

RECEIVED

# SPONSOR

THE WEEKLY MAGAZINE RADIO TV ADVERTISERS USE

30 JULY 1962—40c a copy / \$8 a year

**DETROIT OUTLOOK**  
— '62-'63 auto season  
promises 100 million to  
radio tv in drive for  
record year p 25

**MEDIA RESEARCH**  
—Many top agencies  
wouldn't be without  
media researchers —  
here's why p 30

# NEWS

**AWARD WINNING**

## 3 AP AWARDS

KPRC and KPRC-TV won three awards recently at the 1962 meeting of the Texas Associated Press Broadcasters Association.

KPRC was judged first in the state in five-minute news shows and first also in 15 minute news shows in cities of 200,000 or more population.

KPRC-TV's coverage of Hurricane Carla last year earned the television station an award in the spot news film category of the competition.

## 4 N.P.P.A. AWARDS

KPRC-TV and its personnel garnered four awards at a similar meeting of the National Press Photographers Association. Tom Jarriel took first place for his Galveston coverage of Hurricane Carla. Chuck Pharris won a second place in the feature news division with his picture story "Photo Day at Rice University," and a third place in the general news category with his coverage of the Ashley-Lima murder verdict. In addition, KPRC-TV was adjudged a runner-up as The News-film Station of The Year. KPRC-TV was the only station in the nation to win 4 awards.

# KPRC

RADIO

HOUSTON

TELEVISION

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# feather in our cap

## Provocative Public Affairs Programming Attuned To Our Adult Audience

Privately, our creative and camera folks have a passion for public affairs. With brains and know-how, they battle to conquer the challenge of year-round production of shows as gripping and technically expert as our recent "In a Time of Evil," a depth study of Hitler, "Law Day, 1962," and "City Beneath Detroit," a trip through the salt mines. And they win . . . win consistent praise from the thinking adults who make up the big majority of the audience for Detroit's No. 1 station.

**WJBK-TV  
DETROIT**

# 2

MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WIN	IMPORTANT STATIONS IN IMPORTANT MARKETS
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	



we turned  
them away  
at

# Midnight



on the **RED BENSON SHOW**

John Wayne eating pizza . . . Bruce Cabot tugging at a chicken leg . . . Red Buttons gulping a hot dog. It was all part of the exciting scene in the William Penn Room where Red Benson, "the man who owns midnight" and the highest late evening ratings in Philadelphia, holds sway nightly, 11.05 p.m. to 2 a.m. They came to WPEN the moment they arrived in town, and almost 2,000 of Red Benson's steady listeners also came to WPEN to break cake with them. About 800 got in, 1200 didn't. Thousands more at home dialed 950 as they do night after night. Proof positive that your commercial goes a long way—even at midnight on

THE STATION OF PERSONALITIES

**WPEN** PHILADELPHIA

Represented nationally by GILL PERNA INC., New York



## THAT MEAN DEEPER MARKET PENETRATION

Actual performance tests like these demonstrate the sales response you can expect when your sales message is on KELO-LAND TV, Sioux Falls.

Test #1. Gilmar Records offered teenagers a 45 rpm top-ten-tunes record for \$1.95. RESPONSE: 3,700 MAIL ORDERS.

Test #2. Captain Eleven, live personality favorite, offered youngsters an Astronaut Chart for 35 cents. RESPONSE: 4,496 MAIL ORDERS.

Test #3. Weatherman Leo Hartig offered adults a "Weatherama" home weather station for \$1. RESPONSE: 9,700 MAIL ORDERS.

Extraordinary sales action is yours for the asking in this 73,496 sq. mile Common Market—but only if your sales message is on KELO-LAND TV. Your commercial on KELO-TV flows out through KDLO-TV and KPLO-TV to cover it all!

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.; WLOI/AM, fm  
Minneapolis-St. Paul;  
WKOW/AM & TV Madison,  
Wis.; KSO Des Moines

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- Agency media researchers**
- 30** While some major agencies are still without them, many make vital use of them. SPONSOR examines how eight agencies define, position them
- All in the way you read the copy**
- 33** Wexton advertising agency comes up with a unique commercial: actors create four situations, although reading same copy in all cases
- Late night tv in high gear**
- 35** \$150 million in late night tv seen for 1962; the leading advertisers up spendings, first quarter '62. Audiences show least year-round change
- How are new spot paper systems working?**
- 36** A progress report on what's happened to the new spot paper services announced a year ago, what they're doing now to aid media buying
- Newspaper research gets goofier**
- 39** Attacks on tv and radio by worried newspaper men reach far for facts; broadcasters ask if Minow knows his NAB speech is used to smear radio
- What tv will be like in 1970**
- 41** Martin L. Nieman, exec. v.p., Edward Petry, gives spurring evaluation of tv's future, predicts 25% rise in television homes by 1970

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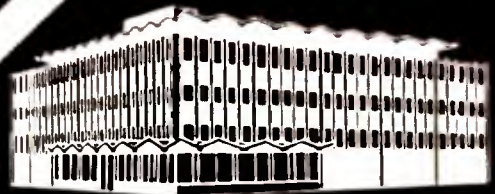
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ABUILDING IN  
CONSTITUTION PLAZA!



Broadcast House



Next door to Broadcast House, new home of WTIC TV-AM-FM, the luxurious, twelve-story Hotel America is under construction. Designed to offer visitors to Hartford the utmost in comfort and convenience, the new Hotel Corporation of America unit is set in one of the most dynamic and esthetic urban developments in the United States. Like Broadcast House, first structure completed and occupied in Constitution Plaza, the Hotel America contributes to the continuing growth of an already bustling market.

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

WTIC TV 3/AM/FM

Hartford, Connecticut

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



**SAFE!**  
scores  
first

*in serving  
and selling*

Since its founding in 1949, WGAL-TV has firmly adhered to its philosophy of public service—a constant seeking for new and better ways to serve the many thousands of viewers in its wide coverage area. This Channel 8 station is in first place in the large number of communities and cities it serves. For advertisers, this assures outstanding response and sales results.

**WGAL TV**

**Channel 8 • Lancaster, Pa. • NBC and CBS**

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

**STEINMAN STATION**  
Clair McCollough, Pres.



30 July 1962

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

# SPONSOR-WEEK

## A-C AIMS AT \$200 MIL.

Alberto-Culver's goal by 1964 is \$200 mil. annual sales; to spend \$30 million in tv in 1962-63 season

Chicago:

Leonard Lavin's Alberto-Culver empire is headed for a fresh, new surge in multi-directions.

The way things shaped up last week Lavin will be doing more than offering a challenge to, for instance, Revlon.

He's out to build himself a manufacturing and merchandising structure tantamount or comparable to American Home Products.

It all came out at the annual pow-wow Alberto-Culver staged for its 300 sales representatives here.

The gist of the company's ambitions as relayed to the gathering by Lavin: in the immediate plans was a diversification that would take Alberto-Culver into such fields as dietary foods, cake mixes, floor polishes, cold tablets, shaving cream, toothpaste, and headache remedies.

As Lavin has it projected, Alberto-Culver will be able by the end of 1964 to show gross sales figures exceeding \$200 million.

To give you an idea of the rate of acceleration that the \$200 million ambition presupposes, Alberto-Culver sales are now moving at the rate of \$55-60 million a year.

Lavin has been for the past several years riding tv for all it's worth, spending as much as 60-70¢ in the medium for every dollar netted from the sales of his toiletries line.

The company's ad director, Charles

Pratt, announced last week there would be a record \$30 million budget for 20 network tv shows plus extensive tv spot—a major jump—for the 1962-63 advertising year.

## SPOT SELLERS MIX WITH DU PONTERS

Wilmington:

Sellers of spot tv will have their first opportunity today to fraternize with the managers and salesmen of DuPont consumer products.

They will be there on an invitation extended through BBDO as part of a grand sendoff for the Zerone and Zerex campaigns.

As it happened spot tv and spot radio are this season getting 70% of the two anti-freeze's budget, which, incidentally, involved quite a cut-back from print media.

The sales wingding, held at the Hotel DuPont, included a presentation on spot put on by TvB and a dinner to which the reps were invited.

## Gillette's \$85,000 a day

Gillette will spend \$85,000 a day for seven weeks to support its World Series promotion.

Total budget is \$4,150,000 and includes network tv, local tv spots in major markets, and disc jockeys in top 100 radio cities.

## NBC's Welpott may succeed o&o's Sugg

It's expected that Raymond W. Welpott will be named this week as NBC o&o chief, succeeding the retiring Buddy Sugg.

According to informed sources, Welpott's elevation to the post is expected to take place at an NBC board meeting this Friday (3).

Also on the agenda, it's understood, are vice-presidencies for network national sales director Jack Otter who has three v.p.'s reporting to him—and for Lou Hausman, new policy executive at managerial level.

Welpott is vice president and general manager of NBC's Philadelphia stations. Hausman joined NBC from TIO recently and Otter at NBC succeeded Tom McFadden last week.

## NBC TV WRITES \$1.4 MIL.

NBC TV reports an estimated \$1.4 million in business for next season, written the week ending 20 July.

Purex signed for five more "World of ....." specials, P. Lorillard bought into Bud Palmer, Ovaltine bought into First Impression, and Thomas Leeming went into Truth or Consequences.

Incidentally, NBC TV estimates that its June daytime came to \$10.7 million, only a few million below the record set this May.

## WINS NAMES OLDS AS GEN'L MGR.

Mark Olds has been named general manager for WINS, New York, recently acquired by WBC, it was announced last week by WBC president Donald H. McGannon.

Olds had been program manager of WNEW, New York. He had been with WBC earlier as producer-director for KYW in Philadelphia in 1951, moving with the station to Cleveland in 1955 as program manager. He had served earlier with New York stations WMCA and WNYC, and also has been affiliated during his 20 years in broadcasting with WSAY, Rochester; KOLO, Reno, and KPO, San Francisco.



Mark Olds

## Drilling to head Collier broadcasting

The broadcasting division of Crowell-Collier will be headed from Los Angeles by Joseph C. Drilling as president after 13 August.

Twenty-one years in broadcasting, Drilling was general manager of WJW-TV, Cleveland, for the past year, and for eight years previous he was executive v.p. and general manager of KJEO-TV, Fresno. Earlier he was with McClatchy Broadcasting Company.



J. C. Drilling

A past president of the California Broadcasters Association, Drilling is a member of the board of directors of the NAB and TIO.

Crowell-Collier operates KFVB, Los Angeles; KEWB San Francisco-Oakland, and KDWB, Minneapolis.

## GF's trailer: a CBS special

General Foods (Y&R) has come up with a new way of introducing to the public the five comedy series it will sponsor fully or in part on CBS TV next season.

It's a full hour special, set for 8-9 p.m. on Monday, 24 September, featuring performers Lucille Ball, Jack Benny, Andy Griffith, Garry Moore, and Danny Thomas. The show, going by the name of Opening Night, will reportedly integrate the styles of the various comedians in a new manner.

Lucille Ball returns to CBS 1 October at 8:30 p.m. Mondays. Jack Benny returns for the 13th season 25 September Tuesdays at 9:30 p.m.. Griffith begins his third season 1 October Mondays at 9:30 p.m.. Thomas is back for the sixth season also 1 October at 9 p.m., and Moore's *I've Got a Secret* is back for the tenth time 17 September Mondays at 8 p.m.

## PEARSON UPPED AT ITC

John E. Pearson has been elected v.p. in charge of international sales for ITC. At the same time, Irving Klein has been elected president of Donall & Harman, ITC's house advertising agency. Both announcements were made last week by Abe Mandell, executive v.p. of ITC.

Pearson joined ITC in 1959 as sales manager of the Canadian division, later becoming general manager. He was named director of the international division last year.

## Streff to ABC Daytime

Chicago:

Douglas Streff has been appointed assistant daytime sales manager for the central division of ABC TV, it was announced last week by Chicago network sales v.p. William C. Gillogly.

## 'TONIGHT' S.R.O. FOR CARSON ENTRY

Tonight is completely sold three months before the October premiere of Johnny Carson, NBC TV participating sales director William Storke reported last week.

The following are the 29 "charter" advertisers in the show with Carson for the fourth quarter: Lehn & Fink (GM&B and FSR), Valor Enterprises (Howell & Young), Tubular Textile (MW&S), Otto Bernz (Rumrill), Technical Tape (Product Services), Liggett & Myers (JWT), Sheaffer Pen (BBDO), Block Drug (SSC&B), Adam Hat (MW&S), Revere Copper (Adams & Keyes), Baldwin Piano (Hill, Rogers, Mason & Scott), Mogen David Wine (Edward H. Weiss), Mirro Aluminum (Cramer-Krasselt), and Gulf American Land (Paul Venze).

Also, American Cyanamid (Perry-Brown), F&F Laboratories (Lilienfeld), Dominion Electric (Howard Swink), Philco (BBDO), Sunbeam (FC&B), Dodge (BBDO), Wembley (Walker Saussey), Trylon (Lilienfeld), Kayser-Roth (D&C), Masonite (Buchen), International Shoe (Krupnick), Armstrong Cork (BBDO), Cracker Jack (DDB), Eureka-Williams (Earle Ludgin), and 3M (MJ&A).

## Late night tv expands

Late night is tv's most rapidly expanding time period and now accounts for more than 10% of national advertising in the medium, reports TvB.

Over \$150 million is expected to go into late night national advertising gross time billings in 1962, triples the figure of five years ago.

Late night tv reached 36 million homes weekly in the first quarter.

## WSTV-TV names PGW

PGW has been appointed exclusive national sales representative for WSTV-TV, Steubenville, effective 1 August, it was announced last week by executive v.p. and general manager John L. Laux.





1929: \$60



1962: \$42.95

### Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of portable typewriters. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

## MBS ELECTS THREE AS NEW DIRECTORS

Three new members have been elected to the board of directors of the Mutual Broadcasting System, Herbert P. Buetow, president of parent company Minnesota Mining and Manufacturing, announced last week.

The three new members are: Stephen J. McCormick, Philip D'Antoni, and Donald E. Garretson. At the same time it was announced that Robert F. Hurlough has been re-elected president of Mutual, a post he has held since 1959.

McCormick is v.p. of the network's news and Washington operations. D'Antoni became general sales manager of the network last August and now, at 33, is the youngest to hold the sales vice presidency there. Garretson has been treasurer of Mutual since 1961 and general accounting manager of 3M since 1960.

An executive committee has also been named for the network and John J. Verstraete, Jr., has been elected chairman. He is 3M's director of communications. The four executives previously named were elected to the executive committee, as were J. F. Keating, v.p. of Mutual operations; Charles W. Godwin, v.p.

(Continued on page 50, col. 1)

## Metrecal (K&E) into ABC TV

Edward Dalton division of Mead Johnson (K&E) has signed for a heavy schedule on ABC TV this fall on behalf of Metrecal and Nutri-ment.

## Premium price seen on Telstar sports

The formal inauguration of Telstar service last week had admen debating its importance to the trade in the long-range view.

Although regular service was not expected for a few years, admen were already asking how Telstar would affect U. S. tv revenues.

Apart from Telstar's ability to cover hard news, one important usage foreseen was bringing sports events from one corner of the world to another.

Golf, racing, field and track, and Olympic competitions have a world-wide audience — even though American sports such as football are little known elsewhere and baseball is limited abroad to certain Latin and Asian countries.

Crystal-ball gazers in the trade were of the opinion that U. S. advertisers would pay premium prices for Telstar's future sports coverage, transmitted live but probably delayed via tape to cash in on prime time audiences.

## CHUN KING NAMES C-M

Duluth:

Chun King last week announced the appointment of Campbell-Mithun to handle its canned food line, worth \$1 million annually.

Chun King's agency had been McCann-Marschalk. Its Northland Foods division advertising is being handled by MJ&A.

## Leslie to KGO as sales mgr.

San Francisco:

Kenneth Leslie will join KGO, San Francisco, as general sales manager on 6 August, it was announced last week by general manager Elmer O. Wayne.

## SCALPONE TO HEAD LA ROCHE ON COAST

Alfred Scalpone has been named executive vice-president of C. J. La-Roche in charge of the West Coast office.

Scalpone's most recent assignment was as v.p. in charge of CBS TV programs in Hollywood. He was with McCann-Erickson quite a while as v.p. in charge of radio and tv, and during that period did a lot of pioneering in connection with commercial tv in Latin America.



Alfred Scalpone

## Otter follows McFadden as NBC TV sales director

John M. Otter has been appointed director, national sales, NBC TV network sales v.p. Don Durgin, who also announced that Sam K. Maxwell would replace Otter as director, special program sales.

Otter replaced Thomas B. McFadden, who left NBC to join TWA. He joined the special program sales staff of NBC in 1959 and before that was associate producer of Today for three years.



John M. Otter

## Collins at IBA

Pocatello, Idaho:

NAB president LeRoy Collins told the Idaho Broadcasters Association meeting here last week that a major function of the NAB was the self-protection and self-improvement of the industry.



## The Voice of the Land

It's a big land . . . a proud land . . . that sweeps from sea to sea. Only a strong voice can fill it . . . reach it . . . move it to its very heart.

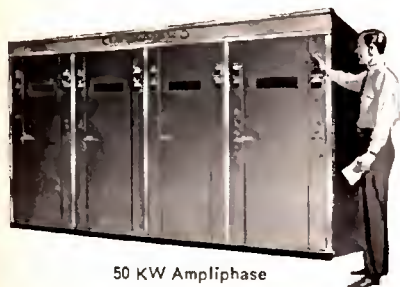
Listen to this voice. It talks to motorists as they crowd the busy roads. It gives a warning to farmers that frost is ahead. It sings a sweet song to lovers. It carries the news to businessmen. It wakes millions every morning and sends them off to work . . . informed . . . entertained . . . often inspired. For this is a practical voice, a spiritual voice, the very voice of America. *It is the voice of AM Radio.*

RCA has played an essential part in the steady progress

of AM. You will find the RCA nameplate proudly affixed to transmitters whose owners never toy with quality . . . never compromise with dependability. You will find the RCA nameplate your highest assurance of superior performance no matter what your broadcast requirements may be. Why not call in your RCA Broadcast Representative today. He speaks your language.



**The Most Trusted Name in Radio**



50 KW Ampliphase



5/10 KW Type BTA-5U/10U



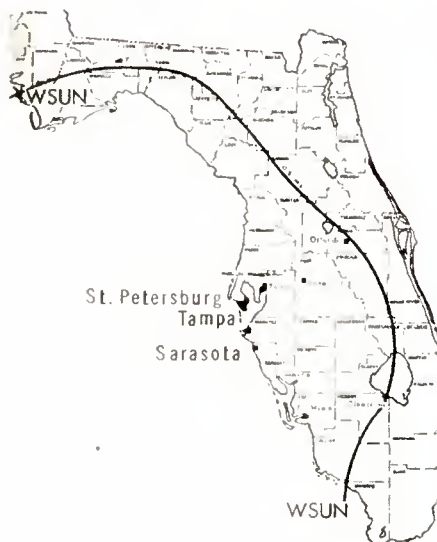
5 KW Type BTA-5T



250 500 1000 W Type DTA- R1

\*

# 389,890 RADIO HOMES



**LARGEST  
NIELSEN COVERAGE  
ON FLORIDA'S  
WEST COAST**

AND... more advertisers are investing more dollars on WSUN radio than at any time in our 35-year history!

FLORIDA'S CLEAR SIGNAL STATION  
5KW 620 KC

**WSUN** radio  
**62**

**Broadcasting 24 hours daily!  
TAMPA—ST. PETERSBURG**

National Representatives:  
VENARD, RINTOUL & McCONNELL  
Southeastern Representative: JAMES S. AYERS, Inc.



by John E. McMillin

## Commercial commentary

### Memo on shirt-sleeve selling

Seeing Guy Lombardo the other day on WCBS-TV's American Musical Theatre brought back memories of an experience which the youngsters in our business never knew, and have never fully understood. Lombardo was reminiscing about his first engagement at the Hotel Roosevelt in the late summer of 1929. "We had six weeks of great, big, wonderful, glamorous white-tie-and-tails New York," said Guy. "And then wham! the stock market crashed, and everything turned to black ties."



I was particularly touched by this because I too hit New York for the first time in the summer of 1929, as a cub-copywriter in the great, big, wonderful, glamorous ad agency business.

I too, knew briefly the glitter, the excitement, the careless opulence of those fabulous white-tie days.

And I too, lived through the almost unbelievably violent changes which the Great Depression brought.

They were not merely changes in style (white ties to black) or wealth (riches to rags) or politics (Rep. to Dem.).

They were much more profound. They were changes in attitudes, in approaches, in business practices and theory. And nowhere were these more luridly apparent than in the mercurial ad business.

Take radio, for instance. Few historians seem to understand that radio was really a depression-born medium, that its spectacular growth in the 30s came not because it developed such stars as Benny, Hope and Allen, but because it provided a brand new means of down-to-earth selling which the roaring 20s had neglected.

### White tie copy for P&G

Before the Depression, Procter and Gamble, for example, was a print-oriented company. And the choicest copy assignment among all P&G chores was the much admired Ivory Bath Campaign, a series of 4-color full page ads in the *Saturday Evening Post*.

I was a very proud young copywriter when, in 1930 I was asked to write this campaign. Looking back now on some of those ancient Ivory ads, I shudder, as any man does at his brash adolescence.

They were bright, they were cute, they were flossily written. They were "sophisticated" in the sense that young people use that dreadful word. They snickered at solemn research. I remember one headline "SURVEY SHOWS—OUT OF EVERY 100 COLLEGE MEN, 100 TAKE BATHS."

Did they sell Ivory Soap? I doubt it. But they were fun to write and your friends all said, "What wonderful ads."

It wasn't long, however, before the darkness began to deepen, the shadows began to fall, not only in Wall Street, but all across

(Please turn to page 45)

In Detroit...

"This is WWJ NEWSMAN  
DICK WESTERKAMP"



News leadership is always the mark of a great station. Note, then, that month after month, more Detroiters watch and hear Dick Westerkamp than any other newscaster. A mature reporter, university instructor, painter and family man, Westerkamp is another important figure in the great WWJ News operation—the only local service that includes:

- *13-Man Broadcast News Staff—Michigan's Largest*
- *Newsgathering Resources of The Detroit News*
- *NBC Correspondents in 75 Countries*

**WWJ** **THE NEWS STATIONS** **WWJ-TV**

Owned and Operated by The Detroit News

National Representatives: Peters, Griffin, Woodward, Inc.

