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# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Are multiple rates for prime time spots more confusing than practical?...Page 23

Nabisco ad director H. F. Schroeter says what he thinks of tv pitches... Page 32

PAGE ONE  
AWARD TO



WOR

*"Newspaper Guild of New York 'Page One' Citation to WOR-Radio for 40 years of service, particularly in the field of news."*

This singular recognition by professional journalists is received with great pride.

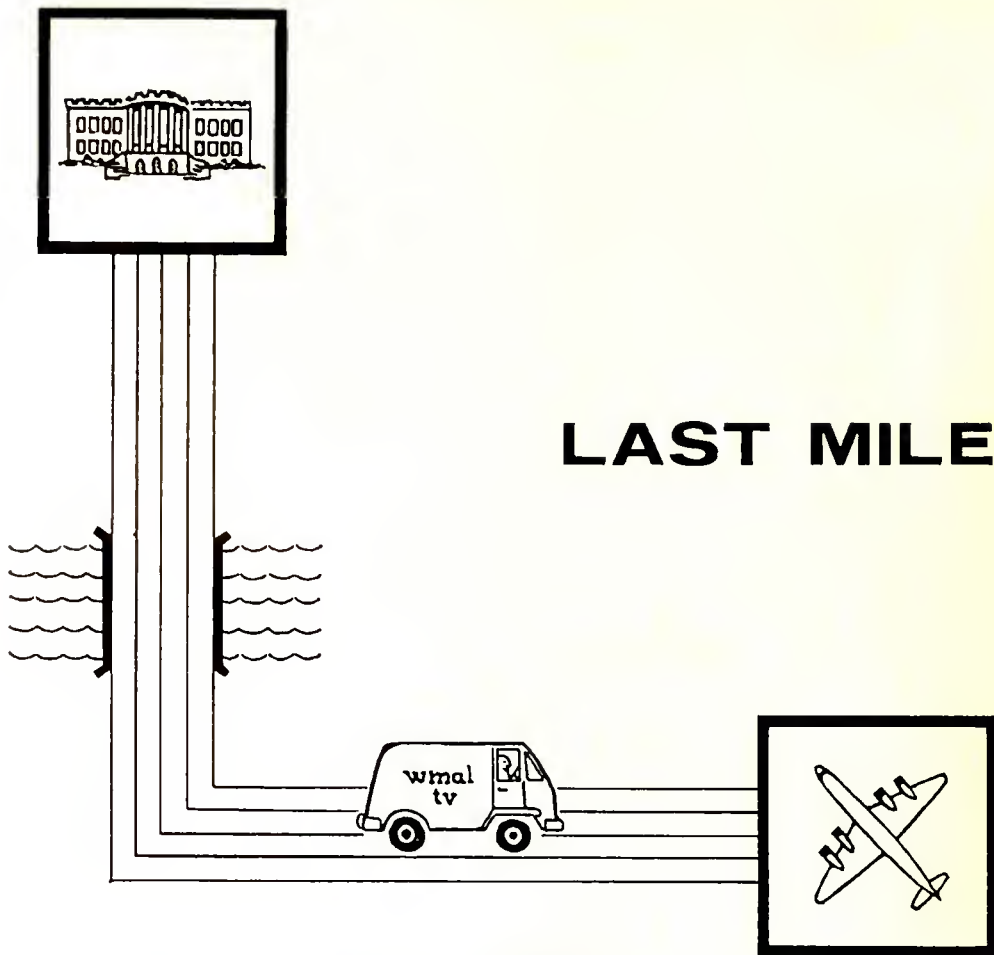
WOR provides the most complete news coverage in broadcasting.

It is the only New York station that broadcasts 15 minutes of news every hour, on the hour, all day. And each of these newscasts is rated *first* in its time period.

News leadership is one of the reasons why more advertisers use WOR than any other station in the market.



WOR-RADIO 710 • fm 98.7 • An RKO General Station



## LAST MILE

Len Deibert, a local newsman, assigned to a WMAL-TV news truck following a VIP motoreade along the parade route from the White House to the airport, was nervous about getting back to the station in time for his evening TV newscast.

