiant effort to obtain definitive figures on radio expenditures in the bottling industry from RAB but was unsuccessful.

Two famous bridges

One of your sharp-eyed readers recently noticed the bridge used in a SPONSOR house ad was dated: i.e., '10 vintage autos crossing over. He thought the bridge was in New York and I was pleased to see you set him straight by informing him it is the "famous Golden Gate Bridge."

Your geography isn't 20-20, however, for you stated the Golden Gate Bridge connects San Francisco and Oakland. Not so! The Golden Gate Bridge connects San Francisco and Marin County, to the North. San



Golden Gate Bridge



San Francisco-Oakland Bay Bridge

Francisco and Oakland are connected by a bridge, but it is the also-famous San Francisco-Oakland Bay Bridge.

I have enclosed a remarkable photo of the entire Bay, with both

bridges clearly shown.

I have also enclosed a later photo of the lovely bridge for your future use. This bridge is now 25 years old and is one of the major attractions of the Bay Area—beautiful and utilitarian. We offer this information as experts, having recently presented a much heralded program in honor of the 25th Anniversary.

A. Richard Robertson
promotion and indsg. mgr.
KROX-TV
San Francisco

SPONSOR's 40-year radio album

Your "10-Year Album" is, without a doubt, one of the finest contributions to the broadcast biz that I have seen in a long time. You are to be congratulated (and I'm sure you are) on a gigantic undertaking well done.

Earlier we ordered 2 of the hard-cover editions. In addition, at this time, we would like to order 5 more soft-cover copies.

Jim Bowermaster
mgr., promo. & indsg.
WMT
Cedar Rapids



WTMJ-TV FAMOUS AS THE PIONEER THAT MADE MILWAUKEE COLOR-FULL

George Comte, WTMJ-TV General Manager: "Color TV set saturation in Milwaukee is now becoming a real factor in terms of viewership. Starting with our first Colorcast in 1953, WTMJ-TV's progressive policies in Color TV have brought us a great deal of prestige. Our reputation for fine-color programming has also resulted in a considerable competitive advantage." Color TV is a snowballing success. Better get the facts today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

THEY BOUGHT



"The New York audience would expect to see this high quality programming on WNEW-TV."

John E. McArdle, Vice President and General Manager, WNEW-TV, New York, N. Y.



"... a beautiful show, a magnificent show, a cultural blending into our entire program format."

Donn R. Calce, Vice President and General Manager, WTTG, Washington, D.C.



"A particularly well-produced show of high quality. A worthwhile adjunct to our programming."

Van Beuren W. DeVries, Vice President and General Manager, WGR-TV, Buffalo, New York



"For the first time the viewers in our area will have the opportunity to view on a regular basis a symphony orchestra. The filming is excellent."

Robert Lunquist, Sales Manager, WICU-TV, Erie, Pa.



"It's the kind of program balance we were looking for. An extremely well-produced series."

Robert C. Wiegand, General Manager, WTVN-TV, Columbus, Ohio



"It looked too good to turn down. It's the best good music program I've seen."

Irving Waugh, Vice President and General Manager, WSM, Nashville, Tenn.

BOSTON SYMPHONY CONCERT SERIES

The concerts, featuring the world renowned 104-piece orchestra to be conducted by Charles Munch and Erich Leinsdorf, will include the works of Beethoven, Haydn, Honegger, Schumann, Franck, Milhaud, Piston, Mozart, Bach, Copland, Handel, Diamond, Purcell, Wagner, Mendelssohn, Sibelius and Brahms.



Write or call your nearest Seven Arts salesman for a 15 minute promotional trailer available to you for presentation to your clients.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D N. La Crosse (P.O. Box 613), Skokie, Ill. • ORchard 4-5105
DALLAS: 5641 Charlestawn Drive • ADams 9-2855
L. A.: 15683 Royal Ridge Road, Sherman Oaks • GRanite 6-1564—STate 8-8276
Distributed outside of the United States and Canada.
Cable: SEVENLON London

SPONSOR-SCOPE

As 1962 swings into the second half, you can't go wrong if you skitter back over the first six-months' trade happenings to single out things that had hangover implications, suggested problems merely in the budding stage or portended shifting directions worthy of close attention by the buyer and seller of air media.

Among these first six-months' highlights were:

- FCC Newton Minow's replacement of the phrase-making critic's role with a disposition to work in sympathetic and understanding fashion with the broadcasting industry in solving its economic and programing problems.
- Bates' drastic action against Westinghouse Broadcasting which brought out into the open the need for adjusting the rules for product protection to the dictates of current tv economics, both network and spot. (A healthy sign that all this was in the making was the Four A's entrance into the picture last week with some reasonable and conciliatory guidelines.)
- The trend among tv stations here and there toward multiple rates for prime nighttime spots (which basically suggests a CPM yardstick) as an avenue, among other things, to stimulate advertisers into greater use of that facet of the medium.
- The emergence of the linear programing computer as a media planning tool by agencies, with tv stations through the TvB raising sharp questions as to the cost and standardization and importance of this demographic audience data.
- The continuing pressure by the tv networks, at least CBS TV and NBC TV, on their affiliates to absorb some of the costs and risks of programing. (CBS TV's 7.8% cut on afternoon station compensation is due to take effect 1 January.)
- The growing resistance among advertisers to the overloading of Hollywood-produced film series with studio and staff credits. (CBS TV has already acceded on this score.)

Stations here and there have been broadcasting stereo on a regular basis but the WMAQ twins in Chicago are among the first to offer commercials taped in stereo.

Looking into this possibility is Admiral which is sponsoring stereo time nightly (55 minutes of it) on WMAQ and WMAQ-FM.

The NBC o&o has no stereo taping facilities, but Admiral is checking out other sources via Campbell-Mithun.

If things work out, the commercials will contain special stereo effects by the announcer, plus background music.

WMAQ plans building up its stereo schedule to three and a half hours a day.

If you think you got worries, you ought to listen to some of the tv rep accountmen who cover Young & Rubicam.

What's disturbing them deeply is a report that Y&R's media department is seriously meditating on the prospects of using its computer for processing spot availabilities on a continuing basis.

SPONSOR-SCOPE checked this with the agency and came away with the impression that something in this direction was going on. The agency wasn't sure how the computer could be used for what it termed spot technology, but it was still hopeful that the mechanism might be helpful in simplifying and expediting the function of spot campaign planning.

The crux of the rep salesmen's concern: will the computer replace personal contact and will their function be reduced to delivering availabilities and then waiting for the machine to spew out its decision?

16 JULY 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

Tv rep salesmen in Chicago are keeping themselves well revved up on the Kellogg (Burnett) front these days.

They're in there switch-pitching away for the miller's kid strip, whose **currnt contracts expire in September.**

Burnett would like to wrap up the new contracts by the middle of this month.

That old spot tv perennial, Cannon Mills (Ayer), will be back this month.

As it used to be, the schedule is a week of saturation to tout department store **August white goods sales.**

Back in the heyday of radio this splash was something that stations could always count on in July, till visits from cold remedy people lining up fall campaigns.

NBC TV has taken another broad hop toward adapting its afternoon selling operation to the minute participation pattern a la nighttime.

The move, in essence: effective 1 January advertisers will be able to buy **NBC TV afternoon on a package price basis** for the first time. Heretofore the program was sold separate from time. But under the new dispensation there'll be a **flat rate for both.**

Another NBC TV sharp departure for daytime: **separate rates will be posted for the summer as distinct from the rest of the season.** For instance, the winter price per quarter hour for **Loretta Young** is \$16,000 and the summer rate is \$13,200.

All discounts and bonus are out, but current advertisers will for the term of their contract have this protection: **if it is to their advantage, they may continue with the present system for buying program and time separately.**

NBC TV says that the daytime innovation will favor small advertisers.

A coup for daytime tv with dramatic import and political overtone is the decision of the Campbell Soup empire to spend \$2.5-3 million in network daytime for the coming season.

The commitments made last week were for the last 1962 quarter only and were split among the three networks, with **NBC TV getting the largest share, namely, \$570,000.**

Giving this stroke unusual meaning: it implied a **complete turnabout in policy for Campbell,** which for years has regarded daytime network tv as a commercial jungle and something that its dominant position did not precisely fit into.

As for the political shading: **largely influential in the reversal was BBDO's media department,** which through linear programing computer studies came up with the conclusion that **Campbell's products were not reaching the low ratio soup consuming families with adequate frequency and that daytime tv might turn the trick.** Then when it came to naming the control agency for this plum **BBDO was bypassed for NL&B.**

TvB can also take a bow: it's been continuously after Campbell to up its tv budget.

The wax people were quite active last week in lining up their network tv schedules for the fall.

Armstrong (BBDO) put up about \$150,000 for NBC TV last quarter participations in the Merv Griffin and Loretta Young strips in behalf of its One Step floor wax, S. C. Johnson (B&B) split a hefty night and daytime bundle between CBS TV and NBC TV and Simoniz (DFS) bought a daytime package on ABC TV. For Simoniz it was a cutback.

For the second time in two months SSC&B has circulated a letter among radio stations eliciting their willingness to take the S&H trading stamp business at local rates.

The latest letter, signed by staff buyer J. Bryan Barry, notes that some stations have indicated a disposition to give the account local status and asks those who think S&H ought to pay the national rate to state their reasoning.

SPONSOR-SCOPE *continued*

Metrecal (K&E) is doing its network tv buying this time on a 26-week basis, instead of the previous quarterly arrangement.

The first order has gone to ABC TV, for about \$1 million, with another \$1.5 million to come and that will include participation in new documentaries.

Dalton, the maker of Metrecal, will be using these network participations along with spot tv to introduce some new products.

Some 50 accounts with stakes in tv switched agencies during the first six months of 1962, but the substantial amounts involved had to do more with individual brands than corporate budgets.

To illustrate the point: the standout reassignments this first half were Belair and Betty Crocker mixes, whereas the first six months of 1961 saw such eyebrow-lifting migrations as Texaco (\$18 million) and Liggett & Myers (\$17 million).

Among the budget shifts for the initial half of 1962:

ACCOUNT	FROM	TO	ESTIMATED BUDGET
Betty Crocker	BBDO	Needham, L&B	11,000,000
B&W's Belair	Bates	Keyes, M&J	6,500,000
Dristan	Tatham-Laird	Esty	5,000,000
Nescafé	Esty	McCann-Erickson	5,000,000
Chun King	BBDO	TBA	4,000,000
Kimberly-Clark	(New products)	Esty	4,000,000
Westinghouse*	McCann-Erickson	Grey	3,500,000
Burgermeister Beer	BBDO	Post & Mohr	3,200,000
Cluett, Peabody	Lennen & Newell	Young & Rubicam	3,000,000
J. Nelson Prewitt	Hanford & Greenfield	John Shaw	3,000,000
Union Oil of Calif.	Young & Rubicam	Smock, Debnam, Waddell	3,000,000
American Cyanamid	Erwin Wasey-R&R	Dancer, F&S	2,500,000
Helene Curtis	Campbell-Mithun	J. Walter Thompson	2,500,000
Electric Autolite	BBDO	Aitkin-Kynett	2,500,000
Lanolin Plus	LaRoche	Daniel & Charles	2,500,000
Scott Tissues	J. Walter Thompson	Bates	2,500,000
Esquire Shoe Products	Mogul	Grey	2,000,000
Duncan Hines mixes	Gardner	Compton	2,000,000
Pillsbury	Burnett	McCann-Marschalk	2,000,000
Jif Peanut Butter	Gardner	Grey	2,000,000

*Portable appliances.

Grey seems to have come out strongest on the agency credit side in all the backing and hauling of ad budgets that took place the first half of this year.

Here's how the account migrating balanced out during that period for several agencies, as calculated by SPONSOR-SCOPE:

AGENCY	TOTAL ACCOUNT GAINS	TOTAL ACCOUNT LOSSES	BALANCE
Grey	\$11,000,000	0	+\$11,000,000
Esty	9,000,000	5,000,000	+ 4,000,000
Bates	4,000,000	6,500,000	- 1,500,000
J. Walter Thompson	5,000,000	2,500,000	+ 2,500,000
McCann-Erickson	6,000,000	3,500,000	+ 2,500,000
BBDO	0	29,000,000	- 29,000,000

Bayuk (Wermen & Schorr) will be using both spot tv and spot radio exclusively for the coming season.

The tv campaign will be of the flight sort, adding up to about 20 weeks the year, while radio will consist mostly of sports participations or adjacencies.

Remember when ABC TV management contended that its 1961-62 nighttime schedule would get off to a better start if the new series and originals of holdovers had been unveiled somewhat earlier?

Well, it appears that the other networks this fall will again have the advantage of earlier jumpoffs.

As of this week ABC TV has 13 series scheduled for curtain-lifting on 1 October or thereafter, while the introduction line by that time will be down to three on NBC TV and five on CBS TV.

For oldtimers in the field of air media entertainment the exit of MCA from the talent agency business this week represents the lowering of the curtain on a era.

MCA became a talent selling power in radio at the start of the '30s by first selling bands to such accounts as Lady Esther (Wayne King), Plough (Guy Lombardo), Cutex (Phil Harris), Pepsodent (Eddie Duchin) and to Pabst (Ben Bernie).

In quick time this hardhitting invasion extended to singers and comedians, like Jack Benny, Jimmy Durante, Eddie Cantor and Joe Penner.

When tv came along MCA no longer confined itself to booking of talent but plunged headlong into the packaging business, becoming quite a power in that area.

By turning to tv film production on a vast scale MCA posed a problem for Hollywood's talent union, the Screen Actors Guild and the upshot of that problem was a notice to MCA last October that it couldn't be both a buyer and seller of talent, and to make a choice.

MCA elected to surrender its SAG agency franchise and get out of the talent field.

Nielsen has come up with an answer to this question for its NSI surveys: how much would the viewing figures differ if non-cooperative homes as well as cooperative homes were counted.

The answer: no more than 1-2%.

What got Nielsen started on this tack was the raising of such a question in the report that researcher William Madow made to the Harris House subcommittee back in 1961.

In quest of this margin Nielsen made over 40,000 phone calls in 52 markets.

To put the answer in ratings terms: if the cooperative homes gave a show a 20 rating, the inclusion of those who aren't disposed to participate would theoretically reduce that rating to an 18 or 19.

CBS TV can point with pride to the fact that come next season it will again have a virtual monopoly of sponsored symphonic music.

Shell has already given the network an order for four Leonard Bernstein young peoples concerts and there's a confirming memo for four more by the same conductor floating around the Ford offices in Detroit.