SPONSOR • 30 JULY 1962

# 555/5<sup>th</sup>

### Fm interest up

Congratulations on the very fine article "Admen Now Talk Fm Dollars, Not Just Blue Sky" in your issue of 9 July.

Factual, informative, constructive articles such as this are a tremendous help to those of us who know the worth of fm. It authenticates what we have been telling admen for years.

Please send us 100 reprints of the article and bill us.

C. W. Gwyn  
general manager  
WLOM (FM)  
Chattanooga

You are to be congratulated on the fine article on fm. It is the most

comprehensive article on the subject that any trade publication has come up with in many months.

I only regret that we did not get a copy of our recent listener survey to you in time to have some of its facts included in the story.

The questionnaire, a copy of which is enclosed, was sent to nearly 1,000 known listeners. Over 70% were returned. We believe this proves that WHFS has a loyal audience that is really interested in the station and its programming.

Although WHFS is licensed to Bethesda, Maryland, it serves the entire Washington, D. C., metropolitan area. WHFS was the first station in this area to do stereo and is still the only station devoting its entire broadcast schedule to fm stereocasting. WHFS presently operates from 4:30 p.m. to midnight Monday through Friday and from noon to midnight on Saturday and Sunday.

Marlin R. Taylor  
program & promotion dir.  
WHFS (FM)  
Bethesda, Md.

In the 9 July issue of SPONSOR, an article appeared entitled "At Last, Ad Men Talk Real FM Dollars, Not Just Blue Sky" (p. 32). A very heartening and encouraging article indeed. Our agency has dealt slightly with our own local fm station, KFMM.

One of the publications you mentioned in your article was *FM Guide*. I would like to know how I could obtain the mailing address of *FM Guide*, or if you could supply me with that information. I would like to take a look at this publication.

Also, congratulations on your editorial in the previous week's issue about that terrible tv farce "Noah & the Food." I couldn't have described that awful piece of dribble more aptly myself. Stravinsky's one and only

source should have been the Bible, and the Catholic emphasis could've been avoided.

Joe Kennedy  
Tucson

We applaud SPONSOR magazine for the fine article on fm radio appearing in the 9 July issue ("Admen Now Talk Fm Dollars, Not Just Blue Sky").

Robert B. Sayers  
commercial manager  
KATR (FM)  
Kansas City, Mo.

### A sporting reply

My attention was called to the item you carried in your July 2 issue on the Nielsen ratings for sports events.

I realize that the information you gave, rather the information that Nielsen gave, covers those sports events of one day but I don't think the headline of "The Rose Bowl is still the hottest sports event in tv" is accurate. It might have the greatest average audience of those events listed but what about the All-Star Baseball Game? What about the first game of the World Series or the audience of a Saturday or Sunday's World Series Game?

C. C. Johnson Spink  
vice-president  
The Sporting News  
St. Louis

► Mr. Spink has a valid point. Inadvertently omitted from the chart on the top 10 rated sports events this season was a note stating that not included was the World Series and that the list was limited to single, one-time sports events.

### Notable exception

Without question, your 40-Year Radio Album was a handsome and expertly produced piece of work. I am sure it made a tremendous impression throughout the industry. And, more important, it is certain to grow in value during the years ahead.


Normally, I take a skeptical view toward special issues and the like because so often they are little more than a device to shake loose a few extra advertising dollars. But your Album turned out to be a notable exception to this rule.

Clayton Kaufman  
dir. sales promotion research  
WCCO  
Minneapolis

► Copies of SPONSOR'S 40-Year Pioneer Radio Album are available: \$1 for soft-cover and \$5 for hard-cover editions.

Remarkable  
**ROCKFORD BELONGS IN YOUR MARKET MIX**

STIR UP SALES BUY WREX-TV THE HOT BUY EVERY MONTH



GET THE FACTS FROM OUR PERSPIRING REPS

**WREX-TV**  
CHANNEL 13 ROCKFORD

J. M. BAISCH  
Vice Pres. & Gen. Mgr.

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# COBRE

DISTRIBUTORS

*Specializing in the sale and services of  
American television programming in all  
European countries.*

For Professional, Personal and Profitable Contacts With  
All West European Television Management, Write To:  
Arthur Breider • Corso Europa 22 • Milan, Italy

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# HERE'S

Know every campaign in the market...and make calls on accounts and agencies long before the buys are made.

# WHAT

Know the programming of every station in the market and explain the "on the air" techniques of your station...and the responsiveness of your audience.

# YOUR

Know the rating position of every station in the market and develop research data that produces billing.

# REP

Know the coverage pattern of every station in the market...and the results of acceptable coverage studies.

# SHOULD

Call on account sales managers and agency research directors to get your market added to the list.

# DO

Make the calls day after day, and get the business.

The door is always open...

## bob dore

ASSOCIATES

RADIO-TV REPRESENTATIVES  
11 WEST 42nd STREET  
NEW YORK 36, N. Y.

America, even in the Ohio Valley, even in Cincinnati.

And as the gloom descended, there came a revulsion against all such white-tie-and-tails copywriting.

In the P&G ad department, a tough-minded young guy in his late twenties named Neil McElroy was hammering out a new, rock-solid approach to advertising management, the "brand man concept," one of the most important contributions ever made to modern marketing.

Advertising at P&G became cost-conscious, result-conscious, research-conscious. The emphasis was—more sales for less money.

In such a climate, it was only natural to turn to the new medium of radio. Yet even here, some white-tie thinking persisted.

P&G's first major radio venture was a long-forgotten, million-dollar flop called *The Gibson Family*, an original and continuing musical comedy, with new songs each week by Arthur Schwarz and Howard Dietz, packaged under the direction of Marion Harper, Sr.

The failure of *The Gibson Family* almost spelled disaster for the Compton agency. The fact that it didn't was due, I believe, to the ability of some of us to throw away our white ties, shed our formal coats, and learn the shirt sleeve business of radio selling.

Out in Chicago, a couple of grass roots characters named Glenn Sample and Hill Blackett were gleefully proving to P&G with Ma Perkins, that good advertising doesn't have to be "sophisticated."

We learned this because we had to—in self-preservation.

### Beating the pants off visual selling

As one who was young enough to go through the painful learning process (many older print copywriters couldn't) I've never forgotten some of the startling revelations it brought me.

The first was: good radio copy demanded a better writer than print. You could get away with murder in a newspaper or magazine ad. But radio showed up the phony, the false, the confused, the badly organized, the pretentious, and the windy with pitiless intensity.

The second: radio required a brand new advertising language. The formal, literary-type prose of print copy wouldn't do on the air. And we spent hours at Compton, working with such announcers as Mel Allen and Ralph Edwards (those *were* the old days!) learning how to write the natural phrases and rhythms of speech.

But by far our most staggering discovery was this: really expert radio copy can outsell print practically any day of the week for practically any product or any purpose.

We proved this over and over again in all sorts of advertising situations and for dozens of items (including complicated contests and elaborate premium offers) which our advertising elders had sworn needed a "visual presentation."

And we did it for less cost, and at less salary, too!

That's one reason why I get impatient with some of the white-tie boys of modern advertising. I talked the other day with a top New York station rep who, a year or so ago, made a radio presentation in Cincinnati. When he was finished he was told by some young P&G executives, "Yes but all products are visual."

Says who, junior? You'd forget that nonsense awful fast if you were ever confronted (as your top brass once was) with the need for shirtsleeve selling in really tough times.

Youth is youth—until it has to grow up!



**It's coming  
September 10!**

**Keep your eye on SPONSOR!**



## WHO Radio makes \$3,000 sale in Alaska!

The other day our Jim Zabel received a check for \$3,000 from Ketchikan, Alaska. The accompanying letter said "I like your broadcasts for Des Moines Savings & Loan so much that I'd like to deposit the enclosed \$3,000 with them." The check cleared, and D.M.S.&L. now has a customer some 2,500 air miles to the Northwest!

No, this sort of thing doesn't happen every day — but we do get a steady trickle of enthusiastic

listener-letters from almost every state in the Union. For instance, a letter from Tucson, Arizona (some 1,450 miles from Des Moines) says "WHO is the best dangd radio station in the continental United States. I listen every night. Reception exceptionally clear."

You get the moral. WHO broadcasts for (and *easily* reaches) the majority of people in "Iowa Plus." But the "Plus" is often rather surprising to our advertisers . . . and sometimes even to us!

# WHO RADIO

for Iowa PLUS!

Des Moines . . . 50,000 Watts . . . NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., National Representatives

# SPONSOR-SCOPE

30 JULY 1962

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SPONSOR  
PUBLICATIONS INC.

The insurance field has certainly gone hogwild in its consumption of tv this fall.

There'll be at least **10 of them** on network schedules during the fourth 1962 quarter.

The heavy surge may be attributed to the fact that such companies as **Prudential, AllState, Kemper and State Farm** have been doing mighty well through the medium.

Here's how the insurance gentry stack up for the fall:

COMPANY	NETWORK	PROGRAMING
Etna Casualty	CBS TV	Sports
Kemper	NBC TV	Evening News
Liberty Mutual	ABC TV	Sports
Institute of Life Insurance	NBC TV	Specials*
AllState	CBS TV	The Defenders
State Farm	CBS TV	Jack Benny
Insurance Co. of North Amer.	ABC TV, NBC TV	Feature film participations
Nationwide	ABC TV	Howard K. Smith
Metropolitan	CBS TV	News
Prudential	CBS TV	Twentieth Century

\*Is also buying spot tv schedules in 50 markets

P.S.: Lumberman is expected also among the starters.

**J. Walter Thompson** appears to be the latest agency to go all out in using rating points as a yardstick for its spot tv buys.

What's meant here is that the agency sets the number of rating points per week as the norm and matches the number of spots per week to the requisite total points.

This formula is at the moment being applied to such spot tv accounts as **Chase & Sanborn** (instant coffee), **Brillo** (Patty Pads) and **R. T. French** (Proper Kitchen Sauce).

The rating points device must have been imported by New York **JWT** from Chicago. It's been a favorite formula among Chicago agencies for years.

**Incidentally, JWT** has indicated to reps that the source for its rating points is now **NSI**, even though it started out to use both **NSI** and **ARB** for this purpose.

The figure "6" has suddenly become a magic one among agency media planners when it comes to spot tv this summer.

Quite a number of the new schedules have a six-week tag on them.

To note a few: **Eastman Chemical's Kodol fibre** (DCS&S); **Chesebrough-Pond's Cutex** (DCS&S); **Simoniz's Master Wax** and **Vista Kitchen Floor Cleanser** (DFS); **P&G's Duz** (Grey).

The odds are strong that late buyers of spot tv for the fall are going to run into tight schedules among many of the stations in the top markets.

The pointers in that direction: (1) the flow of new business via reps so far this month assure the **biggest July for the medium in at least 4-5 years**; (2) quite a number of advertisers are taking on **August and first September week starting dates** to guarantee themselves choice spots for their fall campaigns.

In a way it's a windfall for the stations. It helps fill out that normal August valley.

Y&R last week took a broad step toward solving the problem of maintaining a closer relationship between tv and radio stations and its media department.

The agency set up a **field service unit** and to give it status and prestige an associate media director, **Thomas Lynch**, was put in charge.

The unit will do more than represent the agency in all local markets and deal in all phases of local media. It will serve as a **bridge on promotion and merchandising between the stations and local client interests**. An example: **Chrysler dealers**.

**Ray Jones**, whose function it has been to cover Y&R on spot availabilities becomes part of the field service unit.

The prime purpose for setting up the unit was to give the agency a traveling group—it's starting off with 10-12 men—that could communicate with stations on programming and local personalities as well as spot situations and relay back to the media department the latest marketing information in organized and coordinated fashion.

Reps need have no concern over this development. Their servicing process will continue as it has been traditionally. The field unit basically is to make sure that Y&R doesn't miss any good bets on all fronts relating to tv and radio spot.

ABC Radio has put a price of \$226,300 for half of the **Patterson-Liston fist-cuffs** scheduled for 25 September.

The network's presentation on the broadcast estimates that there'll be an audience of around 60 million. Guaranteed per half hour of the main event are six commercials.

Also on the block are **pre and post-fight broadcasts**, each 10 minutes for network customers. Asked for each of these is \$60,000.

**Dow Chemical** is market testing a new wrap manufactured especially for the packaging of lettuce, via **Chirurg & Cairns**.

The initial markets and stations: **WBTV, Charlotte, and WANE-TV, Fort Wayne**. Locally taped commercials are being used.

Pointing up the new way of life for advertisers in these days of network tv spot carriers is this bit of curiosa: there'll be three shavers on **NBC TV's Saturday Night at the Movies** this fall.

The threesome: **Schick, Remington and Norelco**. The last one is making it alternate weeks, so that it will be absent on those weeks when both competitors are making their pitches.

Look for **DeLuxe Reading**, which will spend well over \$2 million in tv the coming season, to shake up the toy industry's marketing methods in no small way.

What Reading is doing is passing over the middleman and selling directly through the **supermarket chains**.

Some agency marketers don't expect the toymaking giants to sit idly by if the chains should succeed in gouging out a hefty share of the toy business.

**NBC TV** has scored a sellout of the **Merv Griffin** variety hour, this almost 70 days before the series debuts in its afternoon slot.

Because of the sellout, the charter price of \$2,900 per minute for the first half-hour and \$3,900 for the second half-hour has been superceded by a new package rate, namely, \$3,500 for the initial half-hour and \$4,500 for the subsequent 30 minutes.

If you're wondering about the difference in sectional prices, it merely reflects the difference in station lineups. A lot of affiliates have their luncheon movies still on tape during that first half-hour (2-2:30).

You can get a quick measure of how the midevening feature pictures have fared on the networks this season from the following chart based on Nielsen data:

FACTOR	NBC TV	ABC TV
	SATURDAY NIGHT MOVIES	HOLLYWOOD SPECIAL
AA for originals	19.0	17.4
Avg. homes for originals	9,119,000	8,526,000
Avg. CPM for originals	\$3.60	\$3.82
AA for reruns	16.0	Not started
Avg. Homes for reruns	7,856,000	Not started
Avg. CPM for reruns	\$2.92	Not started

Source: NTI October 61-June 1962, with all but CPM figures disclosed by NBC TV.

The Toni and Papermate divisions of the Gillette Co. aren't making it easy for CBS TV affiliates to take seriously that recent pronouncement by the Four A's broadcast committee about the maintenance of the 15-minute margin for product protection.

What brought on a sardonic "huh!" in connection with the protection issue was a notice they got from the network listing what categories were to be "protected" in connection with the two divisions' alternate week sponsorship of *I've Got a Secret*.

There were 12 types of products on that interdict: home permanents, hair sprays, curlers, shampoos, rinses, hair coloring, cleansing and conditioning creams and oils, lotions for hand or face, pens, pencils, inks and writing lead.

The affiliates are now waiting to see how many verbotens are listed by General Foods, which has the other week of *Secret*. Their conjecture: between 20 and 25.

Corning Glass (BBDO) will have to be content with seeing its sponsorship of the opening of the Lincoln Center (N.Y.) this fall in plain black and white.

After prodding from the agency, CBS TV had a crew of engineers look into the feasibility of using color for the event. Among the things they did was to confer with the Center authorities and it seems that the latter weren't so enthusiastic about subjecting the auditorium's audience to the added light and heat that color would require.

For a curious sidelight on how tv network sales are being fragmented these days take the case of NBC TV's *Sing Along*.

Come the fall it will have seven different sponsors, with their market lineups ranging from a top of 174 to a low of 2 markets sponsored by the Kroger grocery chain.

The accounts, the number of markets and their segmentary participation:

ADVERTISER	SEGMENT	NO. MARKETS
R. J. Reynolds	alternate half-hour	174
Buick	alternate half-hour	174
Colgate*	alternate half-hour	117
Ballantine	alternate half-hour	29
Falstaff	alternate half-hour	104
Hamm's	alternate half-hour	18
Kroger	alternate hour	2

\*Gets a minute commercial in the Ballantine markets.

CBS TV has put the finishing touches to the package covering the fall elections. The over-all price to a single sponsor is \$800,000, but it can be bought in quarter lots at \$200,000 per slice.

For this money the buyer also participates in four programs other than election night. Two of the four will be spotted before the elections, one on the eve of the elections and the fourth will serve as a interpretive wrap-up the day after the returns.

NBC TV is taking its turn at putting the competition on the hot seat with affiliates.

ABC TV gave the other two networks a hard time last year when it announced an elongation of the chainbreak from 30 to 40 seconds so affiliates would have more desirable units to offer users of prime time spot. CBS TV and NBC TV had no choice but to do likewise.

Now NBC TV is applying a similar unguent to daytime. Effective in the fall, NBC TV will eliminate all middlebreaks in half-hour daytime programs, which will give affiliates 70 seconds at either end of the program, 10 seconds for identification and the remaining minute for sale by the station.

The gesture works two ways: it makes available to affiliates scores of minutes—the unit currently most fashionable for daytime spots—and at the same time enhances the clearance situation for the network. A safe bet: similar action by ABC TV and CBS TV.

When NBC TV's new system of selling daytime quarter-hours at package (time and talent) rates goes into effect 1 January, the price tags for the various series will be as diverse as the figures in a super drug chainstore.

The gross rate per quarter-hour under the revised structure according to show:

PROGRAM	WINTER PRICE	SUMMER PRICE*
Say When	\$10,000	\$ 7,998
Play Your Hunch	13,200	10,560
Price Is Right	17,400	13,920
Concentration	19,200	15,360
Your First Impression	13,200	10,500
Truth or Consequences	13,800	11,040
Loretta Young	16,500	13,200
Young Dr. Malone	15,000	12,000
Make Room for Daddy	13,200	10,560
Here's Hollywood	10,800	8,640

\*Applies between 9 June and 7 September 1963.

Note: The new structure will eliminate all calculation of various discounts, extra charges, bonuses, station increases and whatnot. Rateholders are out and advertisers are free to take hiatuses without penalty.

The Station Representatives Association is probing into the problem of the piggyback announcement in what might be described an exhaustive fashion.

As a first step to evolving some sort of answer to the burgeoning use of the piggyback, the association has addressed to tv stations: (1) a letter setting forth its view of the problems raised by the commercial device; (2) a questionnaire eliciting the broadcasters' views and reactions to the way advertisers used piggybacks.

The questionnaire, among other facets, raises these questions:

- Does the present NAB code position on piggyback commercials strike the stations as (a) fair enough, (b) too lenient, (c) too restrictive?

- If "too lenient," does the station think it within the province of the code to specify (1) no more than two products in commercials of 60 seconds or less, (2) no shared announcement is acceptable unless it is integrated, i.e., unless audio-video treatment produces the appearance of one continuous announcement.

- Does the station feel that it should accept shared announcements on the network when they do not conform to the NAB code and/or the station's policy governing such announcements on a local or national basis?

**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.



## 9 billion dollars to build a better one.

We're living in a needing, buying, growing America—a time for new and improved products and services—the creation of new jobs. More than ever, a businessman with an idea, with the urge for something better will move ahead with our expanding economy.

But after the idea, what follows can be a costly period of research and development. Not necessarily—if you use the immense 9-billion-dollar fund of research and patent information that's available at your U.S. Department of Commerce. Think of the saving—in time and money.

For example: there are reports on extensive research by your Government in new products and processes. A trans-

lation of data on inventions and discoveries abroad—information on over 3 million patents—a fortune in patents owned by your Government. All this is yours—for your use and your benefit.

Take advantage of the many ways in which your business can grow. In developing new products and services. In the lucrative foreign markets. In new U.S. markets. In attracting new industry to your local community. Just phone or write the U.S. Department of Commerce Office of Field Services in your city, or Washington 25, D.C. Your U.S. Department of Commerce is always ready to help you grow with America!



**NOW'S THE TIME TO GET GROWING IN A GROWING AMERICA!**

## The make-up of Florence

She's a composite of old Southern charm and vital Southern energy. She's industrially and agriculturally rich. She symbolizes a beautifully compacted area, the nation's fourth largest single-station market.



*Florence, South Carolina*

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

A Jefferson Standard station  
affiliated with  
WBT and WBTW, Charlotte





# DETROIT'S '62-'63 OUTLOOK:



**Seven million motor car sales predicted**  
**\$70 million will go into television campaigns**  
**\$30 million will be allocated to radio**

**D**etroit, the motor city, will unbutton its advertising budget in video for the 1962-'63 stretch to the purring tune of more than \$70 million. It is considered a record sum of tv dollars that car makers will pour into the tv medium to help introduce their '63 surprises. Radio, it is estimated, should receive approximately \$30 million to promote the new styles in motor cars, making a juicy total of \$100 million in air media. Chevrolet, biggest of the lot, will spend about \$24 million, all told, in video, with NBC TV getting some \$10 million; ABC TV, slightly over \$7 million and CBS TV, about \$6.5 million.



## Top agency brains work out tv and radio's big auto schedules

**TOP AGENCY EXECS** plan '63 auto schedules. (Upper left) Campbell-Ewald execs for Chevrolet: (l to r) H. G. Little, bd. chmn., Kensington Jones, creative vice president, Woody Klose, broadcast v.p., Colin Campbell, exec. v.p., Carl Georgi, media v.p.; (upper right) Kenyon & Eckhardt execs on Lincoln-Mercury (l to r): James S. Beale, v.p., radio tv dir., Gerry Martin, v.p., account management. (Below left) Pontiac account group at MacManus, John & Adams (l to r): James E. McGuire, art dir., George G. Walthius, a. e., Colin H. John, v.p., and a. s., (below right) Plymouth and Valiant planners at N. W. Ayer, Detroit (l to r): Charles D. Mackey dir.; Richard T. O'Reilly, v.p., Detroit manager; L. T. Hagopan, v.p. and Plymouth-Valiant a. s., and John P. Finneran, Plymouth a. s.

Ford is next in line with some \$15.5 million allocated to tv, with emphasis on sports. Chrysler, another towering figure in the automotive world, is third with tv expenditures totaling more than \$8,500,000, a good hunk of which is in sports. Chrysler is also

expected to purchase a whopping spot tv schedule for its '63 models.