He decided to see if he could estimate the time for the entire trip. After they had crept along for 10 minutes, he turned to his companion, WMAL-TV newsman Hank Wilson, and asked: "How far is it from here to the north entrance of the 14th Street bridge?" Hank, a puzzle fan, answered: "Twice as far as it is from here to the White House." After crawling along for 3 miles more and crossing the bridge, Len gave it one more try. "Now, how far is it to the airport?" he asked. His cryptic companion replied: "Half as far as it is from here to the north entrance of the 14th Street Bridge."

They reached the airport 15 minutes later, leaving just enough time for our friend to get back to town. How far is it from the White House to the north entrance of the 14th Street bridge and from the north entrance of the bridge to the airport—assuming they traveled at a constant rate?\*

*\* Your client's message travels at a constant rate, too, on WMAL-TV—FAST. Verify this with the simplest arithmetic. Buy minute participations in one of WMAL-TV's 4 daily half-hour news programs (1:30 p.m., 6:00 p.m., 7:00 p.m. and 11:00 p.m.). Sit back happily and watch the results add up. While you're sitting back, work out the solution to the puzzle. Correct answers will rate one of our usual apt awards.*

Puzzle adaptation courtesy Dover Publications, New York 14, N. Y.

# wmal-tv

abc

Washington, D. C.

An Evening Star Broadcasting Company Station, represented by H-R Television, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSWA-TV and WSWA, Harrisonburg, Va.

**THEY\* SAID IT!**

**THEY\* PAID FOR IT!**

**THEY\* PUBLISHED IT!**

ANOTHER PHILADELPHIA  
RADIO STATION MADE A SURVEY

GUESS WHO WAS FIRST?  
(THEY WERE)

**BUT...**

AMONG "PRIME ADULTS  
(AGE 20-49)"

**WPEN IS SECOND!**

AHEAD OF ALL  
NETWORK STATIONS!

\*name supplied upon request

Represented Nationally By **Gill-Perna, Inc.**

**WPEN**  
PHILADELPHIA



# EXCLUSIVES!

The big favorites are on the big station in Madison. Music personalities:

Clark Hogan, Tom Hooper, Roger Russel, Bob Rahman. Homemaker's friend Luella Mortenson.

Madison's favorite weatherman Jack Davis.

Farm and markets reporter Roy Gumtow.

Big time sports:

The Green Bay Packers, The Milwaukee Braves and those hot Wisconsin Badgers!

Plus CBS Radio news, features and top personalities.

## Exclusive Favorites?

Proof is in the listening! NCS '61. 10,000 watt WKOW/1070 is first in total weekly homes—first in total audience.

You get more reach . . . more sales impact . . . 28% more counties than station B. And 61% more than station C.

Phone H-R or Ben Hovel in Madison.



Tony Moe

CBS IN MADISON

# WKOW / 1070

Wisconsin's Most Powerful  
Full-Time Station

TONY MOE, Vice-Pres. & Gen. Mgr.

WKOW represented nationally by K-R  
plus

WKOW-TV—represented by Young TV

**MIDCO**

Midcontinent Broadcasting Group

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

© Vol. 16, No. 15 • 9 APRIL 1962

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Excerpts from an address by

**LESLIE C. BRUCE, JR.,**

*Director of Advertising, Purex Corporation, Ltd.*

Before the Association of National Advertisers

---

“Based on Nielsen data, Purex original Special telecasts during the entire 1961 calendar year reached an average of 27% more homes than all other Specials of all varieties and length on the three networks combined in the like period.

“In addition, these same Specials delivered Purex an average cost per thousand homes per commercial minute 53% below the average comparable cost of all evening network television in prime-time, also according to Nielsen data.

“Secondly, the Press — TV columnists, commentators, etc. — have given Purex highly favorable publicity and recognition. We have estimated on the basis of articles alone which have specifically mentioned the company and/or its brand names to be worth close to \$1,000,000.00 had we been able to purchase such space commercially.

“While this aura of distinction is admittedly difficult to measure, I believe any company would more than welcome the unusual goodwill such press generates and which has resulted in valuable word-of-mouth commendation in virtually every corner of our business operations.”