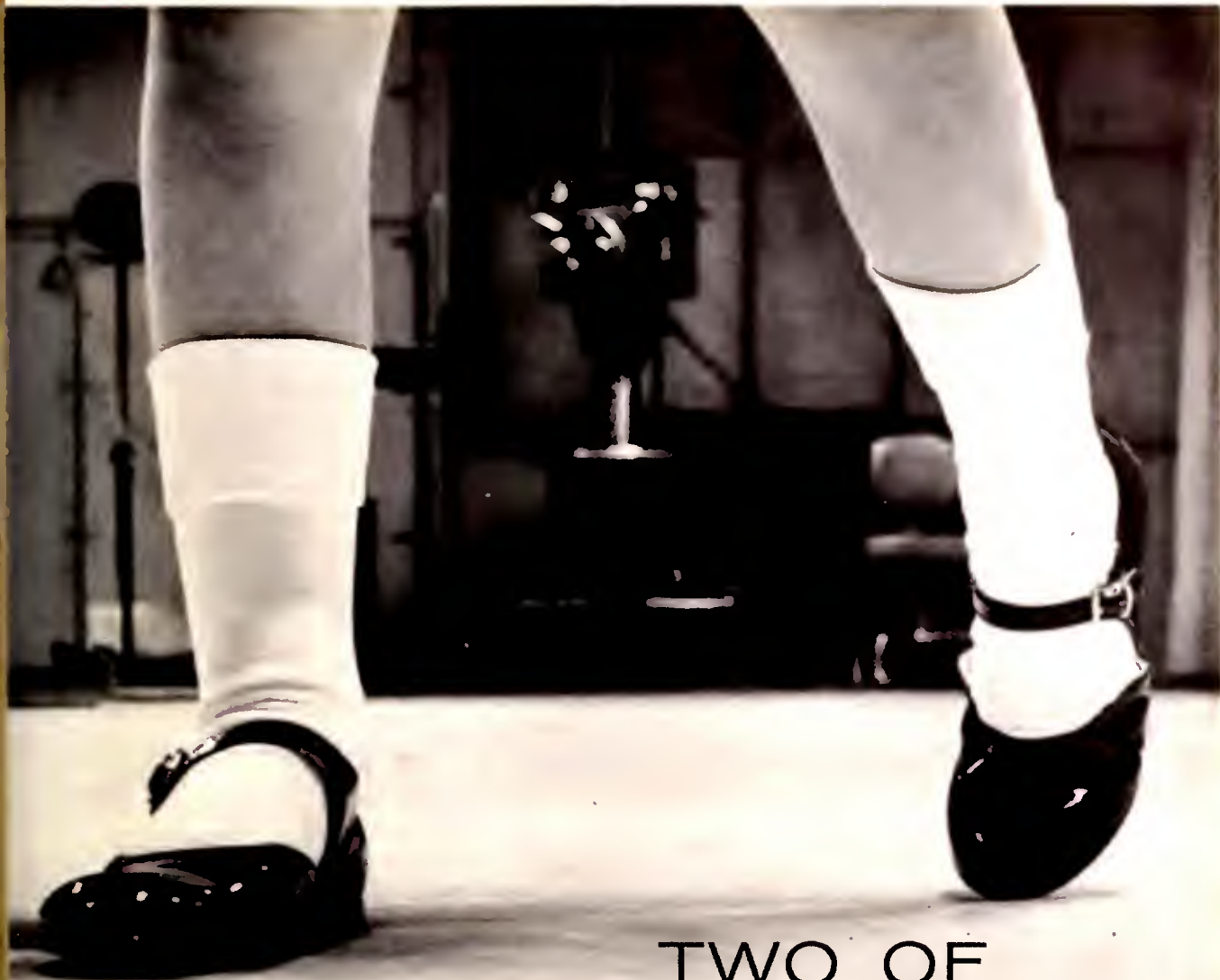
Shell's bill for time and program will come to around \$750,000.

If you're one of those who still sentimentalizes over the old days of sponsor identification, be prepared to shed a tear when you scan the list of products this fall on NBC TV's Saturday Night at the Movies.

The network has for purposes of product protection broken this two-hour event into three 40-minute segments and there's a good possibility, with stationbreaks included, there'll be more than one trio of competitive products.

You'll also find something of the same thing in connection with the Virginian.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 50; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.



TWO OF 104,000 FEET

She came to see us last year... along with 52,000 other Carolinians. Just two little feet out of the 104,000 that walked into our studios.

■ Some were the feet of adults who came to watch live wrestling⁽¹⁾ or to dance on the Woody Hayes Open House⁽²⁾. Others were the feet of youngsters who marched and played games with Cap'n Five⁽³⁾. ■ After the show—like this little girl—they all go back home to keep on watching us. Having been right here with us, somehow they feel just a little closer to us now.

NBC TELEVISION

WRAL-TV

CHANNEL 5

Raleigh-Durham, N. C.

Represented Nationally by H-R

- (1) Professional Wrestling / Sat. 5:30-6:30 PM
NSI Rating 21.5; 54,100 Homes
- (2) Woody Hayes Open House / Sun. 5:00-6:00 PM
23,800 NSI Homes
- (3) Cap'n Five / Mon.-Fri. 5:00-6:00 PM
47,000 ARB Homes; NSI Rating 23.5

**This is just one of the
faces of Florence**

Florence has more than beauty.
Florence has the vitality of the new South,
the scope of fertile fields, the energy of
industry. And Florence has WBTW,
a television station whose signal
unifies the fourth largest single-
station market in the nation.



Florence, South Carolina

*Channel 8 • Maximum power • Maximum
Represented nationally by Young Television C*



A Jefferson Standard station affiliated
WBT and WBTW, Charlotte



HOW MUCH DO YOU KNOW ABOUT THE \$75 MILLION TV COMMERCIALS INDUSTRY?

Photo courtesy MFG Videotronics

Here is an eye-opening report on problems, leaders, specialties of the more than 450 firms in the field

This year, despite a reported slump (blamed on everything from the high cost in residual payments to the uneasy stock market, from FTC pressures against "misleading" advertising to the businessman's general mistrust of the Kennedy administration), the tv commercials industry will gross an estimated \$75 million. It is by far the largest "advertising service industry" ever created. Nothing like it exists for agencies and advertisers in any other medium.

Yet, despite its importance, it is comparatively little-known and little-understood within advertising circles, except by agency creative

executives involved with commercials.

This week, as a service to readers, SPONSOR reports on this vital, complex industry, its problems, its leaders, its diversities, its specialties; its whats, its wheres, its hows.

To begin with, television commercials now fall into two major categories: film and live tape. Film, of course, is further subdivided, with live action and animation its chief types or forms. The 450-plus production companies stretch literally from coast to coast, but at least 80% of all tv commercials business is done in New York. And, as in all industry, a select few account for the lion's share of that business.

Major factors. According to best estimates—based on conversations with agencies, festival organizations, and film producers themselves—some 12 commercial producers emerge as the “major factors” in the major production type, film. Of these, 11 are headquartered in New York, one in Chicago.

It is generally agreed that two of these companies—MPO Videotronics and Filmways—lead the field, both in production schedules and total billings.

MPO, which began as an industrial film producer, has more or less grown

up with television. Its growth, especially during the past 10 years, is illustrated by an \$8.3 million gross in 1961, the highest ever recorded (although earnings in 1961 were not as high as in 1960, President Judd L. Pollock has told shareholders).

Expansion program. With production facilities on both coasts, the company recently announced a \$2 million expansion program, which will see nine new studios in New York's Grand Central area. Concerned mostly with live action, MPO has interest in a subsidiary, Eastern Effects, which does its optical work. Most agencies cite the company for its direction, design, staging and overall production values. It captured the *Grand Prix* at the International Advertising Film Festival in Venice last month for its commercial, “Who Says Beer is a Man's Beverage?”, produced for United Brewers through J. Walter Thompson, a film which also took top honors at the International Broadcasting Awards in Hollywood in April and the International Film Festival of New York last October. MPO was also cited 13 times (with two “best in category” awards) at the American TV Commercials Festival in May.

Filmways, at the height of success, has been rumored for some months

to be “edging out of the commercials field and into feature films.” Filmways' management categorically denies this. While it has scored success with feature films (its most recent: *Boys' Night Out* with Kim Novak) its commercial film production has not been affected. Mostly live action (with Cineffects doing most of its optical work), Filmways is known in the industry for what one agency man calls its “expert, truly professional organization.” Though not identified with its directors as strongly as MPO, Filmways is invariably cited for its overall production values. Among its more recent prize-winners: “Newlyweds” for Procter & Gamble, through Leo Burnett, Chicago.

Noted for photography. Third house on most observers' lists is Elliot, Unger & Elliot. Growing up in the industry on a selective basis (mostly working with package goods and live models), Elliot, Unger & Elliot is always mentioned first and foremost for its “beautiful photography.” Most industry men feel this is due in the main to the still photography experience brought to the firm by the Elliot brothers themselves, Mike and Steve. The company copped two first prizes, in the apparel and appliance categories, at this year's

MAJOR FIRMS: Though fully diversified, Van Praag Productions of New York (l) gained reputation for automotive commercials. Fred A. Niles Communications Center, Chicago (r), is considered only 'major' production house headquartered outside of New York, now serves entire nation



American TV Commercials Festival, one for "Sweaters of Orlon" (DuPont, through BBDO), the other for "Little Girl" (Xerox Corp., through Papert, Koenig & Lois). Elliot, Unger & Elliot is now a subsidiary of Columbia-Screen Gems, although their operations are entirely separate.

Fourth and fifth in importance to the industry as a whole (again through agency and producer eyes, based on production schedules and billings) are Television Graphics and Sarra. Television Graphics, which in the last year also has moved into new facilities in New York, has risen from an effects-and-graphics house into a major diversified operation. Its strong point still, however, is its effects photography. An industry rouser (and, incidentally, one of tv's most controversial commercials) was its "Cup-and-a-half" film for Instant Maxwell House, through Benton & Bowles. Sarra, which began with a still photography background similar to Elliot, Unger & Elliot's, now has major studios in both New York and Chicago, is known primarily for its photography excellence, is also cited frequently by awards committees for its effects and animation.

Chicago giant. The sixth-rated house, Fred A. Niles Communications Center, is the only major producer headquartering out of New York. And although it now has facilities in New York, as well as Los Angeles, its home and heart is Chicago. It is, in fact, something of a giant in midwest advertising circles, having built its organization through service to smaller agencies, where the all-important job of actually creating commercials (storyboard on up) is less active. Two years ago, Niles was creating 60 to 70% of all commercials. Last year they created between 35-40%. This difference in percentages is accounted for by the company's notable expansion. Fred Niles himself sees the company as covering a "midwest diamond"—that is, from Minneapolis to Pittsburgh, from New Orleans to Omaha, thus serving the

FASTEST RISER in last year, say observers, was On-Film, shown here producing a commercial for General Electric washers in New York studios





STATION entry into tape commercial field is exemplified by KTTV Productions, Los Angeles, here in production of Italian Swiss Colony wine commercial (l), while cost-saving production of commercials in Europe is exemplified by Filmex, here shooting for Revlon International in Nice, France. Industry observers say European location saves 40%, mainly in labor and talent. Filmex has studios in New York, Fort Lauderdale as well

giants as well as the pygmies. Niles does work for virtually all the major agencies in Chicago, Cleveland, St. Louis, and Minneapolis in his Chicago complex, while all business east of Pittsburgh goes to the New York studios, all business west of Omaha to the West Coast operation. Among Niles' major accounts: Procter & Gamble (Tatham Laird, Chicago and Gardner, St. Louis); Pillsbury (Campbell-Mithun, Minneapolis); American Oil (D'Arco, Chicago); Standard Oil of Ohio (McCann-Erickson); Coca Cola (McCann-Erickson, Atlanta).

Fastest riser. Of the next six houses, it is generally agreed that On-Film has been the fastest riser in the business in the past year. Agencies have tossed about such superlatives as "imaginative," "tremendously creative photography," "expert direction" and "quality throughout" in discussing this relative newcomer to the tv commercials field.

Now in its 13th year as a company, headquartering in Princeton, N. J., but with New York offices and facilities, On-Film began as an industrial film house, has been developing a staff of writers and film designers able to rotate from non-theatrical film to commercial work in order to "get different points of view, be livelier." In addition, On-Film conducts a continuing experimental program of its own, at its own expense, seeking new

ways to sell a product (i.e. softness, sweetness, hardness), results of which are passed on to the actual film makers. Some 35 tv and non-theatrical films are currently in production, and On-Film management reports that, in spite of the recent general slump, May was the biggest production-and-billing month in its history.

Although On-Film made its reputation initially through Johnson & Johnson commercials (Young & Rubicam), it has moved into industry-wide coverage, with work for Alcoa, Pillsbury and Chevrolet this year's main achievements.

Expansion for Lawrence? The industry at large is waiting to see what effect Robert Lawrence Productions' dissolution with General Tele-radio, its "parent" for so many years, portends. Many feel it means expansion. Seventh in observers' ranks, Lawrence was a pioneer in tv commercials, is noted primarily for its "excellent service organization, its aggressive, on-the-ball administration." Lawrence came away from the International Advertising Film Festival in Venice this spring with the coveted *Coppa di Venezia* ("Cup of Venice") award for the best general production of a minimum of six commercials. It is also an important factor in Canadian tv film production, with separate facilities in Toronto. In Lawrence's case, too, a particular director Jerry Schmitzer is invari-

ably mentioned by agency creative heads, his work for Chevrolet being "greatly admired."

Four more. The four remaining "major factors" stack up as follows, according to agency-producer opinion:

Van Praag Productions of New York, headed by William Van Praag, former president of the Film Producers Association, is a "specialist in the automotive field, and—though diversified—enjoys reputation for its automobile commercials."

VPI Productions, headed by George Tompkins, a former agency production executive, is cited for its "class" photography, its stress on production values. Live action only, VPI's Volkswagen films have been notable entries at film festivals. Its work for Kellogg is commended as well. Many observers feel it is building up like On-Film and is headed toward top-echelon ranks.

TeleVideo Productions, headed by Lew Pollack, is little more than a year old, but its live action work, with emphasis on the outdoors, has given it an impressive status. Its Knorr soup commercials, along with recent Pepsi-Cola spots, make it a company "well worth watching."

Audio Productions, now equipped for live action, animation and stop motion, is seen as "a solid industrial film organization, active with tv com-

(Please turn to page 45)

20 BRIGHT YOUNG NET EXECES

➤ ABC, CBS, MBS, and NBC have a batch of capable young execs who increasingly determine r/tv's course

➤ Here are career capsules of execs aged 40 or under; a radio prexy is 38, three 'number 2' men are in 30s

Much like Project Mercury's astronauts, the radio and tv networks have a group of young (40 and under) and able men, typical yet not alike, who by the force of some amalgam of qualities have attained the necessary "threshold velocity" to orbit them into the track of top-echelon broadcasting executives.