Network tv and spot tv obtained \$18,193,766 in gross time billing from car makers in 1961, not a particularly good year in automotive circles. The figures, according to

knowledgeable individuals in the industry, should be infinitely higher this year, as the above figures indicate. Radio in 1961 obtained under \$25 million from the five bigtime car makers, namely American Motors, Chrysler, Ford, General Motors and

## Big car makers, how they shape up in first quarter tv spending

	SPOT TV*		NETWORK TV**		TOTAL	
	1st Q 61	1st Q 62	1st Q 61	1st Q 62	1st Q 61	1st Q 62
American Motors	450,630	598,820	.....	.....	450,630	598,820
Chrysler Corp.	299,760	746,850	1,800,964	640,010	2,100,724	1,386,860
Ford Motor Co.	905,180	1,003,450	2,589,720	4,088,343	3,494,900	5,091,793
General Motors	962,810	1,201,190	4,703,862	4,810,005	5,666,672	6,011,195
Studebaker-Packard	452,360	24,460	.....	531,047	452,360	555,507
Kaiser-Jeep	.....	.....	478,891	347,392	478,891	347,392
Category	3,233,000	3,749,000	9,580,719	10,416,797	12,813,719	14,165,797
		+16.0%		+8.7%		+10.6%

\*S. T. B. Rotabroach \*\*Source: T. B. L. N. A. B. A. R.

# AUTOMOTIVE INDUSTRY'S NEW MODELS IN TV COLOR

Studebaker.

Some significant figures regarding advertising budgets of the giants in the industry recently came to light. They reveal that General Motors' total advertising in 1961 amounted to \$199 million, representing 1.7% of sales, a drop from \$239 million in 1960. Ford, several weeks ago, brought to light the fact that its total advertising expenditures in 1961 came to \$132.5 million, representing 2% of sales. Ford's ad total in 1960 was figured at about \$90 million.

The most auspicious television development in Detroit, according to Guy Cunningham, TVB's motor city representative, is a refreshing willingness to examine carefully every phase of information about the medium. Cunningham recalled that only four years ago tv salesmen often were rebuffed when discussing spot tv package plans, or additional reach and frequency from diversified network programming. They were told by car makers, "that's fine for selling soaps, but cars are a considered purchase item. They require a different marketing philosophy and technique than impulse items."

"Today the atmosphere is completely different," Cunningham said to SPONSOR. "Henry Ford and Charles Mortimer (General Foods) are on each other's board of directors. Neil McElroy (P&G) is on Chrysler's board and an ex P&G advertising manager, Gail Smith, is director of advertising and market research section at General Motors. Under these circumstances every phase of tv and every successful new development in packaged goods, as well as hard good merchandising, is carefully studied by automobile clients and their advertising agencies. As a matter of fact, Campbell-Ewald already has gained a subsidiary benefit by landing a substantial part of the Florida Citrus Commissioner account."

Cunningham said well conceived and well financed media research projects were broadening Detroit's appreciation of tv namely by American Motors, Chrysler, Ford, General Motors. "The results, although completely confidential, are producing, 1) better balanced network and spot tv buying and, 2) better commercials

(Please turn page)

**Does color tv payoff?** The answer for NBC is definitely yes! The expansion of color film programming on NBC TV has made it possible for additional advertisers to take advantage of color television. For the coming season ('62-'63) NBC TV has more big-three auto business than the other two networks combined—four of the five color programs purchased by automotive advertisers are film: AC Spark Plugs in *Laramie*; Chevrolet, all of *Bonanza*; Ford, all of *Hazel*, and Chrysler has alternate one-half hours in *Empire*.

Chrysler will also be among the sponsors of *Saturday Night at the Movies*, many of which will be in color. The color tapes of *Sing Along With Mitch* will be sponsored by Buick.

NBC TV also snared the right to air the *44th National Automobile Show* because it was in an admirable position to offer the client the numerous virtues of color tv. The three networks competed for this hunk of business with NBC TV emerging as the victor. As a result, NBC TV's color cameras will carry both live and on tape the big auto show from Detroit's Cobo Hall on Sunday, 21 October from 6 to 7 p.m.

The hour-long show from Detroit, shaping up as the motor car industry's most spectacular in the event's long history, will be sponsored by Reynolds Metal Co. via Lemmen & Newell, New York, and Clinton E. Frank, Chicago. NBC News will have six broadcasters on the scene to describe the new line of cars.

This year more completely-

new models are expected to be on display than in any previous show. Each motor car maker has been allocated more space to exhibit his products than ever before. NBC TV's correspondents on the scene include Chet Huntley, Roy Neal, Merrill Mueller, John Chandellor, Frank Blair and Louise King.

The automotive industry, with a penchant for specials and sports shows will have a colorful tv holiday in the coming months, according to present plans.

SPONSOR learned that Lincoln Mercury Division of Ford plans to sponsor two news actuality programs in color on NBC TV via K&E. According to reports, one of the programs will be about William Shakespeare, the other will concern itself with the state of California.

General Motors, via Campbell Ewald, will sponsor a one-hour Danny Kaye Special on 11 November. This, too, will be in color.

Chrysler will co-sponsor the 1962 World Series Baseball Games in color. It will also co-sponsor the 30 July All-Star Baseball Game in color as well as the Rose Bowl game later this year.

The United Delco Div. of General Motors, via Campbell-Ewald, will co-sponsor the Sugar Bowl Football Game in color on 1 January 1963.

At ABC TV the only automotive account that will fall heir to color will be Lincoln-Mercury, a sponsor on *The Sunday Night Movies*. CBS TV is riding without color, for the time being.

which communicate with viewers more efficiently than at any previous time," Cunningham said.

Cunningham noted that Mortimer's observation on the necessity of gaining a larger share of your prospects' minds before you can increase your share of market is often quoted in Detroit nowadays. "And it may be no coincidence that the automobile advertisers investing the largest share of their ad budget in tv are enjoying the largest shares of auto sales," Cunningham observed.

Spot tv is certainly gaining ground in terms of acceptance in the auto business, but most station reps are convinced that Detroit could make far greater use of the medium with both spot tv and spot radio. This is the collective opinion of many station men who know the motor car industry intimately. Among those queried whose sentiments are for greater use of spot are William E. Morgan, manager Adam Young Companies, Detroit; Geno Cioc, manager, Detroit office, II-R TV and II-R Representatives; Ed Shurick, v.p., Blair-TV, and

Bill Joyce, v.p. of The Katz Agency and manager of the representative's Detroit office, and Halsey V. Barrett, Katz's director of spot tv sales development.

SPONSOR learned from Detroit-based station reps that Dodge is coming into spot tv strong this fall. Dodge is reportedly going into spot tv with a major investment which calls for a heavy eight-week campaign in 100 top markets. Blair-TV's Shurick said that Chrysler again this fall will come back with a blitz campaign—a weekend drive for its '63 models. Said Shurick: "What puzzles most station reps is the way car makers forego the impact of tv. This most important phase of business can use tv more efficiently and effectively."

Morgan of the Adam Young office told SPONSOR that Chevrolet, which has been leading new car registrations for the past four months, may spend less in spot than it did last fall. It was Morgan's impression that Chevrolet would try a short introductory radio campaign only—no forty-week schedules, as in the past. Chev-

rolet, it was reported, would not buy any spot tv this fall.

Buick, it was revealed, would probably have a bigger radio budget at announcement time. This account has been realizing notable success with spot radio during the past year on a rolling, market-by-market blitz plan. According to Morgan and other Detroit-based station reps, it may be that Buick's increased radio money in the upcoming season will continue the blitz pattern rather than pouring a lot of extra money into a national schedule at announcement time.

Barrett told SPONSOR that with car sales as healthy as they are, and with car advertising budgets still geared to units of car sales, there should be more dollars to invest in advertising in the rest of '62 and in '63. He noted that Detroit's top marketing and ad execs are now joining other U.S. corporation execs in pursuing a more scientific approach to marketing and advertising. National spot tv is being used more and more to meet inconsistencies of new car sales mar-

## Top Detroit car builders, their models, the advertising

Advertiser	Advertising executives	Agency	Account executives	Media executives	Timebuyers
<b>General Motors</b> BUICK MOTOR DIV. Buick Buick Special	Gerald M. Millar— Dir. Mdsg. Dept.	McCann-Erickson, Detroit	E. McCord Mulock, Jr. —VP-Mgmt. Svc. Dir.	Kelso M. Taeger, VP-Media Dir.	Judy Anderson
<b>CADILLAC MOTOR DIV.</b> Cadillac	J. Phillip Schaupner— Mdsg. Mgr.	MacManus, John & Adams, Detroit	Charles F. Adams— Exec. VP-AS	Ray Reiss—Media Dir.	Richard Shepp
<b>CHEVROLET MOTOR DIV.</b> Chevrolet	Jack Izard—Adv. Mgr.	Campbell-Ewald, Detroit	Colin Campbell— Exec. VP-AS	Carl Georgi Jr.—VP- Dir. Media	Robert H. Cro Jr.—Asst. M Super.
<b>OLDSMOBILE DIV.</b> Oldsmobile	James F. Mattox Jr.— Dir. Adv.	D. P. Brother, Detroit	Sheldon Moyer—Sr. VP-AS	C. Watts Wacker— VP-Media Dir.	C. Watts Wacker
<b>PONTIAC MOTOR DIV.</b> Pontiac, Tempest	John F. Malone—Adv. Mgr.	MacManus, John & Adams, Detroit	Colin J. John—VP-AE	Ray Reiss—Media Dir.	Richard Shepp
<b>Studebaker-Packard</b> Studebaker	William L. Wood	D'Arcy Adv., N. Y., South Bend, Ind.	Gordon Baird—AE- N. Y.	Frank Ott—VP-Media Dir., N.Y.	Robert Lazeter N. Y.

ket by market, Barrett observed.

"Less and less can the factory afford to provide the smallest dealer in the smallest and least productive territory with the same national advertising tonnage as provided to the largest dealer in the largest territory," Barrett noted. "More and more the larger dealers are demanding 'proportionate weight'—advertising support commensurate with their sales and marketing potential."

In Barrett's opinion, Detroit is fast-learning to combine the sales power of tv with the flexibility of national spot tv to match advertising to specific market needs and potentials.

A. W. Dannenbaum, Jr., v.p. sales, Westinghouse Broadcasting Co. agreed with his colleague in the industry that it looks like a banner year for automotive billing, "though we believe the automotive industry could profit materially by a much greater use of broadcasting."

"It is clear that both radio and tv will play a generally more important part in sales plans during the industry's model '62-'63 year than in past,"

Dannenbaum said. "Even so, broadcasters cannot count on the sheer sales power of their mediums or the many experienced professionals at the agencies and advertisers to do the sales job for them. More sales effort at the local level (on dealer groups and associations) and at the national level is in order. Ever since I was a boy, I've been hearing that direct sales calls were invaluable. It is still true, and most of the advertising professionals welcome help in showing the right people how broadcasting can sell more automobiles for them."

The upcoming year should be an excellent one insofar as Detroit and spot radio are concerned, in the opinion of Ralph H. Patt, sales manager, Detroit office, CBS Radio Spot Sales. As far as the '62 automotive model year was concerned, it proved a 100% improvement over '61, in Patt's opinion. Indications seem favorable for a continuation of the upward trend, though the year's total will fall somewhat short of the record-breaking '60, according to Patt.

As Patt saw the spot radio scene

from Detroit, it shaped up as follows:

1) The market-by-market campaign used by Buick using localized copy for individual markets in contrast to the generalized approach to all markets so commonly used heretofore; 2) Pontiac's return to the medium this spring after a year's absence; 3) Cadillac's unprecedented spring campaign; 4) Chevrolet's plan for a two-week campaign in late August, normally a slow sales period prior to new car announcements; 5) the diversion of certain newspaper budgets to radio in several instances during the past year; 6) the increasing acceptance of midday, nighttime and weekend availabilities along with peak traffic times.

Patt saw a good automotive sales year in '63 "and with competition more evenly matched between makers, spot radio will assuredly be called upon to fulfill its proven role as the day-by-day person-to-person medium." Patt also was convinced that there was increasing potential of the booming automotive after-market industry. (Please turn to page 45)

## agencies and chieftains who fashion television/radio budgets

Advertiser	Advertising executives	Agency	Account executives	Media executives	Timebuyers
<b>American Motors</b> Cambler, American	E. B. Brogan—AM Automotive Div.	Geyer, Morey, Bal- lard, N.Y., Detroit	John F. Henry Jr.— VP-AS, Det.	A. C. DePierro—VP- Dir. Med., N. Y. Arthur L. Terry— Media Dir., Det. Jerry van Emmerik Assoc. Dir., N.Y.	(done by media exec.)
<b>Chrysler Corp.</b> CHRYSLER DIV.	James L. Wichert— Dir. Adv.	Young & Rubicam, Detroit	J. J. Serigny—VP-AS	Thomas R. May- nard, Jr.—Dir. Media Relations	Calvin Nixon
<b>DODGE DIV.</b>	Arnold C. Thompson— Dir. Adv.	BBDO, N.Y., Detroit	Robert E. Anderson— VP, Det.	James Nance— Med. Dir., Det.	Woodruff (Woody) Crouse—Detroit
<b>PLYMOUTH DIV.</b>	William A. Hammond —Mgr. Adv.	N. W. Ayer & Son, Phila., Detroit	R. T. O'Reilly—VP, Det.	Bill Kane—Media- Super. Phil.	Mrs. Billie Farren- Phil.
<b>Motor</b> FORD MOTOR DIV.	John R. Bowers—AM	J. Walter Thompson, N.Y., Detroit	Franklyn R. Thomas— AE, Det.	Richard Jones—VP- Media, N.Y. Ruth Jones—Assoc. Media Dir., N. Y.	Harold Veltman— N. Y., Chief
<b>INCOLN-MERCURY DIV.</b>	Robert J. Fisher— Adv. & Sales Prom. Mgr.—L.M. Div.	Kenyon & Eckhardt, N.Y., Detroit	Robert A. Dearth—Sr. VP, Det.	J. Clifford Wilson— VP-Media Det.	Bob Morton

## These are the duties of media research at four agencies

### McCANN-ERICKSON, NEW YORK

1. Assist media planning function in its recommending particular types of media and particular vehicles within these media types.
2. Translate and interpret the syndicated research services.
3. Develop original agency studies, such as the "Television County Rating Indicators" (TVCRI), the "Advertising Volume Index," the use of linear programming and automatic data processing, and systematized prediction devices for forecasting audience exposure.

### NEEDHAM, LOUIS AND BRORBY, CHICAGO

1. Appraise media studies provided by the various media.
2. Work with published sources, i.e., Nielsen, ARB, Pulse.
3. Study competitive account activity.

### LEO BURNETT, CHICAGO

1. Function both horizontally and vertically, both as a staff section of media and as a line operation, with media researchers belonging to account groups.
2. Evaluate the patterns of media duplication.
3. Conduct original studies, such as the recent "Tv Audience Profiles," "Men Reached by Network Programs," "How to Communicate with the Negro Market," etc.
4. Serve as the agency training ground for all non-writing personnel.

### YOUNG & RUBICAM, NEW YORK

1. Analyze existing research data for use in media planning.
2. Conduct its own media research projects, such as the fm radio measurements used by Media Programers—QXR network in recently released studies.

## LITTLE-KNOWN BUT MOST IMPORTANT—

# AGENCY MEDIA RESEARCHERS

❖ Some major agencies still don't have them; those who do differ in how they define, position, use them

❖ SPONSOR examines media research at eight agencies in N. Y. and Chicago, with portraits of those at helm

**W**ord recently that a major New York agency, now in the process of reorganization, is considering placing its media researchers under direct authority of its media department (see *Sponsorscope*, 23 July) has brought to the fore a little-publicized but increasingly important question: Is a large agency operating its media department in a vacuum when its media research unit remains a part of the overall research department?

It has also brought to light a comparatively new agency function that few, outside of agencies, are familiar

with.

What do media research departments do? How do they function? Who heads them? SPONSOR went last week to a number of leading agencies in New York and Chicago to get the answers. Our investigation turned up two significant facts:

1. Several of the larger agencies, notably William Esty and Dancer-Fitzgerald-Sample, do not have media research specialists as such; their media and research departments function with traditional autonomy, depending mainly on outside or "secondary" measurements.

2. Those agencies which do have media research specialists differ widely, both functionally and in the broader area of definition.

Here, as a service to our readers, is how eight agency media research departments, or units, operate.

In New York:

*McCann-Erickson.* When, some few years back, certain industry seers were suggesting that media research might take on major importance in coming years, McCann-Erickson decided it should have professional status, separate from the media department, as well as the research arm of the agency. Thus, when the central research department was reorganized as Marplan, a wholly separate research company, media research stayed within the agency as part of the media services division. This, agency management felt, would emphasize its function as a vital part of total advertising planning.

Today, media research at McCann has a major role in the placement of \$200-plus million of domestic billing, in addition to helping solve problems for overseas offices. On any given day requests may range from the Australian office asking for an outline of housewives' tv viewing habits to an explanation of a rating for a domestic client.

In general, media research's job at McCann is to assist the media planning function in its recommending particular types of media and particular vehicles within these media types. The department works closely with media buyers and planners, M-E Productions, and the account service groups, so that researchers are continually aware of the problems and needs in every area.

Supervising the department is Bob Coen, who has been with McCann since 1943, and who has worked closely with the company's top research people. Coen has a background in mathematics and physics (he has an M.A. from Columbia University), as well as practical experience in radio communications from his Navy days. Prior to World War II, he was employed by the Prudential Insurance Co. of America.

Working with Coen are four analysts and a senior project director. Altogether, the team's skills include statistics, economics, and psychology. In addition to helping media planning directors with day-to-day problems and decisions, Coen's staff works on research projects related to these client needs which will be of long-range benefit to advertising planning. Coen himself worked for two years on one such project, which resulted in what McCann considers one of the most important breakthroughs for television planning, the "Television County Rating Indicators." This is an exclusive index which spells out the average rating level a station has in each county it covers.

First developed to meet tv planning needs, the TVCRI, says McCann management, has "proved to be a reliable tool which clearly pinpoints the variations in advertising weight delivered by individual stations or combinations of stations throughout



Bob Coen, McCann-Erickson

## Here are five of the leading media researchers in New York agencies



Jerry Baldwin, Y&R



Ed Papazian, BBDO



Jack Green, JWT



Edward I. Barz, FC&B

marketing territories." Developed with the aid of automatic data processing equipment, the TVCRI tool has been instrumental in the agency's developing of network station line-ups, its evaluation of tv spot purchases, its relating of tv advertising weight to sales territories, its integrating print and tv advertising, its defining of markets for new product introduction and market testing, and its allocating of advertising costs. Experimental work is now underway for the development of a similar tool covering radio.

Since McCann subscribes to a full complement of syndicated research services, the media research department also translates and interprets these data. It was against the background of this information that it developed the "Advertising Volume Index" and the annual record of expenditures in each medium, considered by many to be the most authoritative industry figures available. Other basic developmental areas of media research at McCann include the "Advertisers' Cost of Living" studies; the use of linear programming and automatic data processing (computers); systematized prediction devices for forecasting audience exposure; and experimental work in the extension of knowledge from advertising exposure to advertising perception.

*Young & Rubicam.* At present, the Y&R media research unit reports directly to the agency's overall research department. Its duties, however, are clearly defined:

1. To analyze existing research data for use in media purchasing.
2. To conduct its own media research projects.

It is in this latter area that it has made its greatest industry dent. The Y&R media research unit has measured fm radio twice. These independent measurements weighed heavily in the recent fm studies released by Media Programers and the QXR network (see SPONSOR, 9 July). So far as is known, they mark the only agency research project in this direction to date.

Unlike most agencies, Y&R separates its broadcast media research from its print media research. Heading the broadcast media research division is Jerry Baldwin, who is also assistant director of research in general. He has been with Y&R since July, 1959. Prior to his agency research posts, he was research manager for WNBC radio and television in New York, as well as a member of the research department at ABC. Thirty-three, married, and the father of a two-year-old boy, Baldwin is assisted in broadcast media research by a staff of nine.

*J. Walter Thompson.* Media re-

search at Thompson is a corps unit of the media department—a department in which each associate media director not only heads up a group of accounts, but has his own buyers, etc., an agency within an agency. Media research's job in this complex of activity is to keep the overall media department up to date, supplying it with information of direct guidance to a buy. In carrying out this function, media research does no field work (i.e. surveys) of its own, concentrates instead on research house data and means of improving it.

Jack Green, director of media research (and a former associate media director at Thompson, as well as director of advertising media services of the Toni Co.) sees this concentration on current media services as vital to the agency's—indeed, the industry's—future. He contends that media themselves spend too much money on badly conducted surveys, that there is, in effect, "too much research going on." It is in this light that his department has become an "impartial sounding board for people embarking on studies, counseling them in order to make research useful, not just blue sky." The media research department at Thompson serves as such a sounding board for Nielsen, ARB, Simulmaties, CEIR.

(Please turn to page 46)

## Three top media research directors in Chicago agencies



Dr. Seymour Banks, Burnett



L. Thomas McMurtrey, NL&B



Dr. Sheng Sun, Post, Morr, Gardner





**GETTING** what they wanted after much hard work, Wexton advertising agency's copy chief, Edward Handman (l), and agency president, Martin Solow, give 'final touch' to Carlsberg Beer script. Flexibility of the copy readily lent itself to the unique reading chore given to the actors

## All in the way you read the copy

- ▶ Clever, amusing Wexton agency copy for Carlsberg Beer creates four different situations with same words
- ▶ Campaign, budgeted at \$40,000, is presently limited to four markets; Miami stations to be added 'in season'

It is pretty generally accepted that "Stop!" means two different things when voiced by a busy traffic cop on the one hand and by a popular coquette on the other. It's a matter of inflection.

Grasping this eternal verity in an iron grip, The Wexton Co., Inc., has come up with a unique, interesting, attention-holding one-minute radio commercial for Carlsberg Beer, currently being aired in four markets on six stations.