---

Public Relations, Publicity and Promotion for the Purex Specials:

**CLEARY-STRAUSS-IRWIN & GOODMAN**

7175 Sunset Blvd., Los Angeles 46, Calif., HOLLYWOOD 2-6486

165 West 46th St., New York 36, New York, CIRCLE 6-4184



1900

Audience

Limited

The beauty and talent of this great actress and comedienne were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform.

Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**  
STEINMAN STATION  
Clair McCollough, Pres.



Anna Held

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

Courtesy of The Bettmann Archive

9 April 1962

# SPONSOR-WEEK

## COLLINS: HERO OF NAB

Collins stiffens to FCC, gets solid trade support; Minow softens approach, suggests radio conference

Chicago:

For the first time Gov. LeRoy Collins, president of the NAB, emerges with impressive leadership as a result of his stand on behalf of broadcasters here last week.

Broadcasters at the NAB convention were saying Collins is now a bulwark between them and the FCC. Stated one, "The Governor is really earning his salary now."

At the same time FCC Chairman Newton Minow has become a man no longer so much feared. The consensus was that his speech was relatively mild.

There was none of the sensation of the 1960 NAB convention repeated this year. In fact, NAB president LeRoy Collins showed he could take the initiative in counter-criticism of the FCC, while FCC Chairman Newton Minow, far from starting another uproar over tv, devoted most of his remarks to constructive suggestions about radio.

Collins, speaking on Monday, made these salient points:

- He called the FCC hearings in Chicago "unfair" because all licenses were questioned while only certain ones were up for renewal.
- He insisted that broadcasters must follow the NAB self-discipline code more closely and asked for a closer liaison between the networks and the code.
- He called for suggestions to solve the over-population problem.

- He attacked a recent Judicial Conference Resolution which keeps broadcasting from covering judicial proceedings.

Minow, speaking on Tuesday, set the tone by asking his audience to recall the two most memorable words of his speech last year. Instead of identifying them as "vast wasteland" he said they were "public interest."

Minow, devoting most of his speech to radio, stressed these assertions:

- Public complaints — such as those heard in Chicago—will be taken seriously and are not to be dismissed lightly.

- An "informal, face to face, shirt-sleeves working conference" is needed by radio to work out its problems.

- The FCC might act to curb radio's over-commercialization.

- He suggested the FCC might raise the limit of network o&o's, now seven.

- He proposed a moratorium on am licensing while the "inflation" of the airwaves is studied.

- He seemed to favor radio mergers as a solution to over-population.

- He described some radio as "astonishingly good" but noted it was also "incredibly bad" in other places. "Too many stations have turned themselves into publicly franchised

(Continued on page 8, col. 3)

(For NAB Highlights and Side-lights, see p. 10, cols. 2 and 3.)

## NO BRIDE, FEW GUESTS FOR BURNETT SUITE

Chicago:

Leo Burnett agency's experiment in running a hospitality suite at the Conrad Hilton during the NAB convention last week—designed to let timebuyers and broadcasters get together—was far from a total success.

Traffic in the suite was reportedly very light and complaints were heard that it was hard to get to.

P.S. If you were looking for the suite and couldn't find it, the room number was 2205—the bridal suite.

P.P.S. Burnett plans to do it again next year but with better advance preparation.

## NBC adds \$10 mil. more for fall nighttime tv

NBC TV wrote \$10 million (estimated) in fall nighttime business during the week beginning 26 March.

Major buys were made by Ford in Hazel, Schlitz Saturday movies, Mogen David in Jack Paar, Sterling Drug in Sam Benedict, Block Drug in Laramie, American Gas in Dick Powell, Miles in Saints and Sinners and Andy Williams.

NBC also signed American Cyanamid and Schlitz for additional current business, and wrote \$2 million more daytime for the present season to P&G, Norwich, and S. C. Johnson (returning to the network after a four year absence).



## SWEENEY TO LEAVE RAB NEXT FEBRUARY

Kevin Sweeney announced last week that he would resign as president of RAB in February 1963. He has been president since 1954.

Sweeney advised the RAB board of directors last August that he wished to leave as soon as the three year firm portion of his contract had expired.

Frank Fogarty, Meredith Broadcasting; Harold Krelstein, Plough and Weston C. Pullen, Time-Life, members of the selection committee, have been choosing a replacement since last October.