Whatever it takes to overcome the stresses and strains encountered by top-flight execs, certainly the ingredients may be found in abundance in Julius Barnathan, 35, ABC TV vice president and general manager; Frank J. Shakespeare, Jr., 37, CBS TV vice president and assistant to CBS TV president James T. Aubrey, Jr. and Frank Erwin, 30, assistant to Mutual Broadcasting System president Robert F. Hurleigh.

Each is the "number two man" at his respective network. Shakespeare, if currency is to be given to persistent trade rumors, would soon become CBS TV's "number one man" if Aubrey were to fill the lucrative post recently vacated at 20th Century-Fox by Spyros Skouras.

Barnathan took his present post four months ago, simultaneously with Thomas W. Moore's appointment as vice president in charge of the tv network after Oliver Treyz departed. Before the move, Barnathan had been ABC TV o&o's president.

Joining ABC in 1954, he became tv research manager in 1956 and research director in 1957. He was named vice president in charge of research in 1959 and vice president of affiliated tv stations soon after. Before joining ABC, he was director of media research and statistical analysis with Kenyon & Eckhardt.

Shakespeare, prior to his present appointment 15 January, had been

vice president of the CBS TV stations division and WCBS-TV, New York, general manager since 1959. He joined CBS as a tv spot sales account executive in 1950.

In 1954, he became WCBS-TV general sales manager, and three years later, general manager of WXIX, then a CBS o&o in Milwaukee. In 1958 he returned to New York as WCBS-TV general manager and continued his climb.

Shakespeare entered broadcasting in 1949 as assistant to the sales manager of WOR, New York. Previously, he had been with Procter & Gamble.

In 1960, Shakespeare was named "Young Man of the Year" by the Young Men's Board of Trade of New York. He was one of four cited for distinction in his particular field.

Erwin, who was promoted to his present position in 1959, is responsible for all MBS personnel, administration decisions and policy planning in programing, station affiliations and all other network business.

He joined the radio web in 1957 as a clerk in the cooperative programing department and a few months later was made that department's director. He was elected assistant treasurer of the company in 1960.

For several years prior to joining MBS, Erwin was active in the technical production of motion picture and tv features.

Following, in network groupings, are brief biographies of other (and by no means all) outstanding radio

Among the dozens of 'young bloods' at ABC



Barnathan



Duffy



Shaker



Pauley



Schneider



Scherick

A few early arrivals at CBS executive suites



Shakespeare



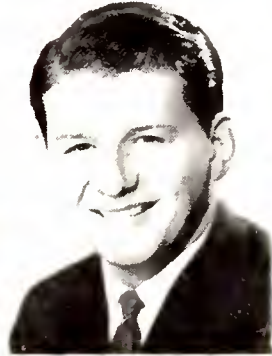
Iannucci



Dann



Dawson



White



Leider

and tv execs, who have not yet reached the August of their years, and with whom, in most cases, advertisers and agencies often come into contact.

Among the many young executive luminaries at ABC is Alfred R. Schneider, 36, who was appointed vice president and assistant to the executive vice president (Simon B. Siegel) of American Broadcasting-Paramount Theatres, Inc., and its ABC division less than a month ago.

Joining ABC's legal department in 1952, Schneider was promoted to assistant director, business affairs for ABC TV in 1954. From 1955 to 1960 he was with CBS TV, where he rose to executive assistant to the CBS TV president. He returned to ABC as vice president in charge of administration in 1960.

Edgar J. Scherick, 37, has been ABC vice president in charge of tv network sales for 13 months. Before taking the post, he headed his own company, Sports-Programs, Inc., for four years, in which he negotiated for and produced live sporting events.

Prior to this he was sports specialist for CBS TV.

From 1950-56, Scherick was with Dancer-Fitzgerald-Sample as associate media director, account executive and sports and special events director.

Theodore F. Shaker, 40, was elected president of ABC TV o&o's less than four months ago as Barnathan's successor. Shaker joined ABC in June 1961, when ABC TV National Station Sales was formed, as vice president and general manager

of the sales arm for the ABC TV o&o's. He was named president the following month. Previously he had been CBS TV network program sales director for a year and a half.

Shaker had been with CBS since 1951, beginning as a tv spot sales account executive in Chicago. He was transferred to New York and in 1954 became general sales manager of WXIX-TV, Milwaukee. He returned to New York in 1956 and CBS TV network program sales director.

Prior to 1951, Shaker had been with the Katz Agency. *Farm & Ranch* magazine and Lorenzen & Thompson (now Shannon & Associates).

Robert R. Pauley, 38, was elected president of ABC Radio in September 1961. Now one of broadcasting's prominent leaders, he joined ABC Radio in 1957 as an account executive, was named eastern sales manager of the network in March 1959 and took charge of the network as vice president in 1960.

Before that, Pauley had been an account executive for CBS Radio, an associate account executive with Benton & Bowles, and an account executive for both NBC Radio and WOR, New York.

James E. Duffy, 36, was upped to vice president in charge of ABC Radio sales in the same move which made Pauley president. Duffy had been national director of ABC Radio sales since April 1961.

He joined ABC 12 years ago, beginning in the publicity department. He was made assistant publicity director in 1952 and soon was promoted to advertising and promotion director for the central division. In the years that followed he became an ABC Radio account executive, an

Two executives in top posts at Mutual are aged 30 and 32



Erwin



D'Antoni

ABC TV account executive in the central division and sales director for ABC Radio's central division.

At CBS, the crowded "bright-young-men" list includes Michael H. Dann, 40, who has been CBS TV vice president in charge of network programs, New York, since March 1958. For a short time before that he had been president of Henry Jaffe Enterprises.

Prior to his association with Jaffe, Dann had been with NBC as trade and business news editor, director of the program department and finally as vice president in charge of program sales. He started his broadcasting career as a comedy writer.

Salvatore J. Iannucci, Jr., 35, was appointed CBS TV vice president, business affairs, on 29 May. He joined the network's business affairs department in 1951.

For the past two years, he has been business affairs director and prior to that was director of contracts—Talents and Rights—for one year. Before joining CBS, Iannucci was with the legal departments of ABC and RCA.

Lawrence White, 36, was named CBS TV vice president, daytime programs, in February 1961. He joined the network as director of daytime programs in 1959.

Before joining CBS TV, White had been with Benton & Bowles for eight years, where he was, successively, a staff producer and director, supervisor of programs, and programming director. He also was executive producer of the agency's two half-hour daytime serials on CBS TV, *Edge of Night*, and *As the World Turns*.

White had been with the DuMont Television Network since 1948 as a producer-director and script editor before joining B&B.

Gerald J. Leider, 31, was named to the newly created position of program sales director for CBS TV last August. He is responsible for the development of closer liaison between the program and sales departments and also serves as an executive on the network's planning board. He joined CBS TV in 1960.

A Syracuse University graduate, Leider studied the theater for one year in England on a Fulbright

Fellowship.

W. Thomas Dawson, 33, was appointed vice president, information services for CBS Radio in 1961. Since January 1960 he had been serving as vice president in charge of advertising and promotion for CBS Radio. Before joining CBS Radio, he served as director of sales promotion and research for CBS TV Spot Sales since 1957.

Before that, Dawson had been with WBBM-TV, CBS o&o, Chicago; KHJ-TV, and KTTV (TV) both Los

& Belding, and became an assistant account executive.

In 1948 he served Hillman Publications as feature editor, and in 1949 joined NBC as assistant to the manager of advertising and promotion for NBC Spot Sales. In 1951 he joined ABC TV as a sales presentation writer and was promoted ultimately to vice president in charge of ABC Radio in 1955.

Durgin returned to NBC in 1957 as vice president in charge of sales planning for the tv network. He was ap-

Members of NBC execs '40-and-under' club



Goodman



Friendly



Durgin



Tinker



Graham



Schlosser

Angeles, KGBC, Galveston, and the American Research Bureau.

He began his broadcasting career in 1947 with KTBC, CBS Radio affiliate, Austin. He was a founder of the Broadcasters' Promotion Assn. and is a member of the Sales Promotion Executives Assn.

At NBC, any list of young executive leaders would include Don Durgin, 33, NBC TV network sales vice president, who began his broadcasting and sales career in the research department of Foote, Cone

pointed to vice president, national sales manager, tv network sales, in 1958 and was named to his present post in 1959.

Edwin S. Friendly, Jr., 40, NBC TV vice president, program administration, joined the network in 1959 as director, special program sales, and was named director of program administration in 1960.

From 1956 to 1959, Friendly was with CBS as daytime program director. Prior to that he was with

(Please turn to page 18)

THE ORDER IS IN: WHAT NEXT?

➤ Among the pros who labor along adman row there are many who are vague on certain agency procedures

➤ Here's the answer to one vexing query: what happens at an agency after the timebuyer writes out the order

In the business of broadcast advertising where men (and women) are geared to cope with countless complexities, there exists a seemingly simple agency procedure which, to stations and reps, could very well be

performed in the impenetrable confines of the *Twilight Zone*. The mystery: just what takes place at a large ad agency *after* a timebuyer writes out an order?

Almost everyone in the business is

aware that paperwork—mountains of it—is part and parcel of any radio or tv buy. So much so that the words “spot paper jungle” have achieved a certain notoriety along Madison Avenue. In 1957, SPONSOR worked for solutions to the paper jungle. (An article, “Let’s Cut Spot’s Paper Maze,” 2 March 1957, explored the trouble areas and listed possible solutions).

Despite establishment of the recent central billing houses, it is still a mystery to many just why certain agencies are choked by detailed work. What happens, step by step, once a

Here is a step by step look at what happens at Grey after



1. MAKING a sales pitch to Joan Shelt, Grey timebuyer on the Ward Baking account, is Joe Gavin of Blair-TV who has just sold her a special package on WDSU-TV, New Orleans. Once the verbal “buy” is made, Miss Shelt proceeds to fill out a detailed buy sheet listing all purchase data. When there are market problems she consults planning committee



2. ESTIMATING is the next step in the Grey set-up. Shown here is estimator Roberta Korn who draws up copies of the estimate for buyer, biller, the client, etc.

timebuyer writes out an order? To answer the question, SPONSOR went to three top air billing agencies: Leo Burnett, Ted Bates, and Grey—to get a step-by-step account of what takes place and how it differs in each shop.

While three agencies are hardly representative of all timebuying procedures, they illustrate that although many processes follow a similarity in pattern, each agency has its own working methods.

At Burnett, for example, computers and IBM machines do a good share of the work which is handled by man power in a great many of the other agencies. Here is the general procedure that takes place at Burnett:

After the timebuyer makes a verbal

agreement with the station rep for a specific purchase and the rep confirms (verbally or by letter) after determining that the spot availability remains, the timebuyer then fills out a timebuyer's work sheet.

The work sheet then goes to a key punch operator in the agency's integrated data processing center. The information is recorded on an IBM punch card, then fed into a computer. The computer then acts to:

1) compute and write the station contract and estimate; 2) write out the billing to the client; 3) write out the actual check in payment to the station. Human hands and the U. S. mails then finish the job.

At Bates, the procedures begin

much as they do at Burnett with the filling out of the work sheet by the timebuyer. This is done immediately following the verbal purchase with all details concerning the particular schedule included on the form sheet.

When the verbal confirmation is received, the form is then sent to the duplicating department where the required number of copies are produced and sent to the buyer.

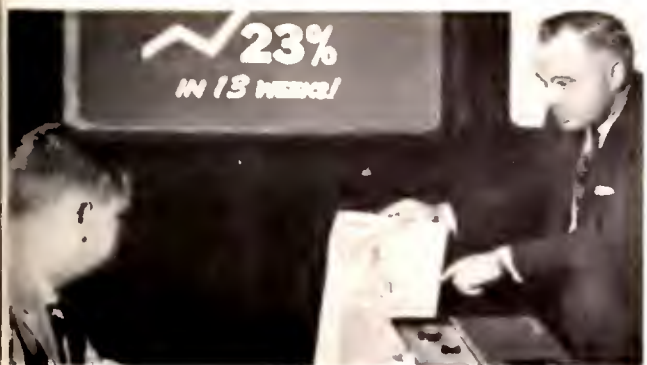
Copies are immediately dispatched to the traffic department, the spot estimator, and the spot co-ordinator. Copies to the client and account group are held in abeyance until all the time sheets have been processed and collated.

Upon receipt, the written confirma-

the buyer writes out the detailed order for broadcast time



3. IMPORTANT sequence following the writing of the timebuying order at Grey is plans session involving (seated l-r) Blair's Joe Gavin, Grey timebuyer Joan Shelt, account men John Carpender, Joe Mascuch, and (standing) George Graham, assistant to Miss Shelt



4. IMMEDIATELY following station buy, Grey's Ward Baking account men (l-r) Joseph L. Mascuch and John N. Carpender, travel to regional bakery site (where buy is made) and through presentations inform Ward retailers, route salesmen about purchase



5. IMPORTANT immediate follow-up step after order is verified and drawn up is handled by Herbert Dixon (l), Grey biller, shown here with estimator Roberta Korn. Dixon checks out station affidavits and invoices. If they coincide with order, he okays them for payment

tion is carefully checked against the time sheet and any discrepancies are immediately brought to the representative's attention. The current schedule is then determined and, if necessary, a revised time sheet is produced and routed.

Once the formal estimate is in the hands of the buyer, he must then check carefully to see that it agrees with his estimate and, with the authorized budget. Adjustments—although seldom necessary, according to a Bates spokesman—are made as soon as possible.

Contrary to the general consensus of opinion, the buyer's job is far from complete even after the schedule—or schedules, whatever the case may be

have been placed, written, confirmed. The buyer must continually keep abreast of events that may affect his client's schedule. In these instances, changes must be made quickly and the steps outlined above, repeated.

Among the many things that may trigger a scheduling change-over are these: 1) increased/decreased spot costs; 2) increased/decreased rates of expenditures; 3) placement of competitive products within network shows adjacent to the client's spot schedule; 4) placement of the client's brand in network shows adjacent to the spot schedule; 5) availability of more desirable spots on competing stations; 6) decline in efficiency of

current spots; 7) pre-emptions and subsequent negotiations for appropriate makegoods.

At Grey, the first step following an order is similar. A detailed work—or buy—sheet (referred to with diverse labels, but comparable in size, shape, and content) is filled out by the timebuyer once the verbal transaction has been completed.

However, as soon as it has been completed by the timebuyer, the buy sheet goes directly to the estimator. Once in the hands of the estimator, the buy sheet is carefully checked against SRDS to verify that the purchase price negotiated by the timebuyer compares with the prevailing rates. According to a Grey spokesman, this procedure may serve to point out where a saving can be put into effect. If the client is also buying through other agencies, it could change the rate structure.

Following the verification process, the estimator draws up an official estimate and copies are distributed among those concerned: the timebuyer, account men, and the client.