In the commercial, a male and a

female actor create four different characters each in four different situations—*while reading the same copy word for word.*

In one situation, an Englishman is talking with a rather bored young American girl. In another, a young man is trying to make an impression on a young girl. In a third, there is just a quiet conversation between a man and a woman, with only the slight background ticking of a clock. In the fourth, a lout is trying to make time with a lady.

Here is the script, as used in all four situations:

**He:** How did you know I like such things?

**She:** I don't know. It's hard to say.

**He:** You must think of me as worldly; sophisticated.

**She:** No, you're not particularly sophisticated.

**He:** I know, then. To you, I epitomize the connoisseur, the man who appreciates the extraordinary, the individual.

**She:** No, that's not it at all.

**He:** Then you must see me as the rugged, manly type, robust, a man of character.

**She:** No, I never thought of you as rugged or particularly manly.

**He:** Mmm. Not worldly, not sophisticated, not a connoisseur and not particularly manly. Then, why did you serve me Carlsberg Beer?



**CREATIVE** sound consultant for radio and tv, Tony Schwartz, who thought of the four-situations approach, runs through tape of the message for Solow (l) and Handman at his studios

**She:** I thought maybe it would help.  
**Announcer:** In 111 countries Carlsberg Quaaffers repair their occasionally bruised egos with Carlsberg Beer—a beer so pleasant to the palate you fall in love with it on first taste. On sale at fine restaurants, hotels and good stores everywhere. Carlsberg, the glorious beer of Copenhagen.

The copy had been written for radio by the Wexton agency's copy chief, Edward Handman, following a discussion with Wexton president and creative director, Martin Solow, and Tony Schwartz of New Sounds, who is a creative sound consultant for radio and tv.

"We knew what we wanted to say," Solow said, "but at this point we didn't yet know 'who' that is, what type of character was going to say it.

"Take the first line, for instance: 'How do you know I like such things?' It turned out this way because we had decided to avoid the straight selling

approach we could have made in saying, 'How do you know I like Carlsberg Beer?'

"Instead, we chose the dramatic approach. We created a situation which holds people—and when we mention Carlsberg, it comes almost as a punch line."

Script in hand, Solow then had several further discussions with Tony Schwartz at the latter's studios in Manhattan. One "character" after another was considered and rejected.

Schwartz then hit upon the idea of using the same script with different characters in different situations, a bold concept which delighted both Solow and the Carlsberg executives who gave the go-ahead.

Eventually eight characters and four situations were decided upon. Then the actors went to work as Schwartz recorded the commercials.

From there on, the job fell to Anita Blum in the agency's timebuying department.

Since the beer is an import, the audience sought consisted of middle-income and upper-middle-income people. For the same reason, the stations on which the messages were to be placed were "good music" and "good programming" stations, Solow said.

The schedule—which began 18 June—is being carried on WQXR, New York, and WPAT, Paterson, N. J., both for 26 weeks; WGMS, Washington, D. C.; WTCN and KTSP, both Minneapolis-St. Paul, and WEZE, Boston, all for 13 weeks. In January, two Miami stations will be added to the list. They are WGBS and WVCG.

The commercials are broadcast on an average of 20 times a week in each market, most often in drive times to reach a greater number of male listeners, Solow said. The budget is \$10,000.

The Wexton president said he feels that the agency, which is the possessor of numerous awards received in industry-wide competitions, will be certain to get another award with this entry.

"But what is even more important than that," Solow said, "is that the commercial is selling lots of beer." He didn't give any figures but said that in the cities in which the copy is aired "the distributors have greatly increased their orders."

Solow, who is an advocate of the proper use of humor in advertising when it is called for, used this particular ease to expand on the subject.

"The use of humor in advertising," he said, "very frequently permits the advertiser to get more advertising mileage for his dollar. The fact of the matter is that humor has the quality of penetrating the consciousness of the listener more quickly and more deeply than many straight commercials.

"The conventional commercials," Solow said, "need much more repetition than the humorous messages in order to reach their mark." He pointed to the success of the Chun King and Dilly Beans commercials, "both on limited schedules, as evidence of the effectiveness of humor.

The average listener won't shut out a commercial if you entertain him."

# LATE NIGHT TV IN HIGH GEAR

➤ \$150 million in late nite tv is seen for this year; three times what advertisers spent just five years ago

➤ Late nite audiences show the least year-round change compared with other time periods, TvB report indicates

**L**A TE night tv is the fastest expanding time period, according to a TvB report released today (30 July). It accounts for more than 10% of all national tv advertising, thereby bringing in more revenue than the consumer magazine with the most billing. Each week, it reaches over 36 million homes.

During 1962 national gross time billings for late night are expected to go over the \$150 million mark; five years ago, the comparable figure was \$46 million. This means that spend-

ing will be increased three-fold. Over the same five years, a 50% hike in total tv billings for national advertisers is indicated.

Evidence of growing attractiveness to sponsors of late night is the fall scheduling of a syndicated program *Weekend*, an informal variety show featuring Jerry Lester as host and comedy star. Other programs to be broadcast during this time period include Johnny Carson's *Tonight* and *The Steve Allen Show*.

The \$150-million level anticipated

for late night would surpass the revenue of *Life* magazine, which had advertising billings of \$133 million in 1961.

Of the total late night figure, approximately \$110 million will be invested in spot tv. The spot gross time tally by TvB-Rorabaugh for the first quarter of 1962 came to \$33,091,000 or 20.9% of the total. Five years ago, spot's share was 9.2% or \$10,721,000.

A comparison of the first quarters of '61 and '62 underlines the fact that nine out of 10 leading spot advertisers have increased expenditures for late night tv. Some examples:

Bristol-Myers boosted its 1961 figures of \$812,400 to \$1,078,100.

Alberto-Culver more than tripled its 1961 billings of \$311,400.

Gillette zoomed from \$297,300 to \$991,700.

## What the top five late night sponsors spent in spot, network

NET	TOTAL		LATE NIGHT		% LATE NIGHT '62 only
	1st qtr. '61	1st qtr. '62	1st qtr. '61	1st qtr. '62	
<b>Sun Oil</b>	0	424,778	0	422,870	99.6
<b>P. Lorillard</b>	2,663,048	3,358,395	334,582	392,319	11.7
<b>Beech-Nut Life Savers</b>	1,926,020	3,229,478	168,702	301,820	9.3
<b>Mogen David Wine</b>	98,038	206,714	0	206,714	100.0
	442,099	465,339	137,184	202,956	43.6

## SPOT

<b>Procter &amp; Gamble</b>	12,167,300	16,528,700	3,657,500	4,927,300	29.8
<b>Lever Brothers</b>	5,442,200	6,599,300	1,630,800	1,564,600	23.7
<b>Colgate-Palmolive</b>	4,156,500	5,244,200	1,035,200	1,166,100	22.2
<b>Bristol-Myers</b>	2,483,000	3,324,600	812,400	1,078,100	32.4
<b>Alberto-Culver</b>	711,100	1,998,400	314,400	1,049,700	52.5

Source: TvB, Rorabaugh

**LATE NIGHT** gross time billings of leading advertisers rose during the first quarter of 1962 as compared with the same period in 1961

## % tv homes viewing tv 11 p.m.-12 midnight

### Family size

1-2	<b>22.8%</b>
3-4	<b>33.3</b>
5+	<b>35.0</b>

### Age of head of house

Under 40	<b>35.4</b>
40-54	<b>31.3</b>
55+	<b>24.7</b>

### Age of housewife

Under 35	<b>37.3</b>
35-49	<b>33.1</b>
50+	<b>25.4</b>

### Age of children

Any	<b>33.6</b>
Any under 6	<b>36.6</b>
Any 6-11	<b>33.4</b>
Any 12-17	<b>31.5</b>

### Family income

Under \$5,000	<b>25.2</b>
\$5,000-\$7,999	<b>33.7</b>
\$8,000+	<b>29.8</b>

### Education of head of house

Grade school	<b>25.5</b>
1-3 yrs. H. S.	<b>30.5</b>
4 yrs. H. S.	<b>35.0</b>
1 or more yrs. college	<b>30.0</b>

### Occupation of head of house

Prof. & white collar	<b>31.8</b>
Skilled	<b>34.3</b>
Farm & unskilled	<b>30.0</b>
Ret'd. & unemployed	<b>22.9</b>

Source: A. C. Nielsen, Jan.-Mar. '62

Wrigley, which registered \$497,300 last year, rose to \$839,400. Moreover Wrigley's Gum was the leading spot brand advertiser on late night.

Ranked by billings, other top spot brands in this time period were Alka Seltzer, Parliament cigarettes, Contac, Bromo-Seltzer, Avon cosmetics, Gleem, Dash, Downy Softener, and Clorox.

Also contributing to the expansion of late night tv are the network advertisers. This year more than \$12 million is estimated for net gross time billings. In the first quarter, the sum was \$3,108,694 (this includes NBC's *Tonight* and ABC's *Final Report*). The same quarter five years ago showed \$209,522.

Sun Oil, the leading late night net advertiser in the first quarter, raised its billings to \$422,870 (for *Final Report*) from nothing in the same quarter last year. Considerable increases were also made by Beech Nut which hiked its net figure from \$168,702 to \$301,820 and by Mogen David which devoted its entire budget, \$206,714, in '62 while in '61 showed no interest at all.

In addition, this growing time period has attracted sizable billings from such categories as autos, waxes, cold remedies, easoline, cigarettes, cosmetics, coffee, soaps and shoes.

It is understandable that late night tv can boast such a wide variety of advertisers, for it is characterized by steady viewing levels and a unique audience (see chart this page).

According to Nielsen, late night tv, as compared with all other time periods during the day, shows the least year-round changes between viewing highs and lows. Sets-in-use from 11 p. m. to midnight, for example, range from a 31.4% high to a 26.3% low.

Homes reached during an average week between 11 p. m. and midnight for first quarter 1962 totaled 36,603,000 or 74.7% of all U.S. tv homes (Nielsen).

Average homes per minute has grown from 10,252,000 in 1960 to 11,515,000 in 1961, a 12.3% jump. TvB reports 14,749,000 homes reached per average minute during the first quarter of 1962; this is 30.1% of all U. S. tv homes.

## HOW ARE

Progress report on new services to ease spot paper work—what they're doing to streamline media operations

It was just one year ago that media departments stirred with reports that several new independent companies were out to cut down the spot paper jungle. These new firms argued that agencies could streamline media buying and billing by subscribing to a service which used electronic data processing.

For the past year these firms have been working to put their theories into action, "educating" agencies, reps, and stations in the new time-and-money-savings processes, and signing up subscribers along the way.

Question: "Where do these new services stand now, and how much do they help agencies?"

Of the three services now in the running, each is in a different stage of development and each offers services that differ from the other.

One, Broadcast Clearing House, has been in business for two months, actually feeding advertising campaign information to electronic processing equipment on behalf of its clients. Its service is unlike the other companies' in that it concerns itself only with simplified systems of ordering and billing for spot radio—and provides this service for all parties involved: the agency, representative, and stations.

On the other hand, Central Media Bureau is now concentrating on agencies media services, and defines itself as an electronic computer service for agency media departments. It is now programming material to computers for two agency-clients, but results will not be off the machines until this fall. At a later stage CMB expects to service representatives, but this function is still in the undetermined future.

A third company, Broadcast Billing Co., (now under SRDS Data, Inc.) is now operating as what it calls

# SPOT PAPER SYSTEMS WORKING?

the estimating arm of several advertising agencies. Both BBC and CMB have extended services into print media for agencies, something which BCH does not intend to do.

Each firm, to a degree, has undergone some changes as new situations have arisen over the past year.

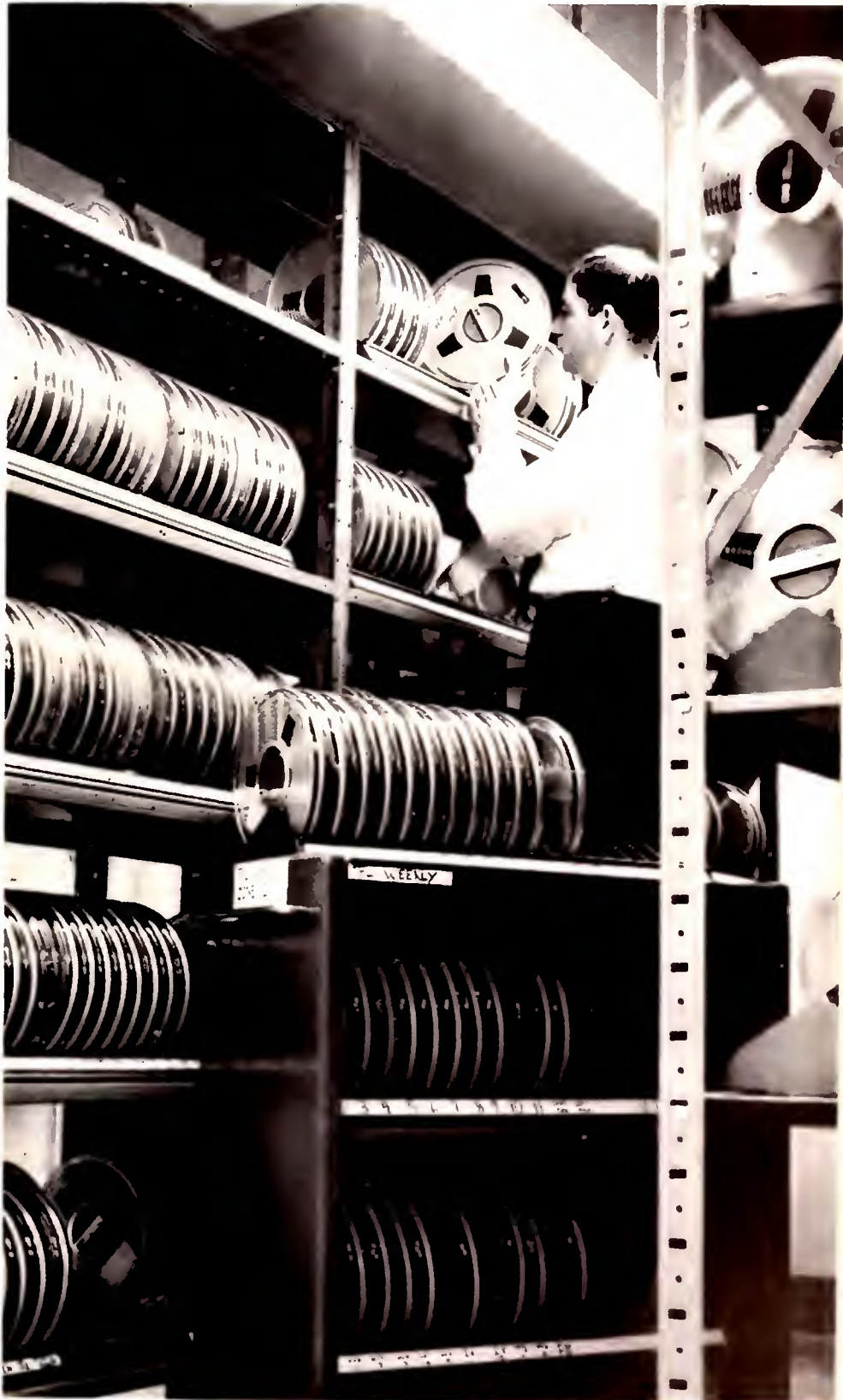
BBC, finding that its sphere of operations competed with parent company SRDS' division, SRDS Data, Inc., has been a division of SRDS Data for several months. The company is now doing work for four ad agencies, mainly in the area of estimating. Like CMB, it has become involved in print paper work as well as broadcast. For Lennen & Newell, for example, BBC has worked on estimating, summaries, and client billing—but not invoice analysis—for all the agency's print business and half of its spot business. However, it recently conducted a test for one of the top 15 spot agencies on contract writing and invoice analysis for all tv and radio spot business.

The company announced last week that it will install a Minneapolis-Honeywell 400 electronic data processing system.

Machines are now rolling at Bank of America's electronic data processing center in San Francisco for Broadcast Clearing House, which opened its doors officially on 1 June. BCH has four reps signed for its service, including Daren F. McGavren Co., Adam Young Inc., Radio TV Representatives, and Bob Dore Associates. These firms represent a total of 97 stations, and BCH says it has 20% of them using their systems and is working to sign the balance.

On the agency side, BCH claims it is working with approximately 21 agencies which bill an aggregate of \$89.3 million per year in radio. These ad houses individually bill from \$200,000 to \$17 million a year in the medium. These agencies represent 45.2% of all spot radio billing.

Asked whether unanticipated problems had arisen since actual operation began, BCH officials replied they were pleased that the system was



**COMPUTER REELS** store the spot radio and tv buying information for Broadcast Clearing House processing. The data is computed automatically on electronic data processing machines

## Time agency saves with centralized system

1. Minutes to enter the order				2. Minutes for billing invoice			
	Before	After	Saved		Before	After	Saved
AGENCY	20.95	9.70	53%	AGENCY	9.45	.108	99%
REP	20.05	10.35	48%	REP	66.35	6.48	94%
STATION	18.70	9.25	50%	STATION	6.33	2.65	58%

Source: Broadcast Clearing House, Arthur Young Co.

**SIMPLIFIED** and centralized by data processing, agency billing, ordering time is vastly reduced. BCH estimates that an agency which bills \$1 million a year in broadcast and processes 4,000 orders spends these man-hours on the job: 1. Entering the order—1,400 man-hours or 200 seven-hour work days; 2. Billing the order—2,500 man-hours or 360 work days. With modern systems, agency may cut work days to 92, saving \$2,160 (at \$20 per day) on the first process; on the second, workdays can be pared to 4.2, saving \$7,120 a year, adding a total of \$9,280 to agency's profit picture.

working with such regularity. The company, after consultation with agencies, reps, and stations during the past year, had made necessary changes in forms and procedures before putting them into action.

Central Media Bureau is now programming its machine for two advertising agencies, hopes to add another agency soon. One of the two agencies is in the top 30, another in the top 20.

Unlike BCH, Central Media performs different functions for each agency. For one client, which operates its own punch card equipment, CMB issues no checks, and the agency prints its own estimates. For another, CMB was asked to help set up systems for other media as well as broadcast. One agency also asked to set up systems for its traffic department which processed orders for a multi-agency account. CMB uses the



**PROGRAMMING** information on spot buys and schedules operator transfers data to computer tapes at BCH processing plant, at Bank of America, San Francisco. System cuts time, costs

electronic data processing machines of CEIR, Inc.

All these firms have spent much time in an educational process to acquaint the advertising community with data processing systems. This is necessary, they say, because the advance in automated systems is so rapid that processes that were relatively new a few years ago, such as punch-cards, are now becoming outdated. The advent of more sophisticated systems, which are costly for individual agencies, adds to the complexities. Only the very large agencies find it economical to install their own computers. The medium- and small-size agency, in order to stay abreast, must go to outside firms for computer services.

One example of the educational move made by these companies was a seminar on "The Computer in Advertising" conducted by CMB early this summer. The seven speeches delivered at the five session meetings are being printed by the Assn of National Advertisers for publication mid-September.

The argument runs that such services save the agency considerable money which can then be added to profits. Just how much can be saved? One of the new companies, Broadcast Clearing House, conducted time and motion studies that traced the steps in the buying and billing cycle of the agency, rep, and stations.

The analysis begins with a look at the agency profit problem. Average agency net profit, the report says, at the end of 1960 was .006% of gross billings. Net profit as a percentage of gross income was 3.11%, lower than that for any other year in the past decade except 1958, according to figures from the IAs. At the same time, overhead costs—and particularly personnel costs—are rising fast.

Through economies in the buying/billing process, the study shows that an agency billing \$1 million a year and handling 1,000 orders may add 15.1% to its profit. On the same billing an agency may add 72% more profit on 2,000 orders and 226% on 6,000 orders.

Agencies estimate, says the report, that the cost of accounting runs as high as \$10,000 on \$1 million in billings. (Please turn to page 13)

## How Chairman Minow's remarks are used against radio



*"If each of the 21,173 homes in Manitowoc county has one or more radio sets (and assuming that only Manitowoc county stations are heard) Chairman Minow figures show that radio is heard in only 1,932 of the total homes in Manitowoc County."*

Promotion by the Manitowoc (Wisc.)  
Herald Times, Two Rivers Reporter

## Newspaper research gets goofier

- ❖ Attacks on tv and radio by worried newspaper men reach way out into left field for more research "facts"
- ❖ Broadcasters asking, "Does Newton know that newspapers are using his NAB speech as radio smear?"

**R**ecently, when an energetic publisher in Manitowoc, Wisconsin, seized on FCC Chairman Minow's NAB speech of last April, and used it as the basis of a virulent, anti-radio promotion, he dramatized, with bitter irony, the goof-ball quality of much current newspaper "research."

First of all, Newton Minow's own figures on radio are considered highly dubious by most broadcasters. (See Stephen Labunski's vigorous rebuttal, "You're wrong Mr. Minow" — SPONSOR 7 May 1962.)

Second, the promotion demons of the Manitowoc *Herald Times* & Two Rivers Reporter twisted even the Minow statistics out of all semblance of sense.

The FCC Chairman alleged that radio sets in use average only 6 per cent in the evening, 9 per cent day-

time.

Here's what the Machiavellis of Manitowoc made of that: "If each of the 21,173 homes in Manitowoc County has one or more radio sets (and assuming that only Manitowoc stations are heard) Chairman Minow's figures show that *radio is heard in only 1,932 of the total homes in Manitowoc county.*"

"Three stations are located in Manitowoc County. Assuming that listenership is divided equally, *each station has an audience of only 611 homes during daytime hours.*"

Needless to say, such absurd and irresponsible conclusions would be immediately discounted by almost any experienced media man in any experienced agency. (They know that Nielsen, for example, shows that radio reaches only 30% of U.S. homes

in daytime, 50% at night.)

But the Manitowoc incident points at least two morals, in the opinion of thoughtful advertisers and broadcasters.