Sweeney's statement in leaving indicated that his successor would probably be named by mid-summer 1962. A RAB spokesman indicated that Sweeney had no plans to announce at this time.

---

## NAFMB elects officers, considers, ARB study

**Chicago:**

Newly elected president of the National Association of FM Broadcasters is T. Mitchell Hastings, Jr., succeeding retiring president Fred Rabell, KITT, San Diego.

Other officers are v.p. Arthur K. Crawford, KCBH, Beverly Hills; treasurer Abe Veren, WQAL, Philadelphia, and secretary Bill Baird, Jr., WFMB, Nashville.

The NAFMB were addressed by Dave Garroway, who now has an active financial interest in fm listing magazines.

In the fm area there is a movement afoot to work with ARB to get out some statistics on characteristics of the fm audience. The fm broadcasters feel it would go a long way to promote sales of the medium.

Four objectives the survey may attain are determining national fm penetration, measuring national

(Continued on page 48, col. 1)

## Gardner explains new marketing set-up

**ST. LOUIS**

More than 300 media, research, and marketing people met in St. Louis late last month to learn about Gardner's reorganized marketing department. Another 100 attended a second session last week. The plan itself started 15 March.

Gardner has appointed three marketing directors: Warren Wiethaupt, Stanley Matz, and Don Osten. Three media supervisors are: Ralph Neugebauer, Robert Faust, and Pat Schinzing. Six assistant media supervisors are: Don Willenburg, Larry Zeman, Mary Howard, Peter Van Steeden, Claude Bruner, and Kelly O'Neill.

Other new appointments were these: Ralph Franklin, Jean Drewett, and Norman Peskind as research supervisors; Martin Berutti and John Hussey as senior analysts; Sol Israel as marketing services supervisor; Charles Brodersen as chief estimator; Mary Alice Tayon as administrative assistant, and Mark Munn as advertising research supervisor.

## ABC CLAIMS 24-MARKET NIELSEN NETWORK LEAD

ABC TV says it is back in the lead when it comes to nighttime averages. The network points to the Nielsen 24 Market report for the week ending 25 March.

The three nets' commercial programs, 7:30-11 p.m., Monday-Sunday, averaged out as follows: ABC TV, 19.2; NBC TV, 18.4, and CBS TV, 16.9.

Furthermore, ABC says it had the top rated show, Ben Casey, with 32.3, six points ahead of Hazel in second place. And in the top 20 ABC placed nine shows compared with NBC's six and CBS' five.

## Collins: hero of NAB

(Continued from page 7, col. 2)

juke-boxes," he said.

Gov. Collins encouraged stations not to fear controversy or criticism. "The broadcaster who strives to please all the people all the time is one who abandons his obligations to be creative and consigns his conscience to a deep freeze."

Collins warned that too much governmental criticism could be bad. "If a broadcaster is to live under the threat of public thrashings, under legal auspices, by anyone with a grievance, then he is encouraged not to be good, but to be acceptable; not to do his best, but to get by with the least possible dissension."

---

## Convention post-scripts

**Chicago:**

Many observers expect a cut back in hospitality suites next year. It's said 200 this year were too many and split up traffic too many ways.

Automation and color made the big splashes on the equipment front, with RCA's redesigned items getting special attention. A new four-tube color camera and a high speed film recording system were shown.

---

## ABC affils' new officers

The board of governors of ABC TV affiliates re-elected John F. Dillie (WJSV-TV, South Bend) as president for second term.

Other officers elected were vice chairman Thomas Chisman (WVEC-TV, Norfolk), secretary W. W. Warren (KOMO-TV, Seattle), and treasurer Martin Umansky (KAKE-TV, Wichita). A new member of the board is Lawrence T. Rogers, II (Taft).

---

## KUTV appoints Petry

KUTV, Salt Lake City, will be represented by Petry-TV effective 1 May. Petry will also handle the 63 radio stations of the International Network.