The same documented estimate goes to the agency biller who then checks the details against invoices and station affidavits. Still another copy of the estimate is sent to Broadcast Advertiser Reports, Inc. a monitoring service to which Grey subscribes as added protection for its clients. BAR checks the stations for triple spotting, product separation, etc.

When a BAR report shows a discrepancy in a station fulfillment, the agency then proceeds to work out a credit or makegood arrangement with the broadcaster.

The timebuyer's work, however, does not cease at this point. He is constantly on the prowl for better spot availabilities and he continues to listen to competitive rep pitches. When "something better" presents itself, cancellations and changes are made.

The timebuyer continues to "mother hen" the account and should the occasion warrant it he often calls upon the service of the six-man planners group whose function is to help find a solution to an unexpected problem. ▼

On the alert for new availabilities



6. CONSTANTLY on the alert for better availabilities is Grey Ward Baking account time-buyer Joan Shelt (l), busy consulting with Grey's supervisor of spot broadcast, Joan Stark. When better availabilities present themselves, cancellations and changes are made



LISTENING to creative copy for humorous new No-Cal and Quinine water spots for this year's heavy radio campaign are (l-r) Ray Largo, vice president and account supervisor, Gardner Advertising; Morris Kirsch, president of Kirsch Beverages; Milton Wolff, advertising manager

NO-CAL FATTENS UP ON RADIO

- No-Cal Corp. nearly doubles station list in effort to catch more of fast-growing low-calorie beverage market
- Humorous copy and fewer, longer spots part of new radio formula for higher listenership and greater selling

As weight-conscious Americans slim down, radio billings are getting fatter in No-Cal Corp. bottling areas. After a highly successful radio campaign last year, the company has nearly doubled the number of stations used. At the same time, expenditures in the medium increased slightly, from about \$450,000 to \$475,000.

With radio as the "bulwark and foundation" of No-Cal's advertising strategy, the beverage's sales curve has been one of continuous growth

since its introduction in 1952. Last year sales jumped 25% over 1960 and in the first quarter of this year they were up 35%, according to Milton Wolff, advertising manager of No-Cal.

Although the first dietetic soft drink to appear on the market, No-Cal faced giant competition from both popular soft drink and dietary products well established. Morris Kirsch, president of Kirsch Beverages (No-Cal is a Kirsch subsidiary), was convinced radio stations should

be used to push No-Cal in each of the company's bottling areas. The general opinion is "it caught like wildfire." Now one to four stations are being used in each of 16 franchised bottling areas, with newspaper ads as a back-up (on about a 60% radio, 40% newspaper basis). No-Cal business has flourished under this formula, making it the leading bottler in the dietetic business for the last four years. No-Cal bottling areas are concentrated in the East.

Ray Largo, vice president and account supervisor for No-Cal at Gardner Advertising, sees that the allocation of money to radio and newspapers is carefully worked out with franchised bottling companies on the basis of an "advertising per case allowance." With this system, as sales go up in an area, instead of dropping, advertising expenditures go up.

In certain instances spending deviates, such as when a franchised area is newly established or a competitor bombards a market with an unusually heavy campaign.

The company believes that spending "x" number of cents on each case of No-Cal sold acts as an incentive and reward to the bottler as well as a boost to the national campaign. Largo believes his close work within the field is a great asset in choosing the best stations and newspapers to sell the product. Also, it is necessary to keep all bottlers working under the radio and newspaper formula. "as we know this formula works," he says.

Judging by the sales records, one is not inclined to doubt that the formula works. With two or three low calorie soft drink competitors in each market (Hoffman, Diet-Rite, Canada Dry, Mission, Golden Age, Shasta, Hires, and Cott), No-Cal has captured more than half the market in

major cities such as New York, Buffalo, Philadelphia, and Scranton (in New York the share nears 75%).

This year's renewed big-spend in radio varies in two respects: in markets "more stations, but fewer spots" and in commercials "more time, but less frequency" (from 20- and 30-second spots to all one-minute). Adjacencies to newscasts and personalities are preferred positions.

The spots are aired 10 to 150 times a week per station depending on the area (130 in metropolitan New York). However, on each of the 22 stations used—upped 10 from last year's total—the spots run throughout the day all year long. Largo contends that sales are maintained at a high level even during winter, as Thanksgiving and Christmas refreshments make people weight-conscious.

In place of last year's successful theme, "16 ounces that never add a pound," a series of 12 one-minute

off-beat commercials were created for 1962. Each commercial humorously dramatizes taste, the non-fattening aspect, no-deposit bottles, or the large variety of flavors and mixes.

The humor and new twist for spots were created by Ken Collins of Gardner, the comical sketches for newspapers were designed by Barney Tobey of *New Yorker* fame. The 12 commercials are rotated throughout the day so that listeners are less likely to hear the same spot twice. The following "Maw-Paw" commercial is an example of the copy originality.

- PAW: *Did ya slop the hawgs, Maw?*
 MAW: *Yeh.*
 PAW: *Milk the cows?*
 MAW: *Yeh.*
 PAW: *Cut the cord wood?*
 MAW: *Yeh.*
 PAW: *Ya done good, Maw . . . here's your jug.*
 MAW: *Looks like a bottle of soda pop.*
 PAW: *That's what tis . . . NO-CAL soda pop.*
 MAW: *(DRINKS) Tastes powerful good.*
 PAW: *You're gonna drink NO-CAL all the time now, Maw.*
 MAW: *No more moonshine?*
 PAW: *Nope. You're getting too plump. Reckon ya ain't workin hard enough. Ya kin drink all the NO-CAL, you want though. Comes in all your favorite flavors and every bottle's got 16 ounces that never add a pound.*
 MAW: *Do tell. Well, reckon ah'll amble down the mountain and get a nickle back on this empty bottle.*
 PAW: *Don't have to, Maw . . . NO-CAL comes in them new fangled no-deposit, no-return bottles. Just toss it up in the air there.*
 MAW: *O.K.*
 (SOUND: CRACK OF RIFLE, SMASHING OF GLASS)
 MAW: *Good shot, Paw. Give me another bottle of that there NO-CAL. Figure if I keep on drinking it someday ah'll get me a job as one of them there fashion models.*
 PAW: *Yeh.*

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MEETING with Ray Largo, copywriter Ken Collins talks over his ideas. Ten spots on No-Cal and two on Quinine water were selected to be aired on stations in No-Cal's 16 bottling areas



Issued every 6 months

1ST HALF, VOLUME 16

JANUARY THROUGH JUNE, 1962

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Wax: 89¢ budget in tv	4 June, p. 34
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SPONSOR INDEX

Presented here is SPONSOR's semi-annual index itemizing for quick reference articles that appeared in the first six months of 1962. New categories, e.g., UHF, BY-LINES, have been added. The section, ADVERTISERS, has been divided into three categories: "General" deals with broad media concepts and activities of advertisers not specifically related to radio or tv; "Television" and "Radio" offer listings of campaigns and case histories. Wherever possible, articles have been cross-indexed and story headlines reworded to guide the reader to his source.

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 Product groups: Individual accounts on net
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 Food: Heinz "hidden camera" testimonials
 License plates: Chicago Currency Exchange
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 ETV underwriters: IBM, Humble Oil, Amer. Cyanamid
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 Bell Telephone: Musical specials, NBC
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 What tobacco sponsors get for their \$ on tv
 Auto: MG Midget, teen-show spots
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Travel/airlines: Northwest Orient
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 (full story: *v. s. radio*, January)
 Gas/oil: faults in radio selling (Ohio Oil)
 Ice cream: Dairy Queen's Pa.-Ohio drive
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 Food: Italian canned food (Pope) uses spot
 Drugs: Cyanamid (Aurcomycin) uses farm directors
 Camera equip.: Blue Dot flashbulbs (Sylvania)
 New advertisers in small markets (PRO)
 Cigars: Admiration Nelson
 Consumer demand for cigars (chart)
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 Sports: Sponsor patterns set as Nat'l League grows
 Drugs/toiletries: Product and market revolution
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 (Hurlbut)
 Drugs/vitamins: Tod Labs opens new outlets
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 Gas/oil: Amoco in spot
 Travel: W. Va. uses net to lure tourists
 Paint mfg.: Fuller 'pictures' color
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 Autos: "Dodge City" wildwest sell
 Auto: Radio doubles Casite sales
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 JWT new subsidiary for program comm'l's
 Account changes for 5 major agencies
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 NL&B: Blair Vedder, Jr., profile
 B&B: Rich calls tv a "haste-land"
 FRC&H: John Ennis, profile
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 Advertising enters age of computers
 Bates' aim in comm'l's: New faces
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 J. Walter Thompson
 BBDO
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 A teenage timebuyer (humorous)
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 FC&B's James Beach: Nets must streamline to reduce ad costs
 Grey: Howard Eaton, profile
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 Scott Paper's \$6 million to NBC TV
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Sports: '62-'63 events, package values	19 Mar., p. 20
Public affairs: Increased sponsorship U.S. tv, a global wasteland?	26 Mar., p. 29
News: NBC in top 10, 1st half March	2 Apr., p. 9
Public service: Blair's brochure	2 Apr., p. 24
Movies: Rating success, NBC & ABC	9 Apr., p. 56
Local live tv on upswing	16 Apr., p. 8
C-P-M for net programs- down in '61	16 Apr., p. 25
CBS "Defenders": Sponsor control issue	16 Apr., p. 38
Net fall shows: Medic psychiatry/war	23 Apr., p. 29
Public service: Georgia stations support CARE	23 Apr., p. 32
"Defenders" show: 10 CBS affil. drop out	23 Apr., p. 69
60 v. 30 minute shows, rating & homes	30 Apr., p. 10
Two three-part drama: Rating value	30 Apr., p. 21
Films/feature, post-'50: Increased rating	30 Apr., p. 22
Sports: Ford's \$8 million buy	30 Apr., p. 60
Public service/political: Senate debate	7 May, p. 25
NBC fall night, 68% color	7 May, p. 67
Oil: Big in news, weather, documentaries, '61	14 May, p. 7
Film: Total hrs., tv v. Hollywood	14 May, p. 8
Film v. all live/tape, 3 nets	14 May, p. 23
Children: Toy-kid show revolution	14 May, p. 25
"The Sales-machine": TvB's report on tv's role in economy	14 May, p. 31
Film series' producers, 3 nets	14 May, p. 69
Violence declines, 3 yr. comparison	21 May, p. 65
Specials/public service: Top 10 (% homes)	28 May, p. 19
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Voice style use in legal jeopardy	28 May, p. 39
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Local shows' new tv web (TAC)	4 June, p. 21
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Shakespeare: 2½ prime hrs. (WCBS-TV)	11 June, p. 36
Polit/edit: When must I give equal time?	18 June, p. 14
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Editorials for public welfare, not public service (Henry)	9 Apr., p. 61
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Music: Radio's changing sounds, Part one	30 Apr., p. 35
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Art of station navigation on Madison Ave.	5 Feb., p. 40
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Weed: Pop. breakdown in metro areas	2 Apr., p. 105
Blair brochure: Public service shows	9 Apr., p. 56
Young's new radio buying aid	16 Apr., p. 8
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Radio drug bonanza hits \$9 billion	26 Mar., p. 77
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Syndication: Future (Trailblazer project)	15 Jan., p. 32
Syndie. re-run (M Squad) tops net competition	5 Feb., p. 56
Disney syndicates Mickey Mouse Club	12 Mar., p. 10
Warner sets up own syndication unit	7 May, p. 12
MGM-TV feature film sales, May '61-'62	21 May, p. 8
2 regional buys of NBC Films' Hennessy	28 May, p. 10
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Chrysler turbine comm'l's prod. in 3 days on tape	8 Jan., p. 7
Videotape comm'l's: Current usage levels	5 Mar., p. 64
Tape comm'l's sell better than film (MGM)	26 Mar., p. 10
Tape & film exports	2 Apr., p. 9
Tape producers drop out of tv festival	30 Apr., p. 10
Prog: Film v. all live/tape, 3 nets, totals	14 May, p. 25
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UHF profit in '60 (FCC)	26 Feb., p. 29
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Unfair increased costs for uhf set owners (EIA)	30 Apr., p. 61

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Mort Keshin, who was formerly with Kenyon & Eckhardt, has been appointed media director of Richard K. Manoff. He succeeds Stan Newman, now v.p. and media director of Hicks & Greist. . . . Irene Bourgonin has been made timebuyer on the Lever Bros. and John H. Breech accounts at Reach. McClinton. . . . In Philadelphia, the new additions to Werman & Schorr's media department: Mary Krempa, who was previously with Al Paul Lefton, and Helen Mellon, who left Aitkin-Kynett.



HOST Bert Claster (r), pres. of Romper Room, Inc., relaxes with two of his Baltimore guests, (l-r) Morton Salan of W. B. Doner & Co. and Bud Freiart of WBAL-TV, before annual poolside party for media and broadcast people at his Baltimore home

Things you should know about Riedl & Freede: The media department handles such accounts as Cott Beverages, Mareal Tissues, Louis Milani Foods, and Glamorene, and adheres to the basic belief that a media campaign must be completely in accord with the marketing goals and objectives of the product.

Media director Tom Flanagan told **SPONSOR**, "It is important to match medium to product. In selecting advertising vehicles, not only must there be the right medium for the right market, but we take into consideration present and new channels of distribution, sales volume, and pricing, right down to the type of retailer. We survey the entire marketing structure of the product by local area."

According to president S. Robert Freede, a medium-sized advertiser "must support his consumer media program with collateral promotional, merchandising and point of sale activities."

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IN
HARTFORD
your



BRINGS

*Salesmanship
Results*

WPOP

Phillip Zoppi
Gen'l. Mgr.

Adam Young, Inc.
Nat'l Rep.

NOW NUMBER



IN FLORIDA

ORLANDO-DAYTONA

Fastest growing market in Florida

	Nat. Mkt. Ranking*	Homes* TV
Miami	26	566,300
Tampa	40	425,100
Orlando-Daytona	67	292,100
Jacksonville	75	257,700

*Television, May 1962

WESH-TV

Florida's Channel 2

Advertising Time Sales, Inc.
National Representatives



Covers more of Florida than any other TV Station

TIMEBUYER'S CORNER *(Continued from page 43)*

These extras are: trade advertising, direct mail, bulletins, and influencing distribution people down to the retail level via tie-ins, point-of-sale displays, incentive programs for retailers and salesmen, merchandising brochures and many others. These channels of communication must be considered part of the media mix by the agency, says Freede.



DISCUSSING presentation made by TvB of Canada to N. Y. advertisers and agencies are (l-r) Jack Owen of Foote, Cone & Belding and Charles O'Donnell of Maxon, Inc.