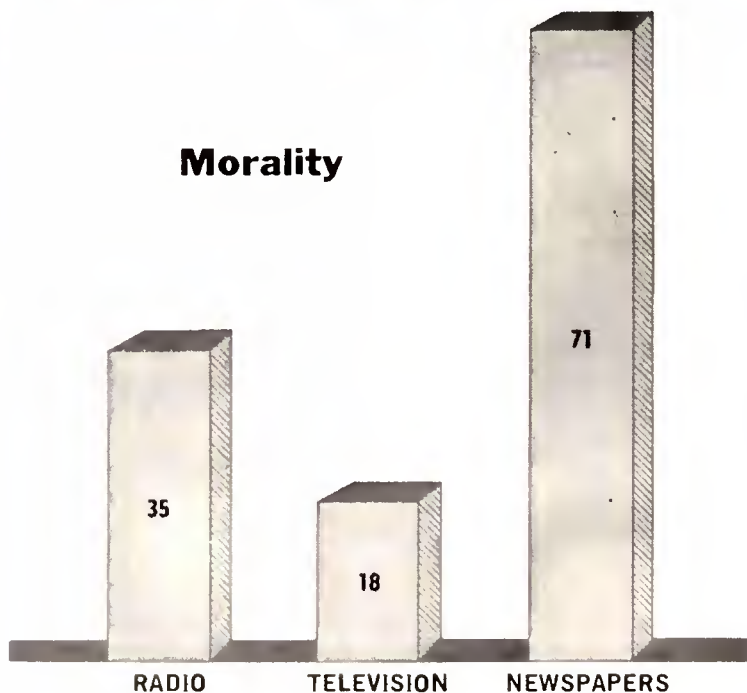
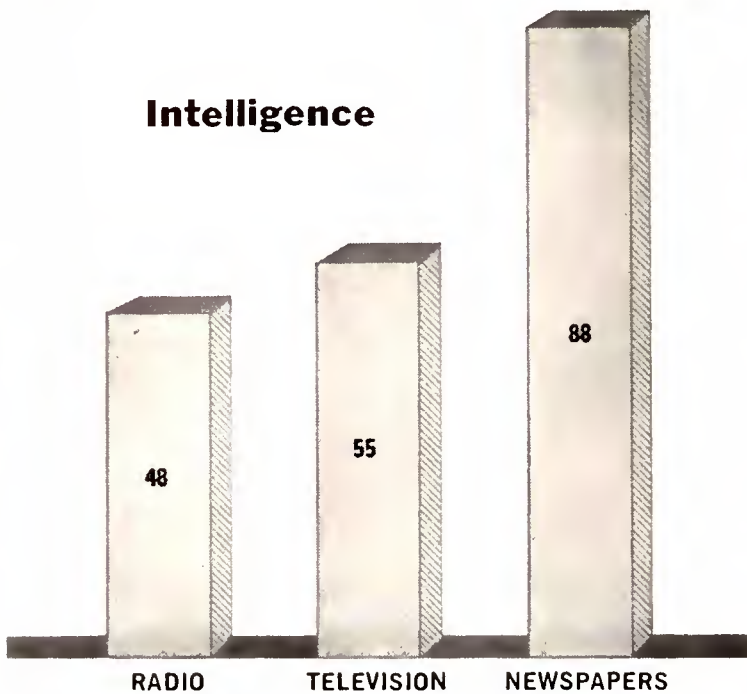
1) Chairman Minow should be more careful about his public statements. In his job of regulating broadcasting, he has no business giving free and dangerous ammunition to the enemies of the industry (as SPONSOR warned him long ago; see *Commercial Commentary* 22 May 1961).

2) In their battle against radio and tv for advertising dollars, many newspapers are employing so-called "research" studies which are both dishonest and dangerous, when placed in the hands of unsophisticated buyers.

Typical, though more elaborate than most, of research-promotion gimmicks used by newspapers are the semi-annual surveys of "Households Reached by Radio and Television in Metropolitan Richmond" by the *Richmond Times-Dispatch* and the *Richmond News Leader*.

These surveys, begun in 1956, purport to be telephone coincidentals,

# YOU'RE RIGHT—THIS RESEARCH WAS DONE BY A NEWSPAPER!



TYPICAL of far-out 'research' used by newspaper in fighting radio/tv are charts from "The Climate of Persuasion," a "study of the public image of advertising media" by Richmond's "Times-Dispatch" and "News-Leader." Presentation is widely promoted.

conducted by an (unnamed) "independent survey agency." They turn up alleged data on radio sets in use and tv sets in use by two-hour periods 8 a.m. to 10 p.m. Monday through Friday.

Sophisticated media men, scanning these Richmond reports will immediately want to know why they show percentage figures so at variance with the figures of recognized audience measuring firms. (According to the Virginia figures all radio stations in the Richmond area reach a total of only 13.7% of radio homes between 6-8 p.m., only 9% between 8-10 p.m.)

But the most flagrant bit of newspaper misuse of research comes in the comparisons which the Richmond papers make. Ranged along side bar charts showing depressingly low levels of radio listening and tv viewing are pie charts of the "Household coverage by the Richmond *Times-Dispatch* and the Richmond *News Leader*." As you'd expect they show whopping percentages (65% morning, 81% evening, 86% Sunday). Also as you'd expect they're talking about the metro area—a completely unrealistic measurement for tv and radio.

Apparently, however, the Richmond newspapers see nothing either wrong or dishonest in such comparison. Nor apparently has it occurred to them that if you are going to measure the air media with telephone coincidentals, you ought to measure newspapers in exactly the same way. "Hello, are you reading your newspaper right now?" Otherwise, it's the old apple-orange bit.

In addition to these semi-annual "Households reached by radio and tv" reports, the Richmond newspapers also trot on unsuspecting prospects an elaborate study, made in 1959, called "The Climate of Persuasion."

Interviewees in this study were asked to rate radio, tv, and newspapers on a whole Boy Scout list of virtues (friendly, truthful, careful, unprejudiced, moral, intelligent, cheerful, courageous, etc.).

It should surprise no intelligent research man that newspapers won handily on almost every score (see charts at left). However, there are (Please turn to page 60)



# WHAT TV WILL BE LIKE IN 1970

➤ **Martin L. Nierman, exec. v.p., Edward Petry, gives spurring evaluation of medium's future and significance**

➤ **Predicts 25% leap in television homes by 1970 due to population explosion and program improvements**

*In an editorial published earlier this month ("Needed: More Dreamers," 9 July), SPONSOR editors bemoaned the lack of articles, speeches, and statements on the subject "The Future of Tv." We asked that qualified industry leaders send us their predictions. Almost at the same time of the request, such a speech was being delivered by Martin L. Nierman, executive vice president, Edward Petry & Co., before the Virginia Broadcasters Assn. Nierman's crystal-ball subject: "Broadcasting, 1970: Double the Revenue, Far Greater Stature." Excerpts of his talk are printed below. In future weeks, SPONSOR will publish similar articles on the predictions of broadcast leaders.*

I'm not here to tell you how well we're doing. You know. The figures you work with in your day-to-day broadcasting lives make it very clear. But like every successful business, we in broadcasting must periodically take a long, realistic look at the future. What are the long-term prospects for television?

What new factors will be important in the continuing growth and progress of broadcasting's economy?

The other day I came across a squib in the *New York Times* which reported census figures showing that tv homes outnumbered telephone homes—16,000,000 to 12,000,000 in 1960. Somehow this item impressed me more than most of the elaborate tv growth charts I've seen. After all Mr. Bell's brainchild has been around for 85 years, and ten years ago there weren't 4 million sets in the whole country. It's certainly heartwarming to be ahead of AT&T in something,

and to have this dramatic evidence of television's universality. However, these figures are perhaps more important in that they furnish another forceful reminder of the altered status of our medium.

There is a familiar pattern in the development of all media. At the beginning rates are high when compared with early audiences. Thus media cost-per-1,000 always is high at the start. Then it declines for a period until audience growth begins to level, after which it starts upward.

In the print media these developments took many years. If we take the index for leading magazines beginning with 1920 we find that circulation rose faster than costs for

thirty years right up to 1950. In that year, before television was a major factor, costs took over and as we know magazine cost-per-1,000 has continued to rise ever since.

Television has telescoped these developments into fifteen incredible years. If our industry adheres to the pattern of older media we face a long term trend in which rate increases will exceed audience growth. Does this mean that the prophets of gloom who have been shouting that "tv will price itself out of the market" for all these years are at long last about to be vindicated? Not at all. Although the free and easy days of soaring set counts are long gone, we have not yet begun to tap television's full potential. If we recognize the challenges of this new maturity and work harder at expanding the medium's values, there is no reason to fear that the sacred cow of cost-per-1,000 will be any more troublesome in the future than it has been up to now.

Of course it's absurd to equate print impressions with sight, sound,

## Nierman's predictions for tv by 1970

1. **Tv homes up with population rise**
2. **More sets-in-use with better programs**
3. **Mobility-portables**
4. **More program time (24 hours)**
5. **More varied and exciting programming**
6. **Approaching color breakthrough**
7. **Upsurge in multiple set homes**
8. **Ad volume to double, to \$3 billion**
9. **CPM will climb higher**

and motion impact, but even on a cost-per-1,000 basis television is a much better buy than either magazine or newspapers right now. During the fifties in spite of all the hand-wringing about the "high cost of television," our medium's cost-per-1,000 dropped 40%, while magazines rose 36% and newspapers went up 33%. So, if we are now embarked on a rising curve for cost-per-1,000, we are starting from a lower base than our principal competition and there is every reason to feel confident that television will continue to hold this important advantage over the long term.

We've heard a great deal about the population explosion in recent years, and we are in the midst of one in the U.S.A. According to authoritative recent projections, our population will increase by 19% during the sixties—that's 34 million more Americans by 1970.

Let's see what this means in terms of your own situation. Virginia, according to these forecasts, will gain population at very close to the national rate. In 1960 the state was 14th largest, and in 1970 Virginia will still rank 14th among the fifty in spite of the fabulous growth statistics we've been hearing about in some of the newer population centers. The state will add more than 700,000 people—the equivalent of another good sized tv market. Since tv saturation is only 81% in your state and since it is bound to climb higher, the combination of tv and population growth can be expected to add at least 200,000 new homes to your stations' coverage during this ten-year period—a hefty 25% plus.

The older media cannot depend on this built-in growth. For example, during a recent five-year period, newspaper circulation increased only 1% while the population rose by nearly 10%.

Over and above the increases in set counts are the gains we can reasonably anticipate in tv sets-in-use. Wholesale population growth is being accompanied by far-reaching changes within the various age groupings. As we all know, younger families are the strongest tv fans. These families are due to increase at a much faster rate



Martin L. Nierman  
exec. v.p., Edward Petry

than the older age brackets. According to some authorities, half our entire population will be 25 or under by 1965. The products of the post war baby boom will soon be forming families of their own. These youngsters who cut their teeth on "Howdy Doody" and "Kukla Fran" represent the most tv oriented group of all, and we can count on them to raise the total level of viewing.

As this "tv generation" comes of age, its parents who were part of the heavy viewing younger families of the fifties will be moving into the older age brackets. There is every reason to expect that the long-established media habits of these people will remain fixed. The result should be an increase in sets-in-use among older families, the groups which heretofore were below average in tv consumption.

Another thing we've been hearing a great deal about these days is automation and its corollary, increased leisure time. For the long term this trend is expected to accelerate. This can be another major plus for our medium. Every study on the subject shows that when people have more free time they view more. Of course we must hope that the growth of automation does not result in all too much leisure—we need viewers with paychecks who are prospects for our

advertisers' products.

Television's increasing mobility will become more important in view of these changes in our living patterns. New and better portables will be going along on week-ends, moving out on the patio, and joining in on trips to the beach and picnics, the areas where today radio rules unchallenged.

As leisure time increases, television will have to provide more program time. Potential viewers will stay up longer, and be available at odd times. In the not-too-distant future quite a few stations will be extending their schedules beyond today's average 18-hour day. Before too long 24-hour a day operations may well become as commonplace in television as they are now in radio. This fresh challenge to programing ingenuity will afford new opportunities to attract the casual viewer and significantly raise the total level of viewing.

Not only will we have more programing time but more varied and exciting programing. The recent history-making achievements of our astronauts which provided so many great television moments are also a dramatic reminder that in the space age our medium is on the threshold of revolutionary technological breakthroughs. Surely the decade in which man is expected to reach the moon, can also produce the satellite technology which will make international television a reality. What will the ratings be for live coverage of a Coronation, a Summit Conference, the Olympic Games and scores of other events of world-wide interest. In addition to these big stories, the new scope of the medium will encourage the infusion of some of the top tv products of other nations. This broadened programing spectrum should attract more viewing from today's lighter viewers and serve to increase overall sets-in-use.

And these new programing horizons will be coming up in the brilliant lines of living color. In our disappointment over the rather slow rate of color television development, some of us may have lost much of our original enthusiasm for its tremendous potentials. Yet these remain undiminished, and today we are much

*(Please turn to page 60)*

Media people:  
what they are doing  
and saying

# TIMEBUYER'S CORNER

Revvng up for the onslaught of fall buying has resulted in a bit of agency hopping as well as a few changes in who's handling what accounts. Among them: **Al Kalish**, now buying for Roi-Tan Cigars and Dual Filter Tareyton at Gumbinner after two years at Foote, Cone, & Belding where he handled Contac and Imperial Margarine . . . **Martha Pamella**, who bought for Sealtest, Whitman's Chocolates, Pharmaco, and John H. Breck products at Ayer, Philadelphia, is now with MacManus, John and Adams, New York, buying all media for Dow Chemical, 3 M's, Good Humor, and Van Munching Imports (Heineken's beer) . . . **Stella Porter**, who spent over five years at Bauer & Tripp, Philadelphia, and, more recently, only three months at Wermen and Schorr, that city, is now with Al Paul Lefton, also in the Quaker City, buying time for Seabrook Farms, White Rose Tea and General Baking (both New York and Northern divisions).



ISLAND hopping kept Gumbinner's Anita Wasserman happy during recent vacation. She's shown here sailing (with boat owner) to Buck Island, St. Croix.

**Nick Imbornone**, SSC&B, New York, has taken over the buying chores for Pall Mall and American Tobacco's newest entry in the mentholated cigarette competition, Montclair. Until two weeks ago the accounts were handled by **Mike Cambridge**, who has left the agency . . . Buying now for Nick's former accounts—Duffy-Mott, Lipton Tea and Whitehall Pharnacal (Bisodol Mints, Infra-Rub)—is **Bob Bridges**.

Speaking of **Bob Bridges**, we're reminded of the old saw about visitors to New York who claim "it's a nice place to visit but not to live." Bob, who started as a timebuyer for SSC&B, returned there just two weeks ago after trying the selling end of the business for a year and a  
(Please turn to page 44)

Ye Olde Advertisers

Proclamation

Be it known that:

When laying siege to  
**Kansas City**

One Does Well  
to make One's

Headquarters

at the

**KHDL**

**Kilocycle**

**Kastle**

Home of Ye Olde

Swingin' Good Guys

**KUDL**

Irv. Schwartz  
V. P. & Gen. Mgr.

# TOBACCO NETWORK HAS PERSONALITY PROGRAMMING

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

Regional News □ Sports □ Weather  
Commentary □ Farm Reports

## 8 POPULAR PERSONALITIES

### AVAILABLE:

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

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

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

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

## "The EARLY SHOW"

WEEKDAYS 5 to 6:30 PM

## HAS the Adult AUDIENCE

WDEF-TV	STA. B	STA. C
40.7	34.9	24.4

Average Share of Audience

LOWEST CPM ADULTS TOO

Nielsen Feb-Mar '62



## CHATTANOOGA

Call **ATB**

# NOW!

# TIMEBUYER'S CORNER

(Continued from page 43)

half at Christal. On the other hand, there's Harry Durando, former Lennen & Newell and Donahue & Coe timebuyer who seems to be enjoying the business from the seller's side now. Last week he joined H-R from Hollingbery where he acquired his first zest for selling.

It's rough, of course, but there comes a time when a timebuyer has to tear away from life's little pleasantries like work sheets, computers, sparkling presentations, and smiling rep faces and hie off for some vacation spot. Among the current "sufferers:" Gumbinner's Janet Murphy, at Lake George, N. Y.; Zlowe's Lyn Diamond, at Blue Hill, Me., and BBDO's Hope Martinez, at Miami Beach.

Happy to be back at work, however, is Martin Foody of Bates who spent a week at Rockaway Beach sifting sand, so the talk goes (or was it gathering mermaids?) . . . Bill Kennedy, also of Bates, after a three week European tour . . . Dorothy Glasser, KHCC&A who also spent three weeks in Europe . . . Gumbinner's Anita Wasserman, after two

weeks island hopping (a sport she picked up like a recurring fever, a couple of years ago) from St. Martin to St. Croix.



GREY'S Joan Shelt talks things over with Allan Reed, one of the agency's media planners

years hiatus from the timebuying world to wander around Europe.

Some of the people around Madison Ave. are wondering: Why hasn't Herb Weber, WHN, New York, sales manager, kept his promise to play golf with Esty's Jack Nugent?

*Ed. note: This marks the first issue of Timebuyer's Corner to be edited by Ruth S. Frank, a sponsor associate editor since July 1960, and a former newspaper and radio columnist. She welcomes ideas, comments, and contributions.*

## DETROIT OUTLOOK

(Continued from page 29)

volving all those services and products which a motorist constantly requires "and which can best be sold to him while he is at the wheel of his car by means of spot radio."

With an eye toward racking up the best possible lineup of video features for the second half of the year which, of course, would include the '63 models, the auto makers have bought on CBS TV as follows: (Renewal) Oldsmobile, alternate week of hour-long *Garry Moore Show*, via D. P. Brother & Co.; Chevrolet, weekly half-hour, *Route 66* through Campbell-Ewald, and Studebaker, alternate week half-hour, *Mister Ed*, through D'Arcy Advertising. Although not finalized as yet, it is expected that Ford will renew its sponsorship of four *Leonard Bernstein-New York Philharmonic Concerts*, through Kenyon & Eckhardt. New automotive business at CBS TV: Ford bought partial sponsorship of *NCAA Football Games* and has renewed but increased its partial sponsorship (from  $\frac{1}{4}$  to  $\frac{3}{8}$ ) of *NFL Football Games*, and the *Sports Spectacular* series. Agency for sports programs is J. Walter Thompson.

Auto sponsors on ABC TV this fall include Chevrolet, through Campbell-Ewald, on *My Three Sons*; Pontiac, via MacManus, John & Adams, on *Our Man Higgins*; Lincoln-Mercury, via K&E, on *American Football League*; Trailblazers, *Wagon Train*, *Hawaiian Eye*, *Gallant Men*, *77 Sunset Strip*, *Ben Casey*, *The Sunday Night Movies*, *Stoney Burke* and *Palmer-Player Golf* (starting January); Plymouth-Valiant-De Soto, via N. W. Ayer & Son, on *Untouchables*, *Ozzie & Harriet* and *Roy Rogers-Dale Evans Variety Hour*; United Motor Service through Campbell-Ewald, on *Wide World of Sports* and *Orange Bowl Game*.

Bill Mullen, ABC v.p. told SPONSOR that while automotive sponsors generally made their buying decisions earlier this year, there are several budgets that will probably still come in for the fall. These, he thought, would mainly be short term campaigns around new car announcement time. Mullen said most automotive sponsors this fall are staying in the traditional program categories. Most are heavy in one or two night-

time programs and sports, with a few scattering their sponsorships in a number of shows, according to Mullen.

As indicated in the sidebar story on automotive color tv pickups this fall, NBC TV has more big-three (General Motors, Ford and Chrysler) motor car business than the other two networks combined. It is estimated that in time alone, the Detroit car builders are investing more than \$36 million on NBC-TV to push the sale of new cars. With time and talent, NBC TV will rack up a \$50 million figure. In addition to the color tv programs which car makers have bought on NBC TV, Ford has alternate week sponsorship of *Ensign O'Toole*, Chrysler has a flock of one-minute buys on *Saints and Sinners*, *The Eleventh Hour*. Ford also has one-quarter sponsorship of the NFL football championship game at the end of the year.

Currently on the air at CBS Radio are these automotive sponsors: Chevrolet—*Weekend News* with Robert Trout and Allan Jackson; Oldsmobile—Lowell Thomas with the *News*, five evenings a week; Guardian Maintenance Automotive Service—*News* and *Dimension* programs; Valiant—saturation campaign, *News* and *Dimension*; Rambler sponsored the two manned orbital space shots in February and May.

George Arkedis, v.p., Network Sales, CBS Radio, pointed out the affinity between automobile advertising and the 48-million radio-equipped autos on the streets and highways. He said this affinity means car advertising will continue to be more and more of a source of revenue for broadcasting and likely to increase.

On ABC Radio, there's Rambler with *Weekend News*; United Motors will sponsor *Tom Harmon Sports Show* starting 1 September, and *College All-Star Football Game* on 3 August; Guardian Maintenance is backing *Weekday News* and *Weekend Sports*.

Jim Duffy, v.p. in charge of sales for ABC Radio, said he was expecting more automotive business in the fall "because of the ever increasing awareness that the best time to sell the product is to a man while driving his own car." Duffy said this was also borne out by Gail Smith, advertising director of General Motors,

who made a similar statement recently.

NBC Radio also was anticipating a flurry of additional automotive business. Meanwhile, it was presenting American Motors on weekend *Monitor News on the Hour* and Chevrolet on *News on the Hour*, Monday through Friday. Chrysler signed for half-sponsorship of Blue-Gray Football Game and the Rose-bowl Game at the end of the year, and Ford signed for one-quarter sponsorship of *Pro Championship Football Game* on 30 December.

The dope from Detroit indicates that when the '63 models are unveiled, the American motorist will be struck largely by styling changes. The changes, it appears, will be predominately visual, covering the gamut from radical to modest. Additionally, Detroit plans to add more models to its present crowded lineup.

Engineering-wise, the '63 models will be substantially those of '62. However, there will be some "improvements," according to automotive trade reporters who have peeked under hoods. Observers in the industry say the big engineering changes won't come about until the '64 models leave the drawing boards.

Some of the new models, it is reported, will extend the period between greasing and oiling changes to some 36,000 miles, a factor which should depress the oil/gas industry considerably. Chrysler, which has slipped considerably in its share of the U. S. new car sales, will do the most extensive restyling job among the American car makers. General Motors will attempt to siphon off some of the Thunderbird business with a brand-new Buick Riviera. Chevrolet will do likewise with a Corvette model. Plymouth also will try a Thunderbird-like top. And many motorists are already familiar with Studebaker's sensationally-different Avanti which was introduced recently. Happily, the Detroit motor car sales departments are indeed enthusiastic over '63 styling changes. The men who sell the cars, it seems, work up more genuine "gee whiz" over styling changes than they do over engineering advancements or for that matter, safety developments.