Now available for local programming

# THRILLER

your host and star

# BORIS KARLOFF

67 full hours fresh off NBC Network

sold to

New York WPIX  
Chicago WGN-TV  
Los Angeles KTTV  
Detroit WWJ-TV  
Buffalo WBEN-TV  
Tucson KVOA-TV  
Las Vegas KSHO-TV

Phoenix KOOL-TV  
Charleston WCSH-TV  
Ft. Wayne WPTA-TV  
Indianapolis WLW-I  
El Paso KROD-TV  
Odessa KOSA-TV  
Amarillo KVII-TV

**mca**  
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.  
PLaza 9-7500 and principal cities everywhere



## BCH has June start for spot radio system

Chicago:

The first of three proposed central billing services for broadcasting will start actual operations on 1 June.



John Palmer

John E. Palmer, president of Broadcast Clearing House, announced last week that BCH's spot radio service would begin

on that date.

BCH hopes to add a tv service by fall. Each of its services is done with the participation of the Bank of America and provides confidential protection for all clients.

Palmer said that automated, central billing holds out three "promises" for the industry: increased use of media by simplifying billing, lowered internal operation costs needed to process a spot buy, and service to agencies of accurate, revised, and final schedule statements.

## MST STATES VIEWS, ELECTS OFFICERS

Chicago:

About 220 broadcasters representing almost all 160 members of the Association of Maximum Service Telecasters met here last week for the sixth MST meeting, the largest in the history of the association.

MST supports proposed all-channel receiver legislation and also backs a moratorium on shifts of vhf to uhf to allow the public time to equip sufficient homes.

The group opposes dual operation by stations on both vhf and uhf, and also stands against short-spaced drop-ins.

Jack Harris, KPRC-TV, Houston, conducted the meeting as president and was re-elected to a new term.

## CHICAGO: NAB HIGHLIGHTS AND SIDELIGHTS

It is quite unusual for a rep to call a press conference at a convention, but Petry did it at the start of the week.

Taking up the public service angle, Marty Nierman of Petry said that Petry tv stations donated \$33 million worth of time to public service during 1961—an 81% increase over Petry-repped stations in 1959.

The question of how future employees should be trained came up and the attention of a panel was turned to high-level professional preparation in colleges.

Present college courses were criticized for not being tough enough.

The people on the panel were: Eldo Campbell, v.p. of WFMB, Indianapolis; Dr. Stanley Donner, Stanford Univ. speech dept.; Dr. Glenn Starling, tv consultant of the Univ. of the State of N. Y.; P. A. Sugg, exec. v.p., NBC o&o's, and Dr. Robert E. Summers, Univ. of Texas.

A joint NAB-APBE (Association for Professional Broadcasting Education) study covering 2,345 radio and tv managers and employees, past and present, gives more personal facts about people in the industry than have ever been available.

For instance: radio managers average age 41, tv managers 44, and employees, 35. The tv manager earns \$20,000, the radio manager \$12,500, the tv employee \$8,700 and the radio employee \$6,500.

About a third of general managers moved up from a prior sales manager's post; one out of five moved up from program manager.

Half the managers graduated from college and another third attended college; about one-third of employees graduated from college.

Managers reported trouble finding good newsmen, continuity writers, and salesmen.

College courses were criticized for being out of date and for paying too little attention to economic aspects.

NAB president LeRoy Collins proposed that the U. S. Supreme Court test the resolution of the Judicial Committee banning radio/tv from the court room.

The resolution keeps broadcasters out of judicial proceedings and even courtroom corridors.

Stereo multiplex will be standard for fm someday, predicts Fred Rabell of KITT, San Diego.

Said Rabell, speaking on Fm Day, "I think that eventually the entire medium of fm will be stereo—and it should be."

Ben Strouse of WWDC, Washington, said it was like opening "a can of worms" in asking whether the term "multiplex" or "stereo fm" should be used.

Harold Cassens chief of the FCC Aural Facilities Branch, popped this suggestion: "I think we ought to call it Hi-Hi-Fi-Fi!"

The first trans-Atlantic exchange of live tv via a communications satellite will probably take place in June.

A tracking station is being built in Maine by the three U. S. tv networks under USIA supervision, confirmed director Edward R. Murrow.