The agency feels that these promotional areas are essential to moving goods and making media expenditures pay off in sales increases. Vice president Finlay Morrow believes that "the advertiser who combines and coordinates all his promotional activities with his media schedules, times and launches them properly, and follows through in every possible way, will immediately realize greater results than broadcast left to work largely by itself."

Media executive Flanagan thinks that the medium-sized advertiser, especially those fighting giant competitors, should, out of necessity, prepare and plan his program sufficiently in advance so that he can use and merchandise the air media schedule to stimulate his sales force.

"The advertiser," Flanagan says, "who enthusiastically supports the campaign to the trade and uses it as a device to gain additional distribution will sell more goods, get better shelf space, point-of-sale displays, and better cooperation and trade support."

TV COMMERCIALS FIELD

(Continued from page 28)

mercials (e.g. Bell Telephone), professional in every sense of the word."

Creative firms. In ranking the above-mentioned film houses, neither agencies, festival heads nor producers overlook the contribution to the industry being made by such "creative" firms as Columbia-Screen Gems, Hollywood and Freberg Ltd., Chicago. Noted also is the pioneer work being done by Filmex in European production. With producing facilities in Nice and Paris, as well as New York and Fort Lauderdale, Fla., Filmex is currently filming four Revlon International commercials (through Norman, Craig & Kummel) at the Victorin Studios in Nice. The company now has its own plane for location hops, as well as special effects in aerial photography. It is estimated that production costs in Europe are cut by 40%.

Animation on Coast. In animation, there is relatively little activity in New York. Animation is a West Coast specialty. Two of its most outstanding houses, however—Elektra and Pelican Films—are headquartered in New York. Elektra captured a number of awards in 1961 for such efforts as "Patches" (Johnson & Johnson, through Young & Rubicam); "Esso Oil Heat" (Imperial Oil, through MacLaren); and "Sandran" (Sandura, through Hicks & Greist). Rather than simply bid on storyboards, it creates them. Pelican has gained national recognition for its Jax Beer commercials.

Among West Coast houses regarded as "most active" in the animation field are Pantomime Pictures, Playhouse Pictures, Cascade Pictures and Film Fair.

Tape battling for place. Tape, still battling for its place in the industry sun, is becoming increasingly more film-like in its production form. Estimated at achieving between 8-10% of national advertisers' production monies, the tape arm of the field is viewed by agencies as follows:

Advantages: tape is facile: can produce virtually any kind of commercial: work can be seen as it is done: there are fewer steps in the production process.

Disadvantages: though competitive,

tape is not necessarily cheaper; clients are happy with film, why change?; duplicate prints are expensive; in order to get complete area coverage, transfer must be made to kinescope and there is still much room for improvement in the quality of such transfer.

Two commercial tape producers seen as "towering" by almost everyone in the industry are Videotape Productions of New York and MGM Telestudios. Most of the billing in tape today, say observers, is shared by these two giants. Pioneers in the field, they have "kept their positions intact." Others cited as "comers," however, are CBS-TV (Special Projects Dept.); VHF, Inc.; General TV; Paramount Pictures; and Video Tape Unlimited, all of New York; and NBC Telesales and International Videotape, both of Los Angeles.

Tv station producers. An interesting development in the live/tape area is the recent growth of television station producers; in many instances separate, if allied, arms of station operation. An increasing number of national advertisers, seeking local or regional flavor, are using these station facilities. KTTV Productions in Los Angeles, for example, taped 26 commercials for Atlantic Refining (N. W. Ayer & Son, Philadelphia) in one year. WFAA Productions, Dallas, taped a series for Enco commercials for Humble Oil in less than half a day, rushing finished tapes to New York.

WGN Syndication. WGN-TV's tape

operation, Chicago, is an outstanding example of station entry into a fully competitive arena. WGN produces commercials for many advertisers with no schedules on the station. With new facilities (three studios 16x72 feet, an art design department, full studio lighting, five tape machines, etc.), it lists among its clients Hamm Brewing, United Airlines and the Vic Tanney health centers. A recent feat was the taping of 75 commercials for the Chicago *Tribune*, through Foote, Cone & Belding.

Other stations now actively producing are KRCA-TV, Sacramento, Calif.; KSL-TV, Salt Lake City; KSOO-TV, Sioux Falls, S. D.; KTLA (TV), Los Angeles; WAGV-TV, Atlanta; WBRZ-TV, Baton Rouge, La.; WCCO-TV, Minneapolis; WDSU-TV, New Orleans; WISH-TV, Indianapolis; WITI-TV, Milwaukee; WJZ-TV, Baltimore; WNDU-TV, South Bend, Ind.; WOOD-TV, Grand Rapids, Mich.; WRBL-TV, Columbus, Ga.; WTOP (TV), Washington; and WXYZ-TV, Detroit.

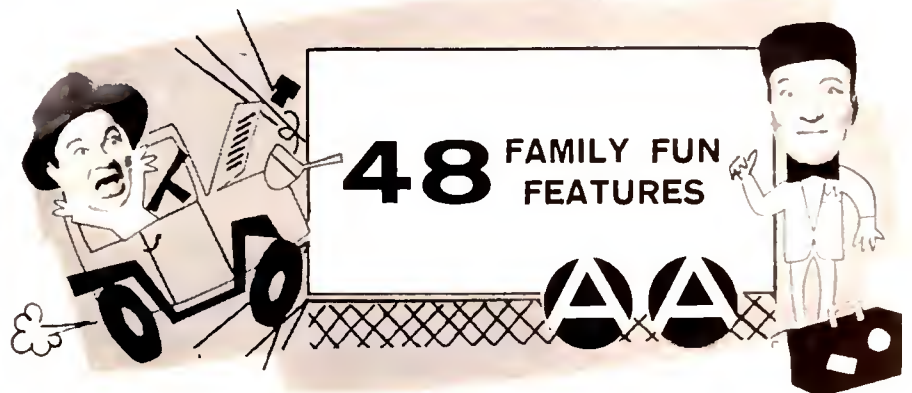
Agency is the key. Although some producers are edging gradually into the "creative" area of production (i.e. initial planning and writing, as well as execution), the key to the tv commercials industry is still the agency. Agencies do most of the creating, spend the money, pay the residuals. Film producers list eight agencies as accounting for the major production schedules: BBDO,

(Please turn to page 48)

PROVED IN 342,000 THEATRE ENGAGEMENTS

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

mileage, 000

In Outdoor Advertising, your selling message gets more mileage. Much more.

For example, you reach more people, more often—at one-tenth to one-fifth the cost of most primary media.

Your message has 94% reach with a frequency of 21 times a month. (Think. 30 days of continuous impact—selling in compelling color, bigger than life.)

000,000,000

There's no editorial competition: no back-to-back spot placement; no crammed ad section to weaken your message.

And Outdoor is only three minutes from the cash register. Practically at point-of-sale.

Now who could ask for more?

See your Outdoor representative or plant operator. And see why the smart money goes farther—when it goes Outdoor.

OUTDOOR ADVERTISING



TV COMMERCIALS FIELD

(Continued from page 45)

Benton & Bowles, J. Walter Thompson, Young & Rubicam, McCann-Erickson, Ted Bates, Dancer-Fitzgerald-Sample, and William Esty.

Problems loom. The problems currently besetting the tv commercials industry have been receiving inordinate attention from the press in recent weeks. Fewer commercials were produced this spring than in springs past. Those already produced have been run more often and the re-editing of old commercials has become practice in many agencies. Re-use fees and the rising cost in talent have been offered as possible reasons for the so-called slump. What's the situation as of this date?

As one producer sees it. "It's difficult to appraise." William Van Praag told SPONSOR. "A number of houses are being kept pretty busy right now, especially by advertisers coming out with new-model tv sets, automobiles, refrigerators and the like. All the talk about re-editing old commercials to cut budgets doesn't hold water here. New models need new commercials. The question is, how long will these new commercials run after they're made? Another thing to consider is the pretty generally accepted fact that advertising budgets as a whole are not being increased for '62-'63 schedules. So where's the money coming from for increased spot campaigns, for addition of new stations? Curtailing pro-

duction of commercials seems the most likely answer. Still, no one can actually say. I suppose only one thing's really clear. Businessmen are angry at the Kennedy crowd, they're jumpy about the market. They're certainly not out to set any records. The production of tv commercials is directly related to this mood."

Some see the recent total-production decline as indicative of the changing color of the commercials industry itself. There is emphasis today on quality, they contend—perhaps fewer, but infinitely better, commercials. ■

BRIGHT YOUNG EXECS

(Continued from page 31)

BBDO. He joined ABC in 1950 and served in a variety of sales executive positions before resigning in 1953 to become an independent packager and producer of tv shows.

Julian Goodman, 40, has been NBC news and public affairs vice president since January 1961. He joined NBC station WRC in Washington as a news writer in 1945. He was later appointed Washington editor of *News of the World*, then manager of news and special events for NBC Radio.

In 1951, he took over the equivalent part for tv, and retained the combined jobs when NBC's radio and television news departments were merged. He became manager of news and special events for NBC Washington and was named director of news and public affairs in 1959, and

moved to New York.

Herbert S. Schlosser, 36, last month was named NBC TV vice president, talent and program administration, having been director in that post since June 1961. He joined NBC in 1957 as attorney for California National Productions Inc., and later became CNP vice president and general manager.

Grant A. Tinker, 37, rejoined NBC in 1961 as general program executive in the tv network. He came to the company from Benton & Bowles where he had been vice president and director of programming since 1959.

Earlier, he was with McCann-Erickson for five years as director of program development, and before that served as operations manager of the NBC Radio network for three-and-a-half years.

George A. Graham, Jr., 39, vice president and general manager of NBC Radio since 1960, joined the network as a salesman in 1953 for NBC TV's *Today*.

He was advanced to the positions of tv network salesman in 1954; NBC TV children's programs sales supervisor, 1955; NBC TV sales administrator and NBC Radio sales service director, both in 1956; radio network sales planning director, 1957, and vice president, sales planning for the radio network, 1959.

At Mutual, another outstanding young executive in addition to Erwin, is **Philip D'Antoni, 32,** who was promoted to general sales manager in 1961. He had been eastern sales division manager for three years.

D'Antoni entered broadcasting in 1950 as a member of CBS TV's research and sales development staff. The next year, he joined Gill-Perna, Inc., a station rep firm, and in 1952 he became a sales account executive for Weed & Co., radio station rep firm.

While the cutoff age for "bright, young" executives in this article was set at 40, there exists no dearth of leadership at the broadcasting networks among executives aged 41 and above. Representatives of this "crowd" are: **Stephen C. Riddleberger, 41,** president, ABC Radio &os; **Maurie Webster, 46,** CBS radio vice president and general manager, CBS Radio Spot Sales, and **Robert L. Stone, 41,** vice president and general manager, NBC TV network. ■

AUDIENCES KEPT COMING BACK FOR MORE OF

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.

48 FAMILY FUN FEATURES



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530

NO-CAL ON RADIO

(Continued from page 36)

"The comic element in advertising is very good," says Largo, "especially for beverages. All you see in other commercials is a pretty girl, big bottle, pretty girl, big bottle, and all you hear is musical jingle, big bottle, musical jingle, big bottle. A clever commercial gets better listener-ship and does a better job of selling."

With the use of humorous copy not only did sales increase "tremendously" for the first quarter of '62 but, according to No-Cal president Kirsch and advertising manager Milton Wolff, as a result of the provocative advertising, bottlers in seven new areas have joined the No-Cal family. "We could not be more enthusiastic about radio," says Wolff. "Since we launched No-Cal 10 years ago, radio has been the foundation of our advertising, adding continuity and consistency to our advertising program."

Largo contends, "By using radio we can get a much wider coverage. With sound effects and witty dialogue we catch the ear of the listener. It reaches out and pulls the listener into the situation. The sight is not as important. No-Cal is still fairly new and our Quinine water, which came out last year, even newer to the market. We still need to educate people, and with radio we can use 120 words a minute to do it."

Last summer, when No-Cal Quinine water first came out, the No-Cal Corp. had a new opportunity to use radio for a product launching. Here, too, it proved successful. Using New York as a test market, 35 spots per week on each of five stations (WNBC, WOR, WNEW, WINS, and WVNJ) and tag-lines on No-Cal spots, the company and agency speculated on the tonic's sales growth. "X" was considered as the sales base for the first year with subsequent growth for the next two years as x-pluses, presumably reaching a sales plateau the third year. But the third year goal was achieved in the first year. "This was phenomenal," Largo exclaimed.

There is a big fat market for dietetic soft drinks, with advertising taking a big part in the competition. It is estimated that there are 35 to 40 million weight watchers in the United States, or one out of every

(Please turn to page 63)

The pedigree of honey does not concern the bee



But the pedigree of BEELINE RADIO does concern the advertiser who wants to reach all of Inland California and Western Nevada. The pedigree of the McClatchy stations includes an outstanding record of program excellence and public acceptance in 5 sales-rich markets. Join the many happy advertisers who regularly use Beeline Radio.

McClatchy Broadcasting Company

delivers more for the money in Inland California-Western Nevada
PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

KOH RENO • KFBK SACRAMENTO • KBEE MODESTO • KMJ FRESNO • KERN BAKERSFIELD



SPONSOR WEEK WRAP-UP

Look Magazine study

(Continued from Sponsor Week)

In the study, 26.3% of women remembered something specific about the average food and beverage ad in Look of the previous day, compared to 24.9% for 60 second tv commer-

cials. Magazine recall ranged from 14% and to 39.4% and tv recall ranged from 5.6% to 44.7%.

The study found that for Chef Boy-Ar-Dee and Pepsi Cola ads, different points were chiefly remembered, although the ads were similar, because of inherent media differences.

Advertisers

Alberto-Culver, which registered a 143% jump in sales for the six-month fiscal period ended 31 May, is going all-out for its second annual national sales convention.

To dramatize a greatly-increased advertising budget to be announced at the 26 July afternoon session, A-C has gathered an array of top tv stars from the three networks to appear in the "TV Spectacular" format in which the meeting will be conducted.

The place: the O'Hare Inn in Chicago.

Campaigns: James O. Welch Co. will

FIRST ANNUAL public service in telecasting award of the Colorado Broadcasters Assn. goes to Continental Oil for Jet Age documentary on KLZ-TV, Denver. Seen here (l-r): Jack Tip-ton, station mgr.; Marvin Huyser, Conoco district mgr.; Dick Montgomery, Clinton E. Frank



EXPANDED tv code review board of the NAB discusses coming activities with dir. Robert Swezey (standing). Seated (l-r): Lawrence H. Rogers II, exec. v.p. Taft Broadcasting; Robert W. Ferguson, exec. v.p. WTRF-TV, Wheeling; Joseph Ream, CBS v.p.; William Pabst, exec. v.p. KTVU, Oakland and bd. chmn.; Mrs. A. Scott Bullitt, pres. KING-TV, Seattle; Ernest Lee Jahncke, Jr., NBC v.p.; Alfred R. Schneider, ABC v.p.; George B. Storer, Sr., Storer chmn.