It is predicted by *Automotive News* that the '63 goodies should arrive in the showrooms bearing vir-

tually the same price tags as those of '62. "GM is the prime factor in any discussion of '63 prices," said the industry newspaper. "If GM doesn't jack up the ante, it is difficult to see how any other producer can do so. And observers don't expect GM to challenge Washington by hiking its prices. It is expected that any price alterations for 1963 will be in the nature of equipment changes . . . if the auto industry holds the price line, as expected, it will be the fourth straight year without an appreciable increase."

The public will get its first view of the '63 models the latter part of September, about the same time the first of the '62s were unwrapped. Studebaker will unveil on 27 September. All of the new models of the Dodge Custom 830 with one exception will be seen before the opening of the 44th annual National Automobile Show in Cobo Hall, Detroit 19-28 October. Also scheduled to reveal their new offerings the latter part of September are Chevrolet, Ford Division and Lincoln-Mercury. It was indicated by Henry Ford II that there may be a delay in unwrapping his firm's '63 models because of the recent strike. Consequently new Ford Motor cars may not be seen until early October. Debuts of the Chrysler, Dodge and Plymouth lines are scheduled for late September or perhaps early October. Also, early October debuts are slated for American Motors, Cadillac, Buick, Pontiac and Oldsmobile. Previews for dealers starts in mid-August and continue through the better part of September.

What kind of a half-year has it been for petrol wagons and what is the upcoming sales picture? Henry Ford II, along with many of his colleagues in Detroit, is remarkably optimistic. They are confident despite the recent stock market break. Ford, for example, told dealers recently that the last six months of this year should be good. "Projections for the third quarter indicate it will be as good as last year, and that the fourth quarter will be even better," Ford said.

Ford and other leading figures in Detroit have been predicting that retail auto sales should reach about seven million units thus making 1962 the second-best year in automotive history. Detroit statisticians last week said that new car sales during

the first 10 days of July were the best for the period since the record level of 1955. Sales came to 141,611 domestic made units, equivalent to a 20,230 daily average that with no difficulty passed the post-1955 peak of 18,100 daily set in the same period of 1956.

Ford Motor Company dealers, according to Ward's Automotive Reports, captured 33.1% of the first 10 days of July market with 45,925 sales, higher than last year at this time. General Motors dealers sold 70,457 for a 49.3% share, also higher than last year. Chrysler had a 10.3% share. American motors had slightly more than 5%. Studebaker sales came to 1.6%. But despite the bright outlook for air media, both radio and tv station reps and individual station sales forces will have to continue their vigorous educational campaigns to inform local car dealers of the potency of spot broadcasting.

In order to get more automotive spot business, the dealers must continue to be wooed at the *local* level. Informed sources insist that until car dealers go on record for spot business, the daily newspapers will "reap the rewards of constant sales efforts among dealers," as TvB observed recently.

Targets for the stations seeking this type of business are *dealer association* officers, *zone managers* and the *regional offices* of ad agencies, in particular J. Walter Thompson, Kenyon & Eckhardt, N. W. Ayer, BBDO, Young & Rubicam, Geyer, Morey and Ballard.

## MEDIA RESEARCHERS

(Continued from page 32)

etc. in exchange for which it has gotten what Green considers "a vast improvement in the quality of research material, input data much better because of this two-way communication."

Serving Green in this operation is a supervisor of the media research unit, four senior analysts (who divide all agency accounts among them), three junior analysts, a coverage group consisting of a senior and two assistants, a chartist, a minimum of one to two agency trainees at any given period, and a pool of secretaries, typists, etc.

With media selection via computers looming large in agency think-

ing today, the media research unit's major project at present is the matching up of media data with marketing data to see if objectives are being reached.

Separate from media research at Thompson, yet bearing uniquely upon it, is the department of developmental research, a vital arm of the marketing department. It is this unit which does the agency's original, exploratory research. Headed by Jack Landis, who reports directly to Don Longman, vice president in charge of marketing research, the developmental unit is presently studying ways of going beyond today's profiles.

"It's tomorrow we're measuring," says Landis.

*Batten, Barton, Durstine & Osborn.* With the most publicized of media research operations, because of its current computer activities, BBDO has given a stature to agency media analysis of rather far-reaching significance. Media analysis is the muscular service arm of the media department, established to evaluate all media situations and fully document media plans. It has the primary responsibility for implementation of BBDO's linear programing system (media selection via EDP).

Heading this vital unit is Edward Y. Papazian, associate media director, who reports directly to Michael Donovan, media manager, and Herb Maneloveg, vice president and media director. Papazian, who holds a master's degree in marketing from the Columbia Graduate School of Business, started in the agency's research department in 1955, was made project supervisor there in 1956, transferred in 1959 to the media department as manager of media analysis. In 1961, he was named associate media director in charge of media analysis and planning.

*Foote, Cone & Belding.* At FC&B, media research falls into the larger area of media services. Media services is a full-bodied unit of the media department, headed by Edward I. Barz, who is importantly involved not only in media research activities but in estimating, media relations, and administration. Barz had worked in the promotion, research, and account handling departments of such agencies as McCann-Erickson, Katz, and Deutsch and Shea before joining Foote, Cone & Belding in 1957.

Reporting to Barz is Betty Ann Morse, media research supervisor. Entirely separate from the general research department, Mrs. Morse's media research group conducts original and experimental research studies of the effectiveness of various media, media units, and scheduling techniques. Its day-to-day functions, however, are both complex and diverse. Among the more important of these:

1. To compile and analyze ratings of clients' broadcast schedules, compute cost-per-1,000, estimate future ratings of broadcast purchases, and prepare reports of competitors' advertising expenditures and media usage.

2. To compile and analyze print readership studies, estimate reach and frequency of media plans, compile estimates of expenditures of new business prospects, and allocate clients' expenditures by sales areas for advertising sales analyses.

3. To compute advertising impressions data for media testing, analyze research studies prepared by other organizations, and provide coverage and circulation data for broadcast and print media by any geographic and demographic area required.

4. To allocate preliminary budgets by sales area and geographic groups for comparison with sales and product data, and prepare reports on trends, availability, importance, etc., of various specialized media, such as color tv, ethnic and specialized media, etc.

5. To obtain samples of broadcast and print advertising of competitors and new business prospects, evaluate syndicated research services, and maintain files of all available media research material.

In Chicago:

*Leo Burnett.* Media and program analysis at Burnett is an integral part of the media department, functioning both horizontally and vertically. In addition to being a staff section of media (as are the media account groups), it functions as a line operation, with media researchers belonging to the account groups, providing what its supervisor, Dr. Seymour Banks, calls a "rational and factual approach to media planning."

Burnett invests about \$200,000 annually in all the published research services, developing from these an evaluation of the patterns of media

duplication "to the point where we can estimate the reach and frequency for a four-week period on any given schedule." Burnett's media research, however, is not limited to a planning tool but is considered part of the total stewardship of accounts. The agency's executives are kept abreast of all the agency media studies, and are advised of media developments as they occur. Originating recently in the media research section are such studies as "Tv Audience Profiles," "Men Reached by Network Programs," "Performance of Leo

Burnett Nighttime Network Tv Properties," "How to Communicate with the Negro Market" and "Trends in Media Costs."

Another prime function of Burnett's media research section is to serve as the agency training-ground for all non-writing personnel. "Here trainees see media applied to specific marketing problems," says Dr. Banks. "This, actually, is the working principle—the prevailing philosophy—at Leo Burnett."

Dr. Banks himself was an associate professor of marketing at Chi-



George Kupper, Peter Little, Award, and Jerry Sprague, WSJS

## Jerry Sprague, of Cunningham & Walsh, joins the Tricorn Club

Actually, he's belonged for years. Just never got around to being "hatted." He's belonged because Jerry knows North Carolina's No. 1 metropolitan market is that combined three-city "tricorn" . . . Winston-Salem, Greensboro, High Point. Jerry and other media experts know it's first by those basic marketing yardsticks of population, households and retail sales. Now, how can a sales-minded spot TV schedule afford to omit the No. 1 metropolitan market in the state that is 12th in population? Big bonus, too—of 14 other thriving cities and lush farm country. All covered to their eyes and ears by WSJS Television, night and day. P. S.: Stumped for a test market—isolated, balanced, inexpensive? We take orders of all sizes.

Circle 10 on Reader Service Card

**WSJS** TELEVISION    
WINSTON-SALEM GREENSBORO HIGH POINT

cago's DePaul University when he was called in, at the request of a Burnett client, to work on a special research project in 1951. Prior to this he was a metallurgist at a Gary, Ind. steel works. Dr. Banks holds two advanced degrees, an MBA (1912) and Ph.D. in marketing (1949) from the University of Chicago.

*Needham, Louis and Brorby.* Media research at Needham, Louis is also part of the agency's media department. And, as with Burnett, it is integrated with account work from pre-planning stages on, working closely with the agency task force units (account teams) and the other departments allied with media, such as the broadcast facilities and tv-radio program departments. Its activities are threefold:

1. To appraise media studies provided by the various media.
2. To work with published sources.
3. To study competitive account activity.

At present, little original research is carried out at Needham, Louis. But L. Thomas McMurtrey, director of the media research unit, has plans for a future project, now under investigation: a thorough audience composition evaluation.

McMurtrey, who holds a master's degree in business administration (with a research major) from the University of Indiana, was—prior to joining NL&B—a price economist with the Bureau of Statistics in Washington. Reporting directly to Blair Vedder, Jr., vice president and media director, McMurtrey has been with the agency for nine years, was a member of the general research department for five. His position at present is on the same level as that of the media supervisors. He is assisted by a full-time staff of four.

*Post, Morr, Gardner.* Here, media research is a separate entity entirely, on a par with the market research department. Its director, Dr. Ho Sheng Sun, deals at the account supervisory and executive level, reporting directly to Carl M. Post, president of the agency.

Dr. Sun, who has been with agency for two-and-a-half years, devotes about 70% of his time to one account, Schlitz Brewing (Old Milwaukee brand). His duties fall into several general categories, which he outlines this way:

1. Media evaluation. ("But before considering media evaluation," he points out, "the account should have clearly defined marketing objectives.")

2. Media proposals. When an account enters a new market, Dr. Sun determines the best station or stations, according to marketing objectives, budgets, rating points, and sales potential.

3. Media schedules. Here, he revises media budgets according to competitors' budgets in specific markets.

Prior to joining Post, Morr (under the agency's former corporate name, Gordon Best), Dr. Sun spent five years with the Toni Co. as manager of media research. He came to this country from his native Shanghai, in 1947, to work on his master's degree in economics at Michigan State University. He received his Ph.D. in economics and agricultural economics in 1954. Sun's wife is also a Ph.D.—in mycology—and is presently teaching at the University of Chicago medical school. They have a three-and-a-half-year-old son.

Dr. Sun feels there is a serious lack of qualified personnel in media research today. This is due, he says, to a lack of training in the field, which—in turn—is due to a lack of recognition of the importance of media research by the industry itself.

"Too few advertisers stop to examine changes in media," he says. "They continue the same patterns, year-in, year-out."

There are two specific additions to media research, on a national basis, that Dr. Sun would like to see. First, more comparative information on radio. Secondly, a central organization to concentrate on, and disseminate data regarding, overall media expenditures.

## SPOT PAPER SYSTEMS

*(Continued from page 38)*

ing. The average net profit is \$6,000 on each \$1 million billings. BCH estimates their operation can cut costs 40%, thus adding \$4,000 to the profit.

The specific accounting saving is more tangible than some of the other savings, the report continues, but all are significant in terms of profit and effectiveness.

Analysis of the actual time spent on each detailed step—is divided into two major activity classifications: (1) entering the spot broadcast order and (2) billing involved with that order.

1. *Entering the broadcast order.* The agency processing under the current system consumes 20.95 minutes per spot radio or tv order; the rep's time totals 20.05 minutes; the station's 18.70 minutes.

The centralized system requires 9.70 minutes by the agency, 10.35 minutes by the rep, and 9.25 minutes by the station. Thus the saving in entering a single order is 11.25 minutes for the agency, 9.70 minutes for the rep and 9.45 minutes for the station (see chart this page).

2. *Billing for spot broadcast.* The agency allots 9.45 minutes for each invoice received. The representative requires 66.35 minutes for processing each commission statement; the station spends 6.33 minutes processing each invoice.

The simplified method requires .103 minutes by the agency for each invoice item, with one standard invoice covering all stations. The representative processes the billing in 6.48 minutes per station, receiving a single commission check and statement covering all stations. The station also has a time saving, down to 2.65 minutes per invoice item with one billing covering all items.

Thus, in billing the agency cuts its time by 9.342 minutes or 99%; the rep, 59.87 minutes or 94%; the station, 3.68 minutes or 58%.

The report found a wide range in agency patterns as to the number of spot orders processed for each \$1 million in billing. It uses a typical pattern for a major agency, which estimates it processes 4,000 spot orders for each \$1 million in billing, to trace a specific example of how an agency saves time and money with new billing methods.

Here's what happens in cost analysis of 4,000 spot orders on \$1 million worth of spot billing.

Each order requires an average of four invoices. Agency personnel processing the buys and billing work a seven-hour day with one hour for lunch.

Entering the order takes an agency 20.95 or 21 minutes. For 4,000 orders, 81,000 minutes or 1,400 man-

*(Please turn to page 60)*



*Why it pays  
to advertise your station  
in a broadcast book*

---

**BECAUSE THE TIMEBUYER IS KING**

---

**T**here's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of  
**SPONSOR**

# SPONSOR WEEK WRAP-UP

## Advertisers

All stops in tv-advertising-agency protocol will be pulled in an upcoming WGN-TV, Chicago panel show.

Called "Mid America Marketing on the March" and set for 6 October, the history-making show involves some interesting switches in usual roles: (1) it will be sponsored by an agency, Wade, but without commercials; (2) stars will be heads of some of the top tv-oriented companies in the country, who usually do the sponsoring.

Some of those gathering to discuss the down-to-earth approach which characterizes midwest mar-

### Mutual board

(Continued from Sponsor Week)

of MBS station relations, and D. J. Cox, assistant treasurer of Mutual.

Re-elected to the board, in addition to Buetow, Hurleigh, and Verstraete, were the following 3M

executives: Bert S. Cross, executive v.p. graphic products; J. C. Duke, executive v.p., sales administration; I. R. Hansen, treasurer; C. B. Sampair, executive v.p., tape and gift wrap products, and R. H. Tucker, secretary. Carlos W. Luis, 3M attorney, was named secretary of MBS.

**REMINISCING** on her 20th anniversary with Crosley Broadcasting is Ruth Lyons, star of WLW radio and tv, Cincinnati, "50-50 Club." Above, reading some of hundreds of congratulatory messages are (l-r): Steve Crane, radio sales mgr.; Dave Strubbe, tv sales mgr.; Robert E. Dunville, Crosley pres. who presented Miss Lyons a watch; Miss Lyons; tv v.p. John T. Murphy



**B'WANA DON DAY**—By proclamation of the Mayor of Cleveland a special day to honor Storer Programs syndicated show. Here B'Wana entertains live WJW-TV audience



**WINNING PITCHER** Jack Lee (l) WPRO Providence gen. mgr. laughs with losing pitcher Joe Dougherty, gen. mgr. of sister tv station after softball clash between stations



**WELCOME** to Lola Lucas, the Muscular Dystrophy Poster Girl, in town to attend a "Carnival for MD," from Deputy Dawg and Miss Connie of WTTG-TV, Washington



**2,000 SOGGY CITIZENS** enjoyed a swimming party hosted by KQEO, Albuquerque morning man Tom Dunn, here with winners sporting "untanned" station call letters

keting: Charles H. Percy (Bell & Howell); Roy Aberbethy (American Motors); Lewis F. Bonham (Miles Products); Charles W. Lupin (Kitchens of Sara Lee).

Leading newsmen will interview the guests and Thomas Coulter, chief executive of the Chicago Assn. of Commerce and Industry will be moderator.

**Financial reports:** P. Lorillard first half sales topped the quarter billion dollar mark at \$251,061,804. Earnings were \$10,811,837, compared with \$13,336,256 for the six months period a year ago . . . Pillsbury reports sales of \$398 million for the fiscal year

ended 31 May, up 8% over last year. Net earnings of \$7.7 million were down from \$7.9 million last year and earnings per common share equaled \$3.49 . . . Consolidated net income of Gillette for the six months ended 30 June was \$21,512,000 compared with \$19,714,000 for the same 1961 period. Net sales were \$136,583,000 . . . Net sales of B. F. Goodrich for the first six months amounted to \$406,018,534 compared with \$370,356,606 for the same period of 1961 and net income was \$14,006,266, down from \$15,072,900 for the first six months of 1961.

**PEOPLE ON THE MOVE:** Joseph W.

Daly and Samuel Novenstern to associate media managers at Lever Bros. . . . Henry T. Slawek to general manager of foreign operations in Central and South America and Sears W. Ingraham to general manager of the European, Asian and African markets at Noxzema Chemical.

## Agencies

The Lestoil odyssey in search of a New York agency has ended at the door of F&S&R but only after "careful screening" of 15-20 houses over the past two months.

A small number of agencies were

**WORLD SERIES** of Golf poster held here by Walter Schwimmer, originator of the series set for NBC TV showing 8 and 9 September, 90-min. per day. Looking on is Arnold Palmer winner of 1962 Masters and British Open, who'll be one of the participants in the telecast



**INKING IN** the contract naming Blair-TV national rep is Richard C. Landsman, pres.-gen. mgr. of ch. 13, Rochester which signs on the air in September. Looking on (l-r): Blair Tv's exec. v.p. Ed Shurick; account exec Bill Vernon; gen. sales mgr. Frank Martin



**MARKING ENTRY** of WWDC, Washington, D. C., into Radio Press International's family of North American subscribers was a statement from FCC chmn. Newton Minow on electronic journalism. Here Minow (l) talks with R. Peter Straus (c), RPI pres. and stn. pres. Ben Strouse



invited to pitch for the \$6 million account.

Effective 1 December, F&S&R takes over from Sackel-Jackson Boston all four current Lestoil products—Pine Lestoil, Sparkle Lestoil, Les-tare and Lestoil's Spray Starch—in addition to other new products.

Readying itself for the Lestoil windfall, F&S&R is in the process of revamping its media setup. With this doubling of New York office billings, there should be a host of job openings for media people and others.

**Agency appointments:** The Spatini Co. to **Weightman**, Philadelphia for its new Spatini Instant Spaghetti Sauce . . . American Savings and Loan Assn., Michigan, to **Carpenter, Rau and Walters** . . . Jas. H. Forbes Tea & Coffee, St. Louis to **Clayton-Davis & Associates** . . . Duvernoy Bakeries to **Don Kemper** . . . Rego Radio & Electronics Corp., distributors of Stromberg-Carlson auto radios, to **Metlis & Lebow** . . . Old English Pet Food, Sacramento to **Resor-Anderson-Knapper** . . . Gaylord Products of Chicago to **Stern, Walters & Simmons** from Herbert Baker Advertising of Chicago.

**Acquisition:** **Reach, McClinton & Humphrey**, Boston has acquired the assets of the **Charles Sheldon** agency of Springfield.

**Divorcement:** A product conflict with another home-heating account has caused the termination of an 18-year association between **The Peoples Gas Light and Coke Company**, Chicago and **Needham, Louis & Brorby**, effective 16 October.

**Name change:** York, Rubin & Belpo, New York, is now called **York, Belpo & Wishnick**.

**Top brass:** **Mary Ayres**, management supervisor on the Noxzema Chemical account, has been elected a senior vice president at SSC&B . . . **Philip H. Schaff, Jr.** to chairman of the executive committee, **R. E. (Tommy) Thompson** to chairman of the creative review committee at Leo Burnett Chicago . . . **Eugene Alnwick** to head of the Chicago office of E. S.

Sumner Corp. . . **Paul Elliot-Smith** to president and general manager of Morse International and to member of the board of directors.

**New v.p.'s:** **Joseph McParland** and **Robert M. Lehman** at Kudner.

**PEOPLE ON THE MOVE:** **Gloria Rosdal** and **Harvey Kahn** to account executives at Wexton . . . **Edward J. Murphy** to marketing director and **Julie Buddy** to account executive at Johnstone . . . **Robert Zane Smith** to creative account executive at Ketchum, MacLeod & Grove . . . **Gene Del Bianco** to the account management group at Hoag & Provandie . . . **James C. Voors** to creative director at Martin and Robers, Ft. Wayne . . . **Joella Cohen** to radio and tv director of Savage-Dow, Omaha . . . **Duane Zimmerman** to business manager of radio and tv for Lawrence C. Gumbinner . . . **J. Donald Cusenbery** to radio-tv director, **John K. DeBonis** and **John Tucci** to art directors at Hoefer, Dieterich & Brown . . . **Edward B. Shaw** to account supervisor on the Hunt-Wesson Oil account at Young & Rubicam Los Angeles . . . **Ray Gould** to account executive at Fletcher, Wessel & Enright.

## Tv Stations

**C. Wrede Petersmeyer**, **Corinthian Broadcasting** president did some crystal-ball gazing on the implications of the all-channel set legislation.

Addressing the Fordham University Second Annual Conference on Educational Tv, Petersmeyer predicted that because of the economics involved, additional commercial uhf stations will come gradually and there'll be no rush of immediate expansion.

Nevertheless, he pointed out three primary benefits that will ensue from the legislation: (1) permit the needs of etv to be met, (2) stimulate the early activation of some commercial uhf stations where a shortage of stations now exists, (3) provide for long-range expansion of the medium.

**Ideas at work:**

• **WABC-TV** has announced the results of an audience reaction test conducted by general manager Joseph Stamler during May in a series of 44 on-the-air announcements. A total of 906 letters were received and whereas 14 or 1.5% said they disliked the station, 281 (31%) replied it is "one of my favorites." Reaction was also polled on many specifics including commercials and programing favorites.

• **WNAC-TV**, Boston has awarded a \$1,000 scholarship to the winner of an essay contest sponsored by the Volkswagen dealers of Massachusetts. Contest was conducted among juniors and seniors in secondary schools and entries were based on the "Perspective on Greatness" tv series.

**Financial report:** **Metromedia** reported a record net income for the first 26 weeks of 1962, ending 1 July, totaling \$1,021,655 or 60 cents per share, as against \$446,587 or 26 cents for the same period one year ago. Gross revenue were \$26,206,832 compared with \$23,397,580 for the same period last year.

**Offbeat sale:** A group of special local news and documentary feature programs on WDSU-TV, New Orleans to **Ward Baking** for Tip-Top Bread, via Grey. Tentative plans call for an average of one hour or half-hour program per month.

**Sports note:** **WCPO-TV**, Cincinnati will carry four University of Cincinnati basketball games this season, sponsored by The Fifth Third Union Trust Company.

**New offices:** **WJRT (TV)**, Flint has opened a new Detroit sales and sales service office in the Fisher Building and appointed Roger O. Nelson sales representative.

**PEOPLE ON THE MOVE:** **Robert G. Wolfson** to the board of directors of Television City Arizona . . . **Lee Browning**, general manager of WFIE-TV, Evansville to general manager of WFRV-TV, Green Bay and **Jack E.**

**Douglas**, general manager of WCSI, Columbus to general manager of WFIE-TV, effective 1 August . . . **Thomas E. Even** to program production manager for WSAV-TV, Savannah . . . **George M. Mathews** to account executive at KBTB, Denver . . . **Alvin L. Hollander, Jr.** to program director of WCAU-TV, Philadelphia . . . **Morris W. Butler** to special broadcast services director at WLWC, Columbus . . . **Tom Reilly** to account executive at WITI-TV, Milwaukee.

## Radio Stations

Radio has come up with an industry-wide parallel to the myriad awards, kudos, and honor institutions which prevade the tv scene.

The event is the official opening of the Radio Hall of Fame under the aegis of the American College of Radio Arts Crafts and Sciences, a group of Chicago radio salesmen, reps, advertisers, agency media men and station people.

The Hall of Fame will be a permanent installation at the Conrad Hilton Hotel in Chicago, a tie-in with the annual NAB meeting there.

The sponsoring group, incidentally, has all the earmarks of becoming a national organization like the Tv Academy of Arts & Sciences.

Such standouts of the radio medium as Jack Benny, Norman Corwin, Mrs. Marie deForest (on behalf of her late husband) and Don McNeill will be on hand to receive honors as first entries into the Hall of Fame. Others, from Marconi to Graham McNamee, have been marked for future honors.

**KNBC, San Francisco** has completed a seven months experiment in the revival of traditional radio drama.

The station reports tremendous listener approval of the nightly half-hour dramas initiated last December and, as a result of the response, plans to continue the program for the next six months, at least.

Harry S. Goodman Productions of New York will provide three series to be spaced over the week. They are "Radio Novels," an anthology

of stories by well-known writers, "Thirty Minutes to Go," a suspense story, and "The Doctor's Story," about romance in a big city hospital.

### Ideas at work:

- A complete stereophonic high fidelity system will be awarded to the winner of a **WGMS**, Washington contest for a design, drawing or photograph for use as the cover of the station's October program guide. Contest closes 5 September.

- **WCAU**, Philadelphia received 85,567 listener phone calls during the first half of the year on its Dinner Bell Service. Now in its third year, the service provides a different dinner menu each day for listeners who dial one of three phone numbers.

- On the occasion of its 35th anniversary, **Storer** has gathered together a pictorial glimpse of some Storer people as they looked in "that truly fantastic year, 1927."

**Financial reports: Capital Cities Broadcasting's** first half operating profit before depreciation rose 77% from \$1.32 in 1961 to \$2.33 in 1962 on an increase of 70% in net broadcasting income . . . **Storer Broadcasting** reported earnings for the six months ended 30 June of \$1.48 per share compared to 82 cents for the same period of 1961. Net income for the first six months was \$3,618,366 vs. \$2,032,501 in the same 1961 period. Earnings for the second quarter of the year were \$1,466,770 or 60 cents per share.

**New quarters: WLIB**, New York, formerly opened its enlarged offices and studios at 310 Lenox Avenue and 125th Street.

**PEOPLE ON THE MOVE:** **Henry Gulick** to account executive at WPAT, New York . . . **Herb Humphries** to news director and **Dick Kelsey** to account executive at WINZ, Miami . . . **Bennett Scott**, sales manager of WIND, Chicago has resigned . . . **Irving Kagan** to account executive at WMCA, New York . . . **Michael Ruppe, Jr.** to public relations manager and **Henry**

**Hirsch** to advertising-sales promotion manager at KYW, Cleveland . . . **B. J. (Bob) Rodgers, III**, to sales manager of WHIH, Norfolk . . . **Dick French** to production manager at WSPD, Toledo . . . **Frank E. Mullen**, formerly executive vice president and general manager of NBC to president of AP Management Corp., packager and producer of radio programs . . . **Mort Silverman** to president, **Dr. William Barletta** to vice president-treasurer, **Mrs. L. B. Lee** to secretary, **Ray Pilant** to station manager, **Farrell Bonner** to program director and **Jim LeBoeuf** to public relations-news director at KMRC, Morgan City . . . **Roger Stoner** to sales manager at KYA, San Francisco . . . **Elmer Willrich** to local account executive at WIL, St. Louis . . . **Joseph C. Drilling** to president of Crowell-Collier Broadcasting Corp., effective 13 August.

**Kudos:** Individual citations were presented to **Cecil Woodland**, general manager and **Hugh Connor**, program and sales manager of WEJL, Scranton for cooperation, service and assistance with the annual Voice of Democracy contest . . . **Sam Serota**, director of public relations for WPEN, Philadelphia has been elected president of the local Public Relations Assn.

## Networks

**Estimated net operating profit of AB-PT for the second quarter of 1962 reached a record high at \$2,511,000, or 57 cents a share.**

For the like period of 1961 it was \$2,269,000, or 52 cents a share.

Estimated profit for the first six months was \$5,553,000 or \$1.27 a share as compared with \$5,694,000 or \$1.31 a share for the like period of the previous year.

For the first six months, there was a net capital loss of \$157,000 compared with a net capital gain of \$6,149,000 in the same period of 1961.

**Tv sales:** NBC TV's "National Football League Highlights" to **R. J. Reynolds** via Esty and Skill Corp, via

F&S&R, selling out the 14-week series.

**Traveling companion:** Listeners vacation bound to any part of the country can take with them a cheerful and compact card which charts all **NBC Radio** affiliates. The network reports tremendous response to on-the-air promotions for this vacation-listening guide.

**Kudos:** **Thomas Moore**, vice president in charge of ABC TV, has been named chairman of the National Meetings Planning committee for Brand Names Foundation.

**PEOPLE IN THE MOVE:** **Earl Mullin** to vice president in charge of station relations at ABC Radio . . . **J. Robert Kerns** to general advisor to ABC International's associated tv station in Beirut which went on the air this past May . . . **Ralph O. Briscoe** to assistant controller of CBS TV stations division . . . **Louis Hausman** to NBC as a general executive participating in management-level matters . . . **Robert E. Lang** to vice president in charge of operations and sales for the ABC news department . . . **Alfred N. Greenberg** to field manager, affiliate relations, CBS Radio, effective August.

## Film

**Jay Ward Productions**, producers of "The Bullwinkle Show" and "Rocky and His Friends," is branching out into tv commercials production.

Long-range deals have been set for Ward to deliver commercials for General Mills (Bullwinkle sponsor) and Colgate-Palmolive, with whom Ward Productions have a merchandising tie-up on sale of Bullwinkle and Rocky soap dispensers.

Pete Burness, director of many Bullwinkle segments, will be vice president in charge of the commercial department. Characters from Ward's cartoons will be utilized exclusively in the new operation.

A Computer has been produced for the commercial film industry that

takes the guesswork out of production.

This four-way, pocket-size Computer is for use by film production personnel and advertising agencies.

Designed by Eli L. Levitan, author of books on film production, the computer shows time, footage, frames and number of words in any given time period.

Other features of the device, published by the Camera Equipment Corp.:

- Commercial film standards are shown with diagrams and markings.
- A Photography-Projection radio chart that lists both live action and animation shooting fields and safety projection areas for both motion pictures and tv.
- A standard wipe chart which shows 120 of the most frequently used Wipes in their logical sequence.

After more than five years producing closed-circuit shows for the **Walter Reed Army Medical Center, Logos Ltd.** has decided to enter the commercial film field.

A science series will be the **Logos** tee-off and **Dave Garroway** has been set to do the commentary.

**Goodson-Todman** will sell the package.

After one year of operation on the local-regional basis, **Commercial Producers** is extending its service to the national scene and will work directly with agencies and reps.

The Boston-headquartered firm, of which **Arthur Hammell** is president and **Mort Van Brink** general sales manager, is opening two regional sales offices and one national sales office in New York.

**Jules Pascal** has been named manager of the New York branch, located at 509 Madison Avenue. **Al Roberts** will head the midwest division in Chicago and **Charles Brumer** has been appointed sales manager in San Francisco.

**Sales: NBC International**, in its biggest single sale to Italy, has sold 15 news, public affairs and entertain-

ment shows to the **RAI** tv network . . . Eight additional stations, including **KCOP**, Los Angeles, **WGN-TV**, Chicago and **WSYR-TV**, Syracuse have purchased 156 new, five minute **Hanna-Barbera** cartoons for fall debut from **Screen Gems** . . . **Screen Gems'** post-1948 Columbia Pictures feature library to 12 more stations, raising total markets to 91 . . . **20th Century-Fox** Tv's "Hong Kong" series to four new stations bringing total markets to 66 . . . **NTA** has closed a deal with **Crocker-Anglo National Bank of San Francisco** for full sponsorship of "Probe" in nine California markets, via **J. Walter Thompson** and made individual sales to six other stations . . . **Seven Arts'** post-1950 Warner Bros. features, volume 2, to **WPTV**, West Palm Beach, uping the total on that group to 100.

**Financial report:** **Desilu Productions** reported net income of \$611,921 for the fiscal year ending 28 April equal to 53 cents per share. This constituted an increase of almost 100% over the net profits for the preceding fiscal year of \$319,146 or 28 cents per share.

**New properties: ITC** has produced in cooperation with the **J. Arthur Rank Organization** a first-run, full-hour series called "Ghost Squad," based on the almost legendary exploits of the least-known division of **Scotland Yard**—one of the best-known crime-busting groups in the world . . . **Medallion T.V. Enterprises** has released a new musical half-hour series, "Star Route, U.S.A." produced by **Atlas Productions**, which depicts the musical lives of the top names in the country-western field . . . **Arrowhead Productions** is packaging an informal comedy show videotaped in a Manhattan theatre for late Saturday and Sunday nights called "Weekend." **Jerry Lester** stars in the show. **Arrowhead**, with offices at 331 Madison Avenue, is run by **Ted Grunewald**, senior v.p. of **Hicks & Greist**, **Vernon Becker**, executive producer for **Pathe News**, and **Lester** . . . **Allied Artists Tv** released a new post-1950 package of  
(Please turn to page 59)

# WASHINGTON WEEK

30 JULY 1962

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PUBLICATIONS INC.

The FCC appeared to be moving in two directions at once last week: it came out with an unprecedented defense of two networks against attacks on the fairness and accuracy of documentaries.

And this was just after the commission refused to change its mind about lifting the license of KRLA, Pasadena, and while some other important licenses seemed due for lifting.

There is, however, no contradiction. Stations will still find that the Commission remains rough on what it feels are violations of rules, and failure to live up to programing promises "voluntarily" made.

On the other hand, the Commission has used "persuasion" to "encourage" broadcasters to become more active in news, public affairs, and editorializing. It has decided it must take a much stronger stand on complaints about broadcasters who don't.

Previously the Commission referred complaints to stations, then when it didn't want to act on the complaints it notified those who had lodged them that there appeared to be no violation of rules, and reminded that the FCC has no power over programing.

The Boston complaint against the CBS "Biography of a Bookie Joint," and the Newburgh complaint against the NBC "Battle of Newburgh" drew no such tepid answers. The FCC defended the programs almost heatedly.

Coming at a time when the City of Galveston is set to protest a network hurricane documentary, the answers should be both discouraging to those who would appeal to the FCC about such matters, and encouraging to broadcasters who want to deal with controversial topics.

It is no secret whatever over at the FCC that the two complaints were handled in this manner, at the risk of hurt political feelings in both cases, for a good reason. Broadcasters were supposed to be put on notice that they can deal with any controversial subject, so long as they observe the fairness doctrine, and the FCC will back them to the hilt.

## Hot potatoes otherwise remain hot potatoes at the FCC.

The biggest questions waiting decision will still be waiting after the FCC returns from its August vacation.

There has been no decision on network option time and no agreement among commissioners about a new program section in license application forms. Both topics may be with the FCC for a long time, since a mere month's vacation isn't calculated to bring agreement among disagreeing commissioners.

In fact, out of all matters involved in the lengthy network hearings, the only move made thus far would open up network-affiliate contracts to public inspection. Meaning inspection by other affiliates.

The report on this page last week that proposals to eliminate or at least loosen the political equal time requirements were in trouble has been buttressed by statements by legislators, both on and off the record.

Sen. John O. Pastore (D., R.I.), chairman of the Senate Commerce Communications subcommittee which held hearings on the various proposals, has expressed nothing but gloom at prospects. He has said he is in favor of giving broadcasters considerably more freedom in the political arena, but doubts enough other Senators feel the same way.

Over in the House, a leading Republican on the House Commerce Committee has said anything at all on this subject will practically pass only over his dead body. Standing by himself, his opposition is not too important, but many other members of that committee also

(Please turn to page 57)



# SPOT-SCOPE

30 JULY 1962

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National spot radio should start cashing in any time now on the expansion of Noxzema's new matte make-up (SSC&B), introduced in test markets several months ago.

The item is part of the Cover Girl line of medicated cosmetics debuted by Noxzema last year.

Whereas the tv side of the national spread is network, heavy spot radio schedules figure importantly in the campaign.

Accounts on the Chicago spot tv scene showed strong signs of coming to life last week.

Avails requests have gone out for: Green Giant (Burnett) for late September starts; Miles Laboratories (Wade); Kraft Foods (NL&B); and Wheaties Bran with Raisins (Knox Reeves).

The Wheaties quest has this added aspect: it's for a 10-week avail schedule, which is pretty good for Wheaties which generally buys in short flights.

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

## SPOT TV BUYS

**Standard Brands** is starting in mid-September (17) for Royal Desserts. The current quest is for fringe and daytime minutes, with schedules to continue for 11 weeks. The agency is Ted Bates.

**Hoffmann-La Roche** is buying now for a 2 September start on behalf of Zestabs. The campaign is based on minutes in or adjacent to kids shows for 30 weeks. Agency: Kastor, Hilton, Chesley, Clifford & Atherton.

**Brillo Manufacturing** is lining up markets for its soap pads, with schedules to begin 18 September for 10 weeks. Request is for daytime and fringe minutes, prime 10's and 20's. Brillo is buying 100 rating points a week for four weeks and 50 rating points weekly for the remaining six. Agency is J. Walter Thompson.

**Warner-Lambert Pharmaceutical** is lining up markets for a campaign on behalf of Bromo-Seltzer. Schedules kick off on 20 August and continue for 19 weeks. Time segments: early and late evening minutes. Agency: BBDO. Buyer: Jim Weshchler.

**Colgate-Palmolive** is activating for its new product Baggies. Campaign has a 3 September start date for 52 weeks. Time segments are day and night minutes. Agency: Street & Finney. Buyer: Dorothy Barnet.

**P. Lorillard** is buying for Old Gold Spun Filter. Starting on 10 September and continuing for 13 weeks, schedules are nighttime minutes and 20's. Agency is Grey and Betty Nasse is doing the buying.

**Revlon** kicks off a campaign on 6 August for various products. Nighttime minutes run for four weeks. The agency is Grey and, again, Betty Nasse is the buyer.

**National Cotton Council** is breaking with spot 10 September in about 13 Southern markets. The campaign is set for 13 weeks, using nighttime minutes and chainbreaks, three, five, or 10 a week, depending on the market. The agency: Fuller & Smith & Ross.

**R. T. French** is lining up markets for a September start on behalf of its Proper Kitchen Sauce. All spots are in daytime with women's appeal. Agency for the account is J. Walter Thompson.

**Simoniz** is buying a host of markets for a campaign to promote its Master Wax. Time segments are minutes, day and night. Schedules start 6 August for six weeks. Agency: Dancer-



Fitzgerald-Sample. Also out of D-F-S is a request for day and night minutes in women-oriented shows for an early August start for Vista Kitchen floor cleanser.

**Eastman Chemical** kicks off on 17 September for its Kodel fibre. The campaign will continue for six weeks. Time segments: minutes and 20's from 6 p.m. to midnight. Agency: Doherty, Clifford, Steers & Shenfield.

**Chesebrough-Pond's** is buying for Cutex. Campaign has a 19 August start and schedules run for six weeks. Time segments: minutes. Agency: DCS&S. Buyer: Rita Venn.

## SPOT RADIO BUYS

**United Fruit Co.** kicks off on 2 August to promote bananas. The top 25 markets will get schedules in morning drive and housewife time. Campaign runs for four weeks, using six-12 spots per week. Agency is BBDO and Roy Dubrow is the buyer.

**Lincoln-Mercury** division of Ford Motor is looking at avails now for a late fall start on behalf of Comet. It will probably be a saturation campaign in the top 100 markets, with minutes scattered throughout the day. Schedules start late October or early November. Agency: Kenyon & Eckhardt. Buyer: Bob Morton.

**Ralston-Purina** is lining up markets, about the top 35, for a 19 September start for Purina Dog Chow. Time segments: about 24 spots per week (16 minutes and eight 30's) in drive- and housewife-oriented time. Campaign is for three weeks. Agency: Gardner St. Louis.

**Nestlé** is going into the top 15 for its DeCaf coffee. Schedules of minutes will run in morning drive time and housewife time until 2 p.m. and then from 9 p.m. to midnight. Campaign starts 10 September for 10 weeks. Agency: McCann-Erickson. Buyer: Judy Bender.

**Metropolitan Life Insurance** starts today, 30 July, with 20 drive-time minutes a week in some 15-20 scattered markets in the south and southwest. Schedules continue for five weeks. Agency is Young & Rubicam.

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## WASHINGTON WEEK *(Continued from page 55)*

are doubtful at best. And Chairman Oren Harris (D., Ark.) has expressed no interest whatever.

His only actual comment is that no hearings are scheduled—itsself a bad sign this late in the session—and that since the Senate has held hearings on bills no plans will be laid in all likelihood until the Senate acts. The assumption is that **Harris opposes action this year.**

Unless there are some very definite changes and new developments, matters look no different viewed from the standpoint of 1963. Next year is not an election year, and it isn't like Congress to legislate a year ahead of time. Everybody assumes that **in 1964 it will be no trick at all to get a Sec. 315 loosener through to permit 1960-type presidential and vice presidential coverage without giving equal time.**

At that time, further efforts will be made to extend the same freedom to broadcasters with respect to other political candidates. If the climate then is the same as now, it would be a tough fight to get a suspension with respect to Senators and Congressmen, and perhaps impossible with respect to any offices lower down the political scale.

The Justice Department and MCA have agreed on how MCA should get out of the business of representing talent, and the divestiture now has the force of a court order behind it.

MCA agreed to **dissolve rather than transfer to a new company** its talent representation business.

Otherwise, and with many top tv personalities forced to scramble for new agents, the big antitrust suit continues full hlast. Action proceeds on a Justice Department allegation that MCA makes "unlawful tie-in" sales of tv programs, forcing purchasers to take unwanted programs in order to get wanted ones. Also on the allegation that MCA acquisition of Decca Records and Decca subsidiary Universal Pictures restricts competition in violation of anti-merger laws.



# SPONSOR HEARS

30 JULY 1962

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Put down F&S&R New York as an agency that doesn't make a fetish of keeping company events strictly *entre nous*: a visitor gets to know as much as the help.

Take, for instance, the agency's heralding last week that it had wrapped up the Lestoil account.

Instead of spreading the news via an interoffice memo, management shot it over the office loudspeaker system, with the result that visiting rep salesmen had the low-down as quickly as the timebuyers.

Don't be surprised if a number of reps pull up their office stakes in Boston by the turn of the year.

The flow of business out of New England hasn't been steady enough for reps to maintain Boston quarters, that is, unless they have stations to which they are committed for such a branch.

Boston was a goodly source of revenue when Lestoil was riding high, but reps see the shift of that account to F&S&R New York, as a sort of coup de grace to their New England national-wise prospects.

Consistency is probably one thing you shouldn't look for in this business.

Latest observation on this score: the very agencies that carry battles over the acceptability of piggyback commercials have taken NBC TV to task for back-to-backing minute commercials on Saturday Night at the Movies.

As the network sees it, it's strictly a case of whose ox is gored.

When the Motion Picture Academy Award broadcast goes on ABC TV next April Grey will again be the agency of record.

Benton & Bowles will merely participate, if anything, with a commercial.

Just as a note of nostalgia, did you know that Ed Sullivan is likely the longest-extant personality in air media?

He did his first stint before a network (CBS) mike back in 1931 for a product called Geraldine, dishing gossip between the numbers of a dance orchestra.

For CBS it's certainly a precedent: an outside organization developing a pilot for one of its contracted stars.

The sharp turn in the wheel involves Arthur Godfrey and the William Morris office.

You've not only been around the business a long, long time but you've got a wiz of a memory if you can recall the names of the sponsors of these personalities back in the early '30s:

- |                                 |                  |
|---------------------------------|------------------|
| 1. Floyd Gibbons                | 5. Kate Smith    |
| 2. Frank Munn                   | 6. Fred Allen    |
| 3. Frank Crumit-Julia Sanderson | 7. Ken Murray    |
| 4. Lanny Ross                   | 8. Marx Brothers |

ANSWERS: 1. General Electric; 2. Bayer; 3. Blackstone; 4. Maxwell House; 5. La Palma; 6. Linit; 7. Standard Brands; 8. Esso.