RETIRING pres. of the Omaha Sales and Marketing Executives club Eugene S. Thomas, KETV gen. mgr. gets appreciation plaque from incoming pres. Christian H. Petersen (Paxton-Mitchell) as installation guest speaker Zenn Kaufman, market'g consult't stands by



OPEN HOUSE at the new Philadelphia office of Peters, Griffin, Woodward is attended by George McCoy (l) and Bud Gates (r), both media supervisors at N. W. Ayer, Philadelphia. In center is Don Heller, office head

use two network kids shows this fall to promote Welch's candy, via Chirurg & Cairns. Involved are CBS TV's "Captain Kangaroo" and ABC TV's "Discovery."

PEOPLE ON THE MOVE: Tom Mitchell from BBDO to marketing manager at Norelco.

Agencies

One of the few notable agency mergers to take place in recent months involves Welch, McKenna and Potts-Woodbury.

The Denver-only firm of Welch, McKenna has been combined with the

present Potts-Woodbury Denver organization and becomes part of the overall P-W complex with offices in Kansas City, New York and Denver.

Note: Billing for the month of June is unaffected but media schedules placed under the Welch, McKenna name for July and thereafter should be billed to the Potts-Woodbury Kansas City office.

Agency appointments: The Daitch Shopwell Supermarket Chain to **Cole Fischer Rogow**. Media plans center around spot tv and radio and newspapers . . . Atlas-Mayflower Moving and Storage Co., McClosky & Co., Penn Center Bowling and the Ritten-

house Savoy Apartments, all of Philadelphia, to **T. L. Reimel Advertising** . . . KMEX-TV, Los Angeles to **Kenyon & Eckhardt** . . . Grand Taste Packing Company of Los Angeles to **Beckman, Koblitz**, with media plans for spot radio with other media added in the fall . . . Barbasol (\$750,000) from George J. Walsh to **William Esty** . . . Salada Tea (\$3 million) from Cunningham & Walsh to **Hoag & Provandio** Boston . . . Hanover Canning Company to **Del Wood Associates** for radio and tv advertising for canned foods and potato chips . . . Celina Insurance Group to **Geyer, Morey, Ballard** . . . International Media Guide to **O. S. Tyson & Company**.

MISS MARYLAND Shelda Farley receives her trophy from Jay Grayson and Bob Jones, hosts of WBAL-TV, Baltimore's *One O'Clock Show*. Pageant was at Reisterstown Road



CONFAB of San Francisco Radio Broadcasters Assn. is lead by pres. Elmer O. Wayne, KGO (standing). Members (l-r): Tom Marx, KFRC; Jim Brown, KSFO; Jules Dundes, KCBS; Wayne; Dick Calendar, KNBC; Jayne Swain, KYA; Walt Conway, KDIA; Egmont Sonderling, KDIA are gathered



LES GIRLS—Wild Bill Hickok, an early morning dj on KFRC in San Francisco poses happily with the winner and runner-ups in the contest for the Queen of the 13th Annual Solano County Fair. He was among the judges from the radio and newspaper fields who chose the lovely lady

Affiliation: An agreement between two Birmingham agencies will combine the operations under one roof. Involved are **Sparrow Advertising Agency** and **Public Relations & Advertising Associates**.

New agency: Mort Silverman, veteran broadcaster who is presently managing director of KMRC, Morgan City, La., has opened his own advertising agency under the name **The Sterling Co.** with offices located at 910 Royal St., New Orleans.

Financial report: **A. C. Nielsen** reported revenue for the nine months ending 31 May was \$29,575,945, up 11% from \$26,561,476 with net earnings up 14% to \$1.24 per common share from \$1.09.

International entente: **The Victor A. Bennett Co.** of New York has merged with **Pritchard, Wood and Partners Ltd.** The name of the American agency is to be changed to **Pritchard Wood Inc.** Head office will remain in New York and the San Francisco

branch will be retained and developed.

New v.p.s: **Alfred M. Swift** at Robert A. Becker, New York pharmaceutical agency . . . **Jerry Coleman** at Wade Advertising . . . **F. Bourne Ruthrauff** at Kudner.

PEOPLE ON THE MOVE: **Frank J. Brennan** to associate director of media at Geyer, Morey, Ballard for the Rambler account . . . **Dr. Alexander Hillenbrand** to research director of International Media Guide . . . **Rene Gnam** to account executive at Wunderman, Ricotta & Kline . . . **Al Gary** to manager of Kenyon & Eckhardt Los Angeles . . . **Franklin J. Hennessy** to treasurer of K&E . . . **Burke Rhind** to media director at The Roland D. Ptak Agency . . . **Leo M. Langlois** to broadcast supervisor at Clinton E. Frank . . . **Philip M. Monroe** to animation director at Leo Burnett.

Kudos: **Howard Swink**, president of Howard Swink Advertising, Marion, Ohio, for the second consecutive year was awarded the National Advertising Agency Network "creative trophy."

Associations

NAB's joining as a member-subscriber the National Better Business Bureau is anticipated as a forward move in the strengthening of its guidance activities.

In a related move, Maria E. Michal, formerly with Philip Morris as manager of information services, will join the New York Code office of the NAB as senior editor, Claims Research.

With the Georgia Assn. of Broadcasters Summer Convention just a few weeks away (5-7 August), here's a roundup of the highlighted events.

Ted Leitzell of Zenith will discuss the future of fm and stereocasting; Jim Hulbert, NAB, will discuss the new logging rules due out from the FCC; Bill Garrison, WFBC, Greenville, will exhibit the latest in auto-



KMTV COLOR PIONEERING PAYS OFF IN PRESTIGE, PROMOTION, PROGRAMMING

Owen Saddler, KMTV General Manager: "Color TV is a cornerstone of our reputation for being first with the best in Omaha. Color is a consistently valuable promotion tool. Most important, Color translates into extra rating points. In short, Color is a valuable part of our present and the inevitable future of TV." Color TV can pay off for you, too. Find out how today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

matic equipment and discuss automated logging.

There'll also be a special "Washington Scene" panel discussion at the Jekyll Island convention.

The NAB has decided to go ahead with a two-week summer seminar next year at the Harvard Graduate School of Business Administration.

These executive development sessions began in 1959 and this is the first summer since that they haven't been held.

The seminar is designed to give broadcasters an approach to management based on case studies developed at Harvard. The system enables broadcasters to solve practical problems confronting station management.

Tv Stations

Insurance advertising on tv is moving to new highs in 1962, with first quarter billings alone 23.2% over the like period a year ago.

According to TvB, total gross time billings were \$4,494,525, against \$3,647,894 in the like quarter a year ago. Of the total, network billings were \$3,610,525, compared with \$2,939,894 last year. Spot billings in the first quarter were \$884,000 against \$708,000 in the like quarter of 1961.

Leaders in the quarter were Mutual of Omaha (\$961,915) and the Prudential Insurance Co. of America (\$875,070).

Totals don't include billings for Metropolitan Life which enters tv this fall or the Insurance Co. of North America and the Continental Casualty Co. of Chicago which just recently entered the medium.

Ideas at work:

• **WFBG (AM-FM & TV)**, Altoona recently completed a hard-hitting promotion campaign called Bee Gee's Giant Giftwagon. A 28-foot moving van served both as a traveling billboard to be driven throughout the station's coverage area and as a large, eye catching van to distribute gifts to residents.

• **WABC-TV**, New York has chosen

SELL IT

...to the adult **KFMB RADIO** audience! Big audience, attentive listenership close the sale for you. Pulse and Nielsen say **KFMB** has more adult listeners than any other station in the better part of Southern California.

KFMB RADIO SAN DIEGO



Symbol of Service

Transcontinent Television Corporation

In Television: WGR-TV Buffalo • WDAF-TV Kansas City • KFMB-TV San Diego • KERO-TV Bakersfield • WNEP-TV Scranton-Wilkes Barre
Represented by In Radio: KFMB & KFMB-FM San Diego • WDAF & WDAF-FM Kansas City • WGR & WGR-FM Buffalo
Edward Petty & Co., Inc. the Original Station Representatives
380 MADISON AVENUE • NEW YORK 17, NEW YORK

348,000,000 PEOPLE PAID TO SEE

The Bowery Boys

AND NOW, THEY'RE BRAND NEW FOR TV.



ALLIED ARTISTS TELEVISION CORP., 165 WEST 46th ST., N. Y. C. 46, N. Y., PLAZA 7-8530



WAVE-TV gives you
28.8% more HOUSEWIVES
—28.8% more viewers, minimum!

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

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

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

CHANNEL 3 • MAXIMUM POWER
NBC • LOUISVILLE

The Katz Agency, National Representatives



two teenage high school students as winners of its "Youth Tv Writer" script competition. The two will work at the station this summer to develop their winning entries into a tv program for young people.

Financial report: Wometco Enterprises reported earnings for the first 24 weeks of 1962 were up 55% over the same period last year. Net income after taxes was \$916,196 compared to \$592,010 for 1961. Gross income was \$8,915,101 and per share earnings were 83 cents.

Social note: Capital Cities Broadcasting has mailed invitations to its 8th annual "Time out for timebuyers" day. The Norwegian-American luxury cruise liner, M.S. Oslofjord sails at 8 a.m., 28 July from pier 42 with some 300 timebuyers on board for the "Cruise to Nowhere."

Kudos: Al Munn, a member of the sales staff of WSOC-TV, Charlotte, was awarded the Distinguished Salesman's Award by the National Sales and Marketing Executive's Club . . . **WMOX-TV**, St. Louis, received a special award from the St. Louis Council on Human Relations for its efforts in developing better understanding in the community.

PEOPLE ON THE MOVE: Charles L. Getz, Jr., public relations director for KYW (AM & TV), Cleveland, has left the Westinghouse Broadcasting stations to join the advertising-public relations agency of Wain & Getz Associates as a partner . . . **Jack Medina** to the newly-created post of local sales manager of KXTV, Sacramento.

Mike Shapiro, general manager of WFAA (TV-AM & FM) Dallas fired some significant industry questions at FCC chairman Newton Minow in an exclusive tv interview.

Some Minow responses on the local show, "Let Me Speak to the Manager":

- The government cannot censor programs and should not ever.
- We are encouraging broad-

(Please turn to page 59)

WASHINGTON WEEK

16 JULY 1962

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The Senate Commerce Communications subcommittee hearings on various proposals to "do something" about Sec. 315 produced united appeals by the network chiefs, other broadcasters and by NAB president LeRoy Collins for outright repeal.

This was the aim of a bill introduced for Sen. Vance Hartke (D., Ind.), by subcommittee chairman John Pastore (D., R.I.), who during the course of the hearing spoke of the "ridiculousness" of Sec. 315.

Unfortunately, this enthusiasm didn't appear to be shared generally. Opposition of perennial splinter candidate Lar Daly, and spokesmen for some other way-out groups, wasn't serious. Disposition of other Senators on the subcommittee and those testifying appeared to be that some sort of temporary or trial suspension would be safer.

Sens. Jacob Javits (R., N.Y.) and Joseph Clark (D., Pa.), who joined in a resolution for suspension for congressional candidates in 1962, did not endorse the broader ideas contained in other bills. Javits merely reserved judgment, while Clark noted opposition to even that much and suggested a compromise which would suspend only for 1962 and only for minor party candidates, leaving the political equal time provision to continue applying to Democrats and Republicans.

Javits testified that the fairness rule would still be in effect, as did the broadcasters, but Sen. Norris Cotton (R., N.H.) said this would place on stations the risk of later adverse rulings by the FCC. Javits said broadcasters would gladly take the risk to gain greater flexibility in public service.

Sen. Ralph Yarborough (D., Tex.) asked CBS president Frank Stanton to supply for the record the number of minutes given to him on CBS programs in his five years in the Senate and to compare it with the number of minutes given Sen. John Tower (R., Tex.) in his single year. The inference was of unfairness.

Sen. Gale McGee (D., Wyo) indicated there should be a trial suspension only, and warned that "we are in for some shocks" in that stations will not hit the same high standards as the networks did in 1960. Javits told him he hoped the industry would set up a committee to make standards and to advise the stations.

None of this colloquy gave much hope for more than a 1962-only suspension, though the even less generous bills seeking to do only in 1964 what was done in 1960 got no attention. In point of fact, the odds against passage of any Sec. 315 legislation by Congress this year would appear to be long. We are now heading into the pre-adjournment rush, which will be on in earnest as soon as the appropriation logjam is broken. The House Commerce Committee hasn't even scheduled hearings as of this date, and some members of that committee are much opposed to loosening Sec. 315.

The Health, Education and Welfare study of the effects of tv on children has been mapped out by that Department.

However, it may not meet the expectations of Senate Juvenile Delinquency subcommittee chairman Thomas Dodd (D., Conn.) whose brainchild it was.

A "steering committee" has been set, and HEW secretary Abraham Ribicoff has issued the opening statement. The statement said the probe would start with "no preconceived ideas," that purpose is to "separate facts from fancy" in the various claims and counterclaims about effects of tv on children. But 5 of the 7 steering committee members are from the broadcasting industry. Dr. Ralph Garry, subcommittee consultant, seems to be the lone exponent of the critical views of Sen. Dodd.

The investigation will resolve itself down into time-consuming conferences among
(Please turn to page 57)

SPONSOR HEARS

16 JULY 1962

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PUBLICATIONS INC.

A Park Avenue agency has agreed to set up a separate unit dealing directly with the client in order to save one of its accounts.

The client had complained there was too much supervision from management and that people involved in the account were spreading themselves too thinly.

The FTC's citation of CBS Records on antitrust grounds was seen by some in the trade as having ulterior motivations against CBS, Inc.

Like, for instance, forcing the corporation to spin off its record involvements—a la its stockholding in BMI.

A New York agency tv v.p. was thrown for a row of orthicons last week when a southern station informed him that it would cost him \$100-125 extra if he came down to tape a commercial.

Said the station: if you let us do the job by ourselves we won't charge you anything. P.S.: The agency executive nevertheless took the trip.

Is it necessary to surround a presentation to agencies with gimmicks?

Some agency media people think that the perpetrators of such byplay can not only detract from the substance of the presentation but annoy the audience.

They give these as examples:

- Starting off the pitch with the statement it won't take over 14 minutes and dramatizing this assurance with an alarm clock.
- Using a pair of castanets to tick off the points made.
- Holding up samples of the product being referred to.

Standard Industries, which owns Lestoil, is expected this week to pick one of the four agencies that have been bidding for the \$7-8-million Lestoil account.