## WRAP-UP

(Continued from page 51)

32 features and 11 sales have been made so far.

**PEOPLE ON THE MOVE:** Michael S. Kievman to central district sales manager and Benjamin De Augusta to traffic manager at Warner Bros. Television division . . . Gary Ferlisi to manager of the new station relations department of Television Affiliates Corp.

## Representatives

Hal Walton & Company has picked up 14 stations since 1 July.

All smaller stations, the heaviest concentration is in the south (Florida, Louisiana, Virginia, Tennessee) but four are in Michigan and one in Wisconsin.

**Rep appointments:** KCAL, Redlands, Calif. to National Time Sales as part of the Spanish Language Network represented by the firm . . . KROY, Sacramento to Daren F. McGavren, effective 1 August . . . WALA (TV & AM), Mobile to Select Station Representatives effective 1 August . . . KCKC, San Bernardino-Riverside to George P. Hollingbery.

**PEOPLE ON THE MOVE:** Ray Stanfield to the newly-created post of eastern sales manager—radio at Peters, Griffin, Woodward . . . Rowland J. Varley to New York account executive of PGW . . . George Ponte, formerly PGW radio account executive to Metro Broadcast Sales.

## Station Transactions

Ownership of WDEB, Pensacola has changed hands.

Seller is Rose Hood Johnston as executrix for the estate of George Johnston, Jr. and the buyer is Mel Wheeler of Pensacola.

Price of the sale, handled by Blackburn, was \$125,000.

operation of WRNJ (FM), Atlantic

City has been assumed by the WRNJ Associates headed by Philadelphia radio and advertising man Edward R. Newman.

The FCC approved transfer of the license following an application filed last March. Sale price was reported at \$27,000 and previous owner was Melvin Gollub, owner of WIFI (FM), Philadelphia.

Roy M. Cohn, counsel for the late Sen. Joseph McCarthy heads the board of directors.

WJBS, DeLand, Fla. has been transferred, with FCC approval, to Ralph S. Hatcher.

Hatcher resigns 1 August as ABC TV national manager of station relations to assume ownership and operation of the station.

## Public Service

WABC (AM & FM), New York is spearheading a campaign to save the Heights Opera Assn.'s third season of free opera in Central Park and Cadman Plaza in Brooklyn.

Some 90,000 New Yorkers witnessed the 30 privately supported performances last year. This year, for want of \$5,000 for costumes, scenery and incidentals, the show might not go on.

The station therefore had Milton Cross record a series of announcements, utilizing instrumental selections from forthcoming operas, urging listeners to contribute to the support of the free series.

In addition, WABC is making these announcements available to all New York stations.

### Public Service in action:

• **KAPE**, San Antonio has started a new series of public service programs. The first, "Medicare—Pro & Con," was scheduled for an hour but listener response during the show caused the station to extend it an additional half hour to sign off.

• **WDAS**, Philadelphia is running a "Mourning the Death of Freedom" campaign to focus attention toward the inter-racial strife in Albany, Ga. in which more than 750 Negroes, including Martin Luther King, have been arrested since December. In the interest of civil rights the station is giving Free Mourning ribbons in the hope that city officials of Albany will realize that an aroused citizenry is endorsing the efforts of Reverend King and his associates.

**PEOPLE ON THE MOVE:** B. G. Morrison to director of public affairs and news at WPEO, Peoria, Ill.

### We are pleased to announce

that our Beverly Hills office has moved to new and larger quarters in the Bank of America Building, 9165 Wilshire Boulevard. The phone number has been changed to CRestview 4-8151.

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C.

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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  
John C. Williams  
1102 Healey Bldg.  
JACKson 5-1576

### BEVERLY HILLS

Colin M. Selph  
C. Bennett Larson  
Bank of America Bldg.  
9465 Wilshire Blvd  
Beverly Hills, Calif  
CRestview 4-8151

## SPOT PAPER SYSTEMS

(Continued from page 43)

hours are involved. At seven hours per day, it takes 200 work days to process 1,000 spot orders. The BCH process takes 9.7 minutes per order, times 1,000 orders for 38,000 minutes or 617 hours or 92 days. The saving is thus 108 days for each 1,000 orders—or a time cut of 54%, according to the report.

For billing there are four invoices for each order under the present system. So the 1,000 spot orders involve 16,000 invoices, each of which requires 9.15 minutes for a total of 151,200 minutes or 2,520 hours or 360 work days. The BCH system reduces these 16,000 invoices at .103 minutes per invoice item to 1,728 minutes or 28.8 hours or 4.2 days. This is a net saving of 356 days or 99%.

With 21 working days per month, the report allows a salary of \$375 per month for the person processing these orders and adds 15% for fringe benefits for a total of \$431.25 per person per month or a cost of \$20.53 per day per person.

At \$20 per day there is a cash saving of \$2,160 to an agency on handling orders.

For billing, 356 days are saved for each 1,000 orders (16,000 invoices), each worth \$20 for a total of \$7,120. Thus in these two areas, the cash saving is \$2,160 plus \$7,120 for a total of \$9,280, the report indicates.

Other savings, in mailings, billing files, and forms, says the report, add 26% more dollar savings, \$2,393, to the \$9,280 already saved for a total of \$11,673.

## NEWSPAPER ATTACKS

(Continued from page 10)

bound to be some raised eyebrows at the answers to such questions as "Do you get any information that helps you in buying various products from advertising: on radio, on tv, on newspapers?"

71% of respondents said they got no helpful information from radio, 50% none from tv, but only 9% thought newspapers didn't help.

All which proves, perhaps—when a newspaper begins to stack the research deck, boy, it really stacks it!

## TV IN 1970

(Continued from page 42)

closer to their realization. The problems which have retarded color tv set growth are being steadily reduced. The cost differential between color and black and white is being narrowed. More manufacturers are producing improved color sets, and more stations and networks are delivering larger amounts of color programing.

During the sixties, the combination of these factors, together with normal black and white set obsolescence can be counted on to put color over the top. Instead of being a not-too-well-defined plus for most advertisers as it is at present, color television in a very few years will become a dominant consideration in a great many homes. The June copy of *Vogue* contains 38 color pages. In this single issue there are at least a score of non-tv advertisers who are going to be prime prospects as soon as our circulation includes a substantial proportion of color viewers.

This approaching color breakthrough will of course not only open up whole new product groups, and win many new advertisers, but it will also enhance the medium's values for most of our present supporters. Not only will their commercials have greater impact but the greater number of color sets will appreciably increase sets in use. Programs in color score for higher ratings in color homes.

The advance of color will also further accelerate the growth of multiple tv set homes. Last year the number of homes with secondary sets went up by 20% to a total of 7,100,000. We can look for the pace to quicken as more and more black and white sets become auxiliary units in color tv homes. This continuing expansion of television within the home will of course boost the overall volume of viewing, although at the start we may have a tough time tracing it in the rating reports.

Clearly television has plenty of room to grow in—far more than any other medium. This kind of vigorous, mature development will afford a sound base for sustained economic growth. How then does our medium stack up against the principal competition, in advertising future books?

The most highly publicized projec-

tions of 1960 which forecast that advertising volume would double during the sixties appears now to have been somewhat optimistic—and not only because the "soaring sixties" have so far failed to go into orbit. Obviously these predictions leaned heavily on the record of the fifties.

Between 1950 and 1960, advertising volume doubled, rising from \$5.7 billion to \$11.5 billion. But this was the decade in which television rocketed from \$170 million to \$1.6 billion—an 840% jump in total advertising expenditures. The fantastic onrush of television in the early fifties ballooned the growth rate for all advertising. Between 1950 and 1955, total U.S. advertising volume went up 61%. In 1955 tv attained the billion dollar mark in expenditures.

In the five-year period 1955-1960 total advertising volume increased by only 27%. Over this same period television volume was up 56%, while the average for all other media gained 22%. It would appear that this 1955-60 period furnishes a much more realistic base for our projections into the sixties.

Based upon the recent trend we can look for our medium to grow *three times as fast as the national economy; more than three times as fast as newspapers; twice as fast as magazines*. We can anticipate that total tv volume will more than double during the sixties.

By 1970 television should account for well over three billion dollars in advertiser expenditures, with a billion plus spot television alone accounting for more advertising dollars than went into all forms of the medium only a few years ago.

Reaching these brilliant goals will demand a larger effort on the part of every segment of our Industry. Technological advances, more and better programing, color progress and all the rest are going to be costly. Television's cost-per-1,000 should be higher in 1970 than it is now. We are going to have to sell harder, research more thoroughly, and dramatize the values of our medium as never before. However, if we are alert to our responsibilities and opportunities television cannot fail to become an even more important part of American life—and thus a more powerful, more effective and more intrinsically valuable sales force.

# How does a tattoo concern you?

how does a tattoo



concern you ?

Two ways.

First—it's a perfect illustration of what a great campaign can do. Second—it proves that the advertiser who believes in advertising ends up a power in his industry.

So—how does this concern a broadcaster?

So—it works the same way here.

Every station that sells advertising—and has equal faith in buying it as well—always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best—then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made

▶ **SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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## HELP!

### WE NEED SALES HELP—BADLY

We're a six year old regional Radio-TV rep firm whose growth in the last year has been amazing—so much so that we need good sales help to continue to give the kind of service that has made us such a big factor in our area. We've always covered all of Ohio, and now we're expanding into Pittsburgh with our list of top stations. Really good ones.

We won't fuss about dollars if you can convince us that you know the business, know how to sell, and are willing to work. There's loads of growth potential for the right man. If you think you're that man, tell us all about yourself—what you've done, where you've done it, how much you've made, how much you want to make, how soon you can make a change, and anything else you can think of. Send it right now to . . . . .

Len Auerbach, General Manager  
OHIO STATE REPRESENTATIVES  
2nd Floor, Fidelity Building  
Cleveland 14, Ohio

# Tv and radio NEWSMAKERS



**Roy Porteous** has been appointed CBS TV vice president of central sales. He'll headquarter in Chicago. Porteous first joined CBS TV sales in June of 1957 as an account executive in the Chicago office. Before joining the network he was with NBC for 15 years, serving in a number of sales and management positions. Porteous eventually became sales manager at NBC of the "Today," "Tonight" and "At Home" shows. The appointment, effective as of last week, was announced by William Hyman.

**James Arthur Yergin**, the new director of research for Westinghouse Broadcasting succeeding Mel Goldberg, has been assistant research director since 1959. Before that he was associated with the WOR division of RKO, functioning most recently as director of research, promotion and advertising for WOR (AM & TV), New York. Previously Yergin spent two years in sales planning at MBS, one year with Crossley Research and four years as research director of Keystone Broadcasting.



**Jack H. Mann** has moved up to vice president in charge of the Western division of ABC Radio Network. Mann has been director of ABC Radio Pacific and ABC Radio West since July 1961. He joined the network in June of 1958 as an account executive and in June of 1960 was promoted to director of advertising, sales development and research. Before his affiliation with ABC Mann had been an account executive with WRCA-TV, New York, and NBC and CBS Radio networks.

**Ralph S. Hatcher** assumes on 1 August ownership and direction of WJBS, DeLand, Fla. In 1930 Hatcher became sales manager of WFAR, Norfolk. Later he was appointed central division manager for CBS Station Relations in Chicago, moving to CBS New York in 1947 and to general manager of WPLH, Huntington, W. Va., two years later. In 1951 he joined ABC TV, promoted in 1956 to national manager of the Station Relations department where he has been since.





## The seller's viewpoint

"The big question is, are you seeking a mass audience or a Madison Avenue audience?" asks Harold L. M. (Hal) Neal, Jr. vice president and general manager of WABC radio, New York. Neal joined ABC in 1913 as a staff announcer on WXYZ, Detroit, where he voiced favorites such as *The Lone Ranger* and *The Green Hornet*, and later assumed the position of general manager, moving to the New York station in 1960. Here Neal adroitly compares the much-talked-about *Saturday Evening Post* formula problems with those of a radio station.



### Radio programing for the people

The advertising world buzzed recently with news of events at the Curtis Publishing Company. A shift in top management at that venerable publishing institution was effected, due largely, according to published reports, to the company's deteriorating financial position. Particularly severe were losses sustained by two former giants of the magazine world, the *Ladies Home Journal* and the *Saturday Evening Post*.

According to New York *Times* advertising editor Peter Bart, there were three prime reasons for Curtis' financial troubles. First, the *Post* and the *Journal* had millions of dedicated readers, but they were aging readers. "The hard fact of the magazine business," a high Curtis executive told Bart, "is that the old folks are not very attractive to advertisers. Madison Avenue wants to reach the young marrieds who are buying homes and clothes and food for large families." Second, according to Bart's informed sources, Curtis became involved in "an impossible circulation race with unbeatable competitors." Third, and for our purposes of discussion, most significant, the *Saturday Evening Post*, in order to counter the advertising world's objections to its older audience, eliminated the "Norman Rockwell look" in favor of a "brash, flashy experiment in graphics." One publisher is quoted as saying: "Curtis made the fatal mistake of tailoring the magazine for Madison Avenue consumption." "*The Post*," adds Bart, "now has moved back toward its old format . . . the effect was to confuse readers and further shake advertiser confidence."

A New York City radio station recently experienced an almost identical example of this "tailoring . . . for Madison Avenue consumption" which took the form of a drastic change in programing. Reasons for the change were said to lie in advertiser resistance to the station's "mass appeal" programing.

The station's revised programing, like the revised *Saturday Evening Post*, was summarily rejected by its audi-

ence to such a degree that a return to original programing concepts was ordered. The station is now, after several months of rapidly decreasing audience, trying to rebuild lost listenership and advertiser confidence.

The question is, can we learn anything from the experiences of these two mass media, whose managements lost sight of the needs and desires of their audiences, in favor of a format more acceptable to potential advertisers?

Sophisticated agency men and their associates are far from "average folks." Imaginatively, creatively, educationally and economically they are quite unlike the vast majority of the American population. This is not an attempt at flattery. It is a realistic appraisal of what a man must be to function successfully in a business in which millions of dollars change hands with the same dispatch used by the corner druggist in balancing his ten-dollar charge accounts.

Advertising people, like those in other creative fields, generally have a greater interest in and appreciation of the arts. Is a copywriter so very far removed from a novelist? Ask Al Morgan or A. C. Spector sky.

Cunningham & Walsh recognized this fact when they conceived the "Man from Cunningham & Walsh" project under which C&W creative and account people regularly leave their Madison Avenue surroundings and set out to meet consumers at the point-of-purchase. These are the "average folks." To assume that their preferences in reading matter, radio listening, or product loyalty always match those of a \$25,000 a year agency man (or broadcaster) is to invite disaster.

A radio station should never lose sight of the people it seeks to inform and entertain. They can be neither informed nor entertained if they are not listening. And they will not listen if we foresake them in favor of programing to personal tastes of a small, albeit influential, minority. The big question is, are you seeking a mass audience or a Madison Avenue audience?

# SPONSOR SPEAKS

## SPONSOR'S special mission

Every once in a while it does any businessman or organization a lot of good to sit back and ask some tough searching questions. "What's my role in this industry? What's my mission in life? What makes my product or service unique, special, different?"

We've been asking these questions lately. And we've come up with some answers we'd like to share with our readers.

First of all, SPONSOR does have a purpose and a concept which differs from that of any other trade paper.

SPONSOR's special mission is this:

1. To *reach* and *serve* advertisers and agencies who use tv and radio advertising.
2. To *show what's going on in the field* of air media advertising by a clear, crisp comprehensive presentation of all significant news, facts, figures, and other data.
3. To *show how the air media can be used* by agencies and advertisers more *fully*, more *effectively*, and more *efficiently*—by the presentation of feature stories, articles, case histories, and other material.
4. To *institute projects* which will contribute to the growth and health of tv/radio advertising.
5. To *fight hard against* all developments, trends, or people which downgrade air media advertising or threaten its welfare.
6. To *support all honest, forward-looking industry efforts* aimed at building the media.
7. To *express the media*—to be the voice of tv radio advertising, to mirror the best in the industry, to be the conscience of the business.

These in brief are SPONSOR's editorial goals, and we are glad to put ourselves specifically on record about them.

We would be less than honest if we claimed that every issue of SPONSOR succeeds in achieving every one of these objectives.

But we can say with complete honesty that these are what we are striving for, these are what we are edited for, and these are what, in 16 years, we have often achieved.

No other broadcasting or advertising trade publication can make this statement.

## 10-SECOND SPOTS

**Magic:** What-to-do-for-an-encore department: While at home last winter, Ted Heek, N. W. Ayer & Son information services director, noticed that it had just begun to snow. Turning to his kids, who were playing in the room, he said, "You know, I'm a pretty good magician—I now command it to snow!" His son, Todd, 6, ran to the window amazed, then looked at his Dad and demanded, "O.K., now shut it off!"

**Programing:** George Ponte of Metro Broadcast Sales said he heard that one of the network's new shows for the fall is all about a cowardly skin diver—it's called "Chicken of the Sea."

**Relaxation:** Jack Sterling, on his WCBS (New York) radio show, related the story of a habitually frowning executive who one day walked into the office with a big smile on his face.

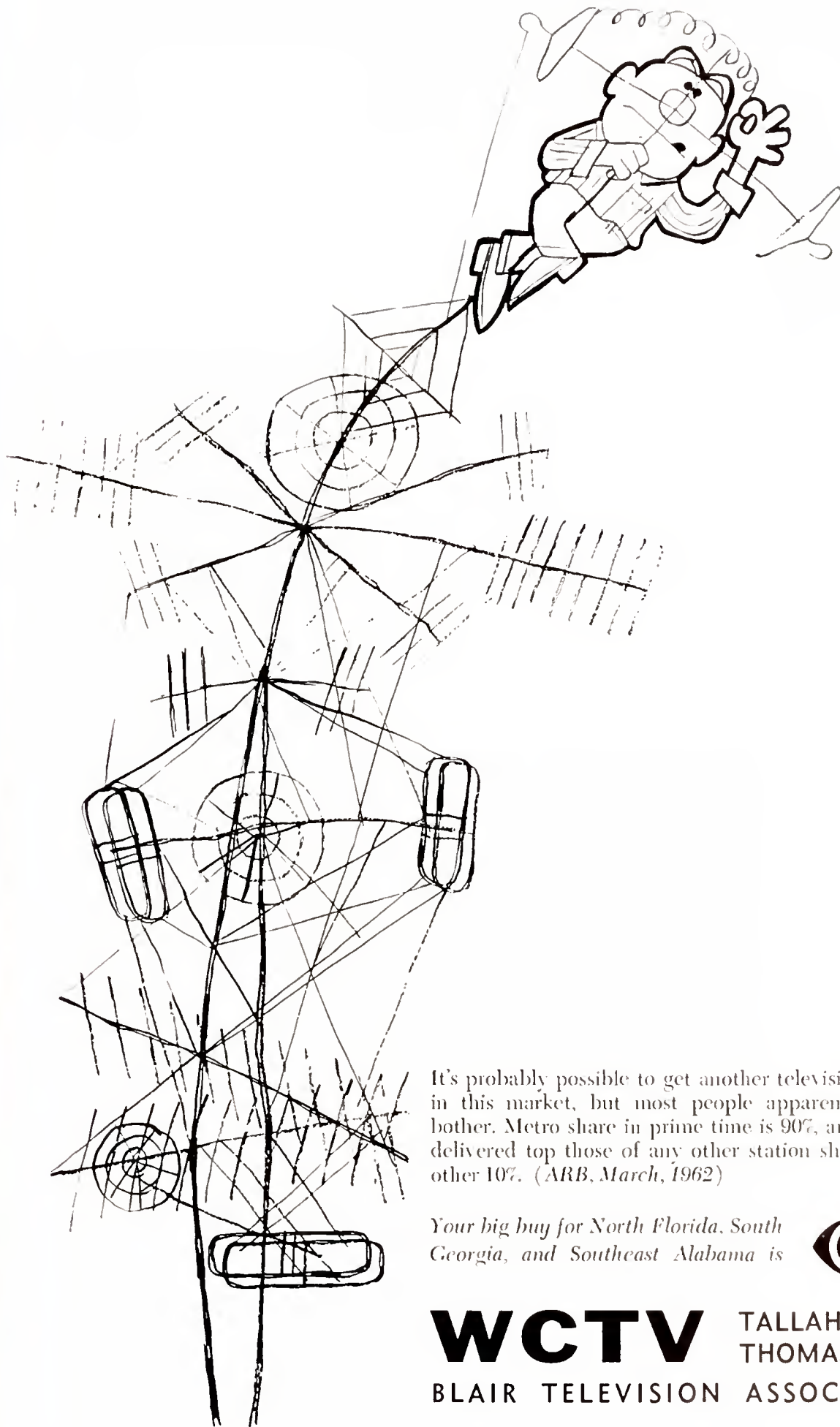
"Hey," said a new girl to his secretary, "looks like your boss is in a good mood today."

"Naw," replied the secretary, "he's just resting his face."

**Testing:** In Toronto, CHUM radio tells of a chemist who wound up on skid row—he failed to pass the acid test.

**Warning:** An agency p.r. man passes this one along. A little girl's mother scolded her for sucking her thumb all the time and warned her that if she didn't stop, she would "swell up like a big balloon and burst." Thoroughly impressed, the child discontinued the practice. However, about a week later, she attended a PTA meeting with her mother and she was seated next to a young woman in an advanced stage of pregnancy. In a grave whisper, the little girl looked at the woman and declared, "I know what you've been doing!"

**Signs:** At a Manhattan car wash, a sign reads, "Rates \$1.50 Mondays through Thursdays—\$2 Friday, Saturday, and Sunday—Foreign cars dunked, 50 cents." In a small West side restaurant, a sign in the window advertises "Fresh squeeze orange juice."



It's probably possible to get another television signal in this market, but most people apparently don't bother. Metro share in prime time is 90%, and homes delivered top those of any other station sharing the other 10%. (ARB, March, 1962)

Your big buy for North Florida, South Georgia, and Southeast Alabama is



**WCTV** TALLAHASSEE  
THOMASVILLE  
BLAIR TELEVISION ASSOCIATES

LOOK FOR THE COACHMARK OF QUALITY

*Body by Fisher  
makes it a better buy!*



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