The company has plans for product diversification, with likely further exploitation of the Lestoil name, as happened in the case of calling the starch Lestare.

The motivational gentry in agencies better beware about media stealing away their cabalistic lexiconic fire.

To flout their singularity when it comes to terms of esoteric import the media boys have the language which has sprouted with the electronic computer.

In other words, you're not in the swim if you can't toss some of such terms into a group meeting or what-have-you. To cite a few:

Heuristics: the science of pragmatic logic, or you've only got partial information but the answer seems to be right.

Stoachistics: analysis of random behavior, or something that has no underlying or predictable cause.

Queing Theory: a mechanistic application of the problem, or as close as you can get to it.

WRAP-UP

(Continued from page 54)

casters to take positions on controversial questions, editorialize and stir up their communities on what the broadcasters think is important.

- If people are willing to risk funds and talent and resources into this Hartford experiment (pay tv), then it seems to me we should make the opportunity available and let the market place and public decide.

Radio Stations

Maurie Webster, general manager of CBS Radio Spot Sales had some tips for the Toronto Radio and Tv Executive Club on the proper use of radio.

Pointing out that today's concept of radio goes beyond the straight music and news format of years ago to include interviews, editorializing and other features, Webster suggested:

- Modernize commercial campaigns to conform with radio's new programming. He said that agencies overrate drive time while ignoring other important parts of the day.
- Select the right stations. A commercial in a program that draws the listeners full attention will be worth far more than one surrounded by pleasant, half-heard music.
- Use more creativity and ingenuity in producing radio commercials.

RAB has issued a progress report on Higbee's Department Store which has cooperated with the bureau in a two-year study.

The \$57-million Cleveland store tested radio's effectiveness from September 1959 through November 1961 and is now a steady advertiser on its own.

RAB reports that sales during the second year of the test increased 8.6% (for the fiscal year ended this past February), while Federal Reserve figures show Cleveland metropolitan area stores as a group declined .3%.

Ideas at work:

- Not many radio announcers will

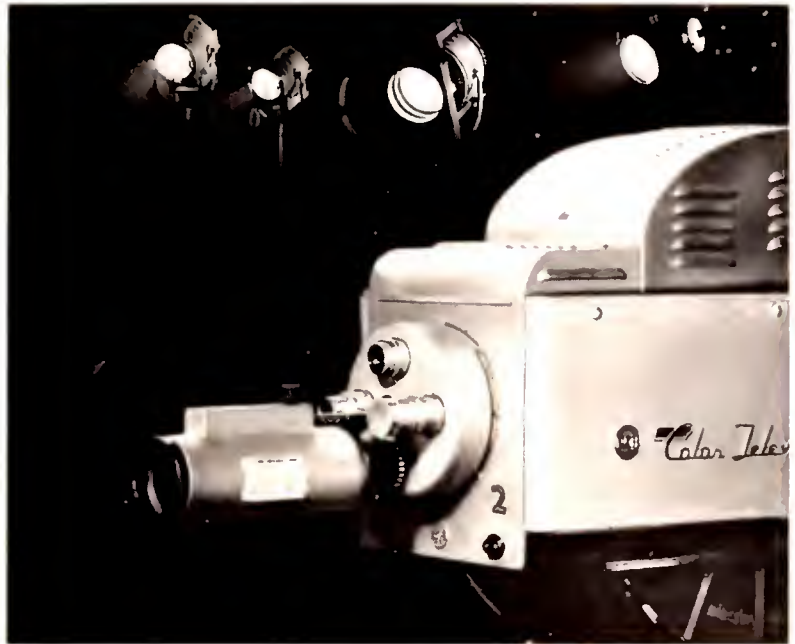
risk life and limb to raise money for a Youth Center, but WMNZ, Montezuma assistant manager Cal Zethmayer did just that when he mounted the station's 235 foot tower and broadcast appeals for \$1,000.

- It might not work in New York city where taxi cabs proceed at a virtual snail's pace in a sea of traffic, but WAME, Miami has come up with an interesting twist. The station has signed an agreement with the Yellow Cab System of Miami whereby the 300 two-way radio

equipped cabs of the fleet will act as news reporters for the station's news department with on-the-scene reports.

- Over 4,000 boys from the Omaha area attended the First Annual KOIL Boys' Club Picnic at the local Civic Auditorium and were treated to a free lunch, live entertainment and \$1,000 in athletic equipment.

Historical note: While stations across the country are heralding their 40th birthdays, KJR, Seattle lauds that on



Great majority of Nation's TV stations are already equipped to telecast color

Now, nearly 75% of the TV stations coast-to-coast are equipped to rebroadcast network color . . . giving color coverage to areas with 98% of the TV homes in the country! Almost 30% are equipped to originate color on a local basis, and are adding hundreds more hours weekly to total color programming. Color TV is growing every day, and it pays. Find out how it can pay off for you from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

16 August it will start its 42nd year, having been inspected in 1921 before it was actually licensed.

New quarters: WSAI (AM & FM), Cincinnati broke ground for a new studio in a building to be constructed at the site of their fm transmitter located at 8th and Matson Streets in Price Hill.

Kudos: KPRC, Houston swept the Texas Associated Press Broadcast-

ers Assn. Awards winning three first-place honors.

PEOPLE ON THE MOVE: Jim Allen to the sales staff of KWK, St. Louis as an account executive . . . Clarence E. (Dusty) Rhodes to vice president, Francis Martin to general sales manager and Walter Wierzbicki to technical director of Mid-State Broadcasting Corp., which owns or has affiliations with five Michigan radio stations . . . Donald Quayle, formerly assistant general manager for radio

of WGBH, Boston, to the newly-created post of director of radio services of the National Educational Television and Radio Center . . . Cal Zethmayr to assistant manager of WMNZ, Montezuma, Ga. . . Edward T. McCann, Jr. to sales manager at WEZE, Boston . . . Robert W. Schellenberg to general sales manager at WJXT, Jacksonville . . . Jim Kinkade to account executive for WSM, Nashville . . . Jackson Fleming to general manager of KBTR, Denver.

Representatives

The opening today of a Minneapolis office is the third major expansion move by Peters, Griffin, Woodward in a month.

The new office, located in the First National Bank Building, suite 1710, will be headed by John J. Cameron.

Other moves within the last 30 days: a new PGW Philadelphia office, an expansion of the mid-west sales staff in Chicago and staff additions in New York.

Rep appointments: KTVW-TV, Seattle-Tacoma to Weed Television for national sales . . . KASE, Austin to John E. Pearson for national sales.

PEOPLE ON THE MOVE: Warren G. Paul to assistant manager of sales service in New York and Steven R. Orr to sales service manager in Chicago at Blair Tv Associates . . . Robert Emmett Curran, Jr. to account executive at Young-Tv . . . Sy Thomas to vice president and general manager of the Chicago office of Radio T.V. Representatives, replacing Edward Nickey . . . Don Keck to account executive at ABC TV National Station Sales New York . . . Churchill S. Miller to the New York Television Sales staff of Katz . . . Edward B. Ingeman to the New York office of Peters, Griffin, Woodward as a tv account executive . . . John E. Buzby to H-R Television Chicago as account executive . . . Paul R. Abrams to the New York radio sales staff at Katz . . . Charles E. Burge to Chicago sales manager for CBS Radio Spot Sales . . . Roderick



WHDH-TV REAPING REWARDS OF FULL-COLOR SHOWMANSHIP

William B. McGrath, WHDH-TV General Manager: "Color TV enthusiasm in Boston has never been higher. Color set sales are excellent, which means a fast-growing audience for WHDH. We give everything the showmanship of full color, and our great experience in Color TV has substantially enhanced our reputation as New England's most modern TV facility." Color TV can pay off for you, too. Get the full-color picture today from B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: CO 5-5900.

Guerdan, for the past seven years with NBC Spot Sales and Sales Service, to the New York tv department of Venard, Rintoul & McConnell.

Film

Seven Arts is circulating a special ARB study of the performance of its post-1950 Warners features on KTVU, San Francisco.

During 16 months, Sunday and Monday double exposures, the station's average share of audience zoomed from 3% in December 1960 to 16% average from January 1961 through May 1962.

Sales: Walt Disney's "Mickey Mouse Club" to WBAL-TV, Baltimore, WBAP-TV, Dallas-Ft. Worth, WCSC-TV, Charleston, KMBC-TV, Kansas City and KOVR-TV, Sacramento, raising total markets to 47 . . . Allied Artists Tv's Science Fiction Series to five more markets . . . Twentieth Century-Fox Tv International has sold series in three new foreign markets— Hong Kong (Rediffusion Ltd.), Nigerian TV Services station in Lagos, and Telibor in Beirut.

Animation dictionary: The staff of Quartet Films has compiled, and is making available to interested parties, an attractive glossary on the byways and mainstreams of animation. If interested contact: Les Goldman, Quartet Films, 5631 Hollywood Blvd., Hollywood 28.

PEOPLE ON THE MOVE: Noah Jacobs to New York sales executive and eastern representative at ITC . . . Lawrence L. Goldwasser, producer-director for Elliot, Unger & Elliot, to Tele-Video Productions as executive vice president . . . Albert G. Hartigan to vice president and general sales manager of Video House, Inc. . . . Alex Horwitz, Karl Von Schallern and Al Banks to sales representatives at MGM-TV.

Public Service

WLS, Chicago contributed a notable \$1,228,360 worth of radio time in public service announcements and pro-

grams in the year ending May 1962.

According to WLS president Ralph Beaudin, a high percentage of the time was afforded to local efforts.

Public Service in Action:

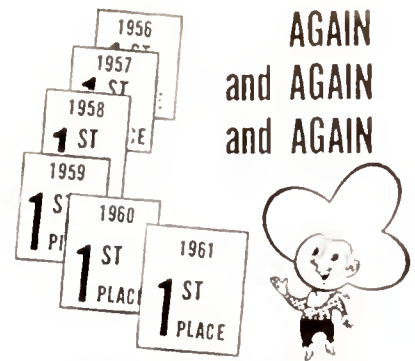
- **KMOX**, St. Louis has signed an agreement with Civil Defense and the U. S. Army Corps of Engineers to provide a "protected" broadcasting facility for news dissemination under radioactive fallout conditions.

- **WJBK** is featuring a daily salute-in-sound for five deserving Detroiters selected on the basis of community activity. Station personalities play the WJBK-produced record "Detroit, My Home Town" especially for them.

- Questions concerning pets, their ailments, habits and adaptability to home life were answered free of charge by four of Chicago's leading animal experts on a **WIND Telephone Pet Clinic**. Answers were given privately as a public service.

Kudos: **WSIX**, Nashville got special plaques for cooperation in behalf of the Nashville Memorial Hospital by Parkwood Estates developers . . . The Veterans of Foreign Wars of Georgia have honored the **Georgia Association of Broadcasters** and its executive secretary **Jack Williams** for work in promoting the Voice of Democracy contest . . . **John S. Booth**, president of Chambersburg Broadcasting and WTOW, Towson, Md. has been appointed Pennsylvania radio and tv chairman for the 1962-63 Radio Free Europe Fund drive . . . **NBC Radio** got a Gold Bell Award from the Catholic Broadcasters Assn. for its broadcast of the Midnight Mass from Heinz Chapel, University of Pittsburgh . . . **The Continental Oil Co.** was recipient of the Colorado Broadcasters Assn.'s first annual Public Service in Tele-casting award for its sponsorship of a special KLZ-TV, Denver news documentary on jet age problems . . . **The WFBM** stations, Indiana have been awarded a Catholic Broadcasting Assn. of America citation . . .

KRLA, Los Angeles has received a special tribute for "unique contributions" to the state campaign for sen-



AGAIN and AGAIN and AGAIN

KAKC
is **FIRST IN TULSA**

and the 21 County Advertiser Area

Now in the **6th YEAR** of CONSECUTIVE 1ST PLACE RATINGS

QUALITY • COMMUNITY SERVICE

Represented nationally by Adam Young, Inc.

Another Station of



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

One of America's Fastest Growing Radio Groups

NEW ORLEANS' ONLY STATION WITH MOVIES EVERY NITE!

BUY IT!

Represented nationally by Katz

WWL-TV

NEW ORLEANS

ate reapportionment from its leader, Los Angeles County Supervisor Frank G. Bonelli . . . **John F. Box, Jr.**, managing director of WIL, St. Louis, got the New Crusader Newspaper Award for "Contribution of Community and Public Service" . . . **L. H. Rogers, II**, executive vice president of Taft Broadcasting, got the "outstanding service award" of the local branch of the U. S. Citizens Committee.

Station Transactions

The Hearst Corp. has contracted to purchase complete ownership of WTAE-TV in Pittsburgh.

The station is operated by Television City, 50% of the stock of which has been owned since its inception by the Hearst subsidiary WCAE Inc.

The deal, subject to FCC approval, provides for a cash payment of \$10,-

600,000.

Seller is a group headed by Earl F. Reed and Irwin D. Wolf, Jr., voting trustees.

Television City will continue to operate the station which will be co-owned by the Hearst Corp. and its subsidiary.

Other Hearst broadcasting properties: WBAL (TV-AM & FM), Baltimore and WISN (TV-AM & FM) Milwaukee.

we never broadcast your identity

You are revealed only to serious, financially responsible buyers of broadcast properties. We do not send out lists. Every sale is handled on an individual basis. Most important, too, you benefit from Blackburn's sound knowledge of markets, of actual sales, and of changing values.

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
Gerard F. Hurley
RCA Building
FEederal 3-9270

CHICAGO

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

ATLANTA

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

BEVERLY HILLS

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

The merger and consolidation of three broadcasting properties into Basic Communications, Inc., has gotten a green light from the FCC.

The radio stations involved are WAKE, Atlanta, WDYE, Birmingham, WWVA, Wheeling, West Va.

Principal officers of the corporation are Ira M. Herbert, chairman of the board; Emil Mogul, president; Bernice (Tudie) Herbert, executive vice president.

No changes in management for any of the three properties are contemplated, according to Mogul, and the stations will operate as separate units as heretofore although owned by the one corporation.

Headquarters are at 625 Madison Avenue New York City.

KPIG, Cedar Rapids has changed its call letters to KLWW.

Another big change for the station: Bob Norris takes over as general manager and George Patrick assumes responsibility for programming and production.

Equipment

Jerrold Corp. has acquired Analab Instrument Corp. of Cedar Grove, N. J.

Analab is a manufacturer of specialized instruments in the oscillographic field.

The new subsidiary will add an important base for Jerrold in the test instrument field.

It's the fourth acquisition for Jerrold in little more than a year.

New offices: A new district headquarters has been opened in Denver by Allied Electronics Corp., industrial sales subsidiary of Allied Radio. Address is 6767 E. 39th Avenue.



**jerry jerome
productions, inc.**
1 Snapdragon Lane, Roslyn Heights, N.Y.
MA 1 4567 SU 7 5400

MUSICAL COMMERCIALS FOR RADIO, TV FILM AND VIDEOTAPE
FORD "LIVELY ONES" Arrangements
DUAL FILTER TAREYTON Jingle
RHEINGOLD Television Tracks
AT&T Television Tracks
BRILLO Patties Jingle
WINSTON Arrangements
DUZ Jingle

WRITE OR PHONE FOR
DEMO FILM OR TAPE

NO-CAL ON RADIO

(Continued from page 19)

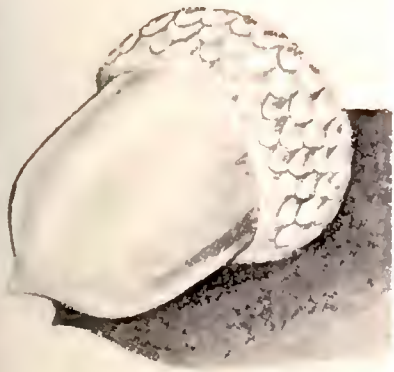
five Americans. Because of social pressures, 15% of all women in this country are concerned about their weight, as not only the soft drink industry, but also increasing interest in health clubs, weight-control meals and low-calorie foods testify.

Diabetics are a part of the No-Cal and low-calorie beverage market, but much more important are the large numbers of weight-watchers. The No-Cal commercials are directed first at women between the ages of 25 and 40, then teens, and lastly men. But some men seem to have genuine interest in their weight. Largo, who has been on a diet for three weeks, has lost 20 pounds. When asked if he drank No-Cal during this period he answered, "I can't drink anything else. I even believe my own advertising."

Largo predicts that low-calorie sales will increase and advertising will become more important in catching the market. Since March 1950, when 500 cases of No-Cal were first sold, consumption has increased considerably industry-wide. 20 million cases of low-calorie beverages were sold in 1959 and nearly 25 million in 1961, representing a dollar volume increase of over 300%, and reflecting a growing popular demand. With more advertising and better marketing the "soft drink industry faces a growing low-calorie market that may, by 1970, represent more than a third of the soft drink consumed by Americans" (*National Bottlers' Gazette*).

Moreover, Kirsch's Wolff does not believe the low-calorie beverage market will be hindered substantially by other weight-reducing aids, such as pills, diets, and exercises. "All advertising on weight-reducing is good," he says. "It creates a demand and puts more emphasis on the problem whether the listener is weight conscious or diabetic. Such advertising sets an overall umbrella for the diet industry."

To catch a large share of the expanding market No-Cal is more and more interested in advertising. "Our budget will probably continue to be radio-gearred, with newspaper back-up. It's the perfect formula for us," Largo concluded.



**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 100,000 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

55 FIFTH AVE., NEW YORK 17, N. Y.
Sells the team that buys the time

"IT PAYS TO USE KTVE"

So says
Lee Edwards
VOLKSWAGEN
DEALER
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 RINTOUL & MCCONNELL
CECIL BEAVER SOUTHERN REP

W A P E

Final NCS 1961

WAPE DOMINATES ITS AREA AS DOES EACH BLUE CHIP STATION:

WBA, MONTGOMERY, ALABAMA
WVOK, BIRMINGHAM, ALABAMA
WFLI, CHATTANOOGA, TENNESSEE

WAPE 25,000w 690 KC
JACKSONVILLE, FLORIDA
REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

FIRST in Audience
FIRST in Power
FIRST in Coverage



20 YEARS

ON TOP*

Jim Uebelhart,

WSPD-Radio's *Newscaster*

* Consistently at the top in popularity for 20 years . . . Building audience with each passing year. For the last six years, for example, Jim Uebelhart has held an average share of audience of more than 53% for his daily newscasts (Pulse 1955-61).

This type of audience dominance ALL DAY LONG is typical of WSPD-Radio. Listener loyalty like this makes your advertising investment yield the greatest possible return.

Ask your Katz representative
WS12

WSPD-Radio

NBC · TOLEDO



a STORER station

National Sales Offices:

118 E. 57th St., N.Y. 22

Tv and radio NEWSMAKERS



Paul C. Brines has been elected to the board of directors of Truth Radio Corp. and Truth Publishing Co. Brines is vice president of both firms and general manager of the Truth tv station WSJV-TV, South Bend-Elkhart. He is also a vice president of WKJG, Inc., Truth's related corporation in Ft. Wayne that owns and operates WKJG (AM & TV). Brines' background included the trade press field and executive management of stations in Chicago and Peoria before 1955.

Thomas E. Wood is the new manager of the Philadelphia office of H-R Television, Inc., H-R Representatives. He'll supervise the inauguration of the new office, H-R's eleventh sales arm. Wood has been with the rep firm for more than a year as an account executive. Previously he was with the George P. Hollingbery Co. in New York as an account executive in the tv sales department. Prior to the rep field, Wood's business experience was with the Longines-Wittnauer Watch Co. and Brookhaven Textiles.



Alan D. Courtney, the new vice president of network programs at CBS TV (see SPONSOR-WEEK, 9 July) is a seasoned veteran of network tv programing affairs. Courtney has been a vice president of MCA-TV for the past year and a half. However, prior to joining MCA-TV 18 months ago, he was with NBC for 15 years in a number of top positions, including vice president of nighttime tv programing and vice president, program and administration, NBC TV.

Roy H. Holmes has been appointed national sales manager for the QXR Network. He will direct sales for the 36-station network of fm outlets which maintains offices in New York, Chicago, Detroit, Los Angeles, and San Francisco. Holmes will also serve as national sales manager for FM Spot Sales. Prior to this association, Holmes was general manager of Quality Music Stations. His broadcasting experience covers eight years at WINS, New York as sales manager, and 15 years with NBC.



The seller's viewpoint

Lazar Emanuel is president of Communications Industries Corp., which recently purchased radio station WJRZ (formerly WNTA), Newark. A one-time attorney, Emanuel has been organizing broadcast companies for two years. He writes here of radio in New York, pointing out that most stations licensed in the metro area bid for listeners in the entire 17-county complex. He explains why his company decided to reach listeners in just nine of these counties, and how this decision arose from facts basic to that favorite phrase of sociologists and planners—the "population explosion."



Why one broadcaster does not program to metro New York

Everybody's been talking about the "population explosion."

But the only licensee in the metropolitan area which has done anything about it is C.I.C.—through our latest subsidiary-operated radio facility, station WJRZ in Newark, N. J.

I do not qualify this statement, because I'm sure of it.

When we successfully bid earlier this year for WNTA radio, this New York radio arm of National Telefilm Associates was doing exactly what a score of other New York area licensees were and are doing—scatter-shooting programming to encompass the huge 17-county New York City complex comprising more than 14 million people.

To most broadcasters this makes great sense—because rating structures and rating measurements are predicated on the 17-county approach to the area.

However, we felt differently. We felt at least one of the 18 transmitters located in the 25-mile long New Jersey meadowland should be primarily geared to northern New Jersey's 4.6 million people—living in nine of the 17 counties of greater New York. This we decided to do.

Our first step—change the call-letters to reflect the New Jersey orientation. We picked on WJRZ—JRZ for Jersey.

The second step—to effect a programming pattern peculiar to New Jersey interests, one most acceptable to these 4.6 millions. We did this via news.

The third step—to kick off the pattern in such a manner as to spotlight our New Jersey concentration. We did this by inviting political and municipal leaders as broadcasting spearheads for our "grand opening" rather than "name" stars.

But even more importantly, we've advanced our blueprint by nine months to move into the Paramus, N. J., complex with additional studio space (July 17).

And therein, I feel, lies the real story of what we are trying to accomplish.

Our pattern is predicated on a basic fact stemming from

the "population explosion." This is the turnabout—as people move from cliff-dwelling to spacious lawn-landscaped existences—in shopping habits.

We had a survey taken of Metropolitan New Jersey by Industricon, Inc., New York—its incomes, its habits, its people, its ethnic, cultural and social backgrounds—everything in the nine-county area that made it tick. From preliminary findings we have discovered northern New Jersey is more closely akin to Nassau County and the Los Angeles-San Francisco areas in shopping and buying habits than it is to the New York City pattern. This nine-county area lives on wheels—has the highest concentration of autos per family in the East, if not the entire country. As people moved from the heart of New York into this "suburb," its highway webs expanded—via concreted and asphalted express-ways, turnpikes, parkways, and cross-road links that provided hubs attracting car-type shoppers. No longer were shoppers limited to subways and buses.

The result: huge shopping complexes suddenly sprang up where rabbit hutches once existed—and now flourish in growth in the classic rabbit manner. We are moving into additional studio and office space on Route No. 4 in Paramus—the new retail center for huge Bergen County—because this has become the heart of an \$11 billion buying area, one of the richest retail sections in our land. Paramus boasts branches of major New York department stores that out-gross their headquarter establishments by as much as two- and three-to-one.

The pattern's success has been manifested in the increased number of *local* sponsors—banks, auto agencies, insurance, and other service groups, realty organizations, and highway shopping centers. These people buy airtime on the basis of results—not rating structures.

This pattern will eventually become more practical to the national agencies—where ratings (and we're still too "young" to expect any kind of rating structure for the next half-year) are countered by impact.

SPONSOR SPEAKS

The 4As and product protection

We're sorry that the IA Committee on Broadcast Media felt called on to issue its recent statement on product protection. We hoped this issue would die a natural death.

On the surface, the Committee's report on the IA "position" seems innocuous enough.

It merely "recommends" that in order to "preserve the current effectiveness of television, a minimum of 15 minutes separation between commercials should be maintained."

Surely this is polite language. And you can bet your hat it was pored over and polished by 4A lawyers before they allowed it to be released. An association can't be too careful of anti-trust suspicions.

But whatever the legal finesse and limpid phraseology of the IA statement, the implications are crystal clear to anyone in the business over the age of puberty.

In plain language, IA member agencies are prepared to get tough if broadcasters start any fancy shenanigans like cutting product protection to 10 minutes.

Well, maybe that's their right as *individual* ad shops (it isn't of course, as a *collection* of agency conspirators.)

But, as we said two weeks ago (see "Product Protection—Sense or Nonsense" . . . 2 July), we think there has been a lot of sloppy thinking on this subject.

First of all, in a genuinely free market, the amount of product protection any advertiser gets from any broadcaster will be governed by the laws of supply and demand.

Second, any attempt by a big agency, or big client, to impose an arbitrary formula of its own on a free market is contrary to the doctrines of free private enterprise.

Third, when such a formula is imposed on truly competitive situation, somebody gets hurt for every one who gets helped. The advertiser who benefits from 15-minute protection, does so at the expense of the advertiser who accepts 10-minute protection. It's great only for the guy who's there.

Finally, the importance and value of product protection has never been proved by research.

We suggest you read carefully the letter on page 16 from Paul Keller, v.p. of Reach McClinton.

What do we think of the product protection hassle? We still say its spinach!

10-SECOND SPOTS

Comedy: On the Bell & Howe ABC TV special last month, *What's So Funny?*, a study of what makes people laugh, comic Dick Gregory commented. "Kids today are spoiled rotten. My son walked up to me not too long ago and said, 'Daddy, I'm going to run away from home, call me a cab!'"

Status seeker: Comedian Alan King boasted to a friend that he'd bought a Rolls Royce. His friend, who worked for OB&M, was unimpressed. "David Ogilvy," he told him, "has had a Rolls for years."

Undefeated, King asked, "With stained glass windows?"

Television: Dave Garroway, speaking nostalgically of his first tv shows in Chicago, recalls the time he had a group of midgits on his show. Since their bookings were infrequent, Garroway asked their agent how they managed to live.

The manager explained that it was easy. "I put them into an orphan asylum between jobs."

Talent: On CBS TV's *Talent Scouts* show 17 July, singer Abbe Lane introduced the Flamenco dancers, Medina and Marseco. She told host Jim Backus, "Marseco learned dancing from Arthur Murray—then he found out it was much more fun with women."

Finance: When Jimmy Dean hosted NBC TV's *Tonight* show last week, he said, "I offered 20 million for NBC, but they wanted 25. So I asked for my \$10 deposit back."

Advertising: An agencyman remarked to a SPONSOR editor last week, "The personnel come and go so fast in my shop we have meetings for account executives in a revolving door."

Radio: When you walk through the New York offices of Broadcast Time Sales, the rep which handles radio stations exclusively, a number of placards on the walls leave you with no doubt as to their belief in the medium as the only way to advertise. Over president Carl Schuele's desk is one placard which reads, "*The Lord Never Meant For Pictures to Fly Through the Air.*"

CONGRATULATIONS FROM **wbkb** CHICAGO



New York Metropolitan Area

Eastern Time Zone

Central Time Zone

Mountain & Pacific Time Zones

CATHERINE NOBEL
McCann-Marschalk Co., Inc.
New York

LEN STEVENS
Weightman, Inc.
Philadelphia

LARRY CLAYPOOL
J. Walter Thompson Co.
Chicago

JANE DAHLGREN
Honig, Cooper & Harrington
San Francisco

TO THE WINNERS OF ITS **AWARD MOVIE** TIMEBUYER'S TALENT TEST!



These four timebuyers' astute estimates of Channel 7's Sunday night "Award Movie" ratings have won them two weeks' vacation (for two) at the Hotel and Casino Aruba, Netherlands West Indies . . . prizes which include round trip, first-class air transportation, top accommodations and meals and a one hundred dollar bar allowance.

Thanks to winners and to non-winners alike for accepting our "challenge" . . . But this is what all the hoopla is about . . . the ratings

on WBKB's 10:15 Sunday night "Award Movie" . . . proof positive that it's Tops in Chicago with all rating services . . .

Trendex Telephone Recall for March 25—April 29 . . . 19.2 rating . . . CPM/\$1.60*

ARB for March 23—April 19 . . . 21.0 rating . . . CPM/\$1.60*

Nielsen for April 2-15 & April 23-May 6 . . . 20.5 rating . . . CPM/\$1.70*

*Based on end rate

WBKB's Award Movie is the highest rated and most cost-efficient movie in Chicago's Sunday evening lineup.



America's most exciting network!

Here is a Cake with Icing!

NOTE THIS . . . More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

AND, THIS . . . More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

AND, THIS . . . WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

Here is an opportunity
to have your **Indianapolis** cake . . .
with Indiana's Second TV Market for the icing!

The unique situation revealed above definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.

WTHI-TV
is the
Nation's
Number One
Single Station
Market

In homes delivered
per average quarter-hour
(6:00 PM to Midnight—45,000)*
ARB, March 1982*



Edward Petry & Co., Inc.

WTHI-TV
CHANNEL 10
TERRE HAUTE, INDIANA