**1922**  
**→ 1962**

# 40

40 years ago . . . . April 13, 1922 . . . . a new sound came to State Street from atop the roof of The Fair Store . . . a sound which was destined to become one of the Nation's most powerful radio voices . . . WMAQ, 50,000 watts strong and clear . . . now celebrating 40 years of service to Chicago and the Middle West.

The 100-watt signal of 40 years ago, heralding the birth of Chicago's pioneer radio station, also marked the start of a fantastic new era in communications, entertainment and service. In the following decades, WMAQ led the way in the development of radio from a fad in the "Roaring Twenties" to the world-spanning communications giant of today.

WMAQ is proud of a distinguished record of broadcasting firsts, including . . .

First broadcast of a series of educational programs . . . in cooperation with the University of Chicago.

First broadcast of a musical appreciation program.

First and only Chicago broadcast of the Presidential nominating conventions in 1924

First to broadcast a regular daily schedule of major league baseball . . . the Chicago Cubs.

First to broadcast an intercollegiate football game . . . University of Chicago vs. University of Kentucky

First to broadcast a two-way trans-Atlantic telephone conversation . . . between Chicago and London.

For four decades, Chicago and all Mid-America have tuned to WMAQ for imaginative, rewarding Quality Radio constantly alert to the tastes and desires of the entire area the station is privileged to serve.

And, WMAQ Quality Radio has never been better than today's SOUND OF THE SIXTIES, a total broadcast service providing an ideal balance between entertainment, news, information and public affairs features designed to serve the needs and interests of the vast Mid-America audience. The most modern broadcast equipment, including Chicago's newest transmitter, provides the finest possible reception.

Long-established favorite personalities such as Henry Cooke, John Holtman, Phil Bowman, Jim Conway, John Doremus, Len O'Connor and Jack Eigen, supplemented by the unsurpassed news and informational programming of the NBC Radio Network, set the pace in Chicago radio. WMAQ enters its next 40 years rededicated to maintaining and expanding the highest standard of service demanded by the astronaut age with its boundless new broadcast frontiers.

40 Years of WMAQ . . . Good Listening Anytime.. But Never Better Than NOW!

**WMAQ**  
**NBC Owned**  
 Represented by NBC Spot Sales  
**DIAL 670**  




**Henry Cooke**  
 6:00-9:55 a.m.  
 Monday thru Friday  
 Saturday too  
 8:00-9:00 a.m.



**John Holtman**  
 10:05-11:55 a.m.  
 Monday  
 thru  
 Friday



**Phil Bowman**  
 12:05-1:55 p.m.  
 Monday  
 thru  
 Saturday



**Jim Conway**  
 2:05-3:55 p.m.  
 Monday  
 thru  
 Friday



**John Doremus**  
 4:05-5:55 p.m.  
 Monday thru Saturday  
 7:05-10:30 p.m.  
 weekdays



**Len O'Connor**  
 6:45 p.m.  
 Monday  
 thru  
 Friday



**Jack Eigen**  
 11:15 p.m.-1:30 a.m.  
 Monday  
 thru  
 Saturday



*"who knows better than my salesmen how our spot schedule on WSUN pays off?"*



THIS IS HOW C. J. STOLL, MOBILE HOME DEALER IN ST. PETERSBURG, FLORIDA, AND PAST PRESIDENT OF THE NATIONAL MOBILE HOME DEALERS ASSOCIATION, FEELS ABOUT WSUN RADIO.

"Whenever we prepare a budget for advertising my salesmen always remind me of the important results delivered to us by WSUN radio and insist that a good portion of our advertising dollars be spent on this station. I ask you, who knows better than my salesmen how our spot schedule on WSUN pays off?" This is how most local advertisers feel about the Suncoast's greatest coverage radio station. It will pay off for you, too!

Ratings vary from survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best Tampa - St. Petersburg buy

**WSUN radio 62**

Tampa - St. Petersburg

Notl. Rep: VENARD, RINTOUL & McCONNELL  
S.E. Rep: JAMES S. AYERS

## Commercial commentary

### I've heard that song before

At the final New York judging for the Third American Tv Commercials Festival a couple of weeks ago, the one comment I heard most often at the Johnny Victor Theatre was, "the general level is higher—but there aren't as many really outstanding commercials this year."

Al Hollender of Grey, who was there both as a judge and to select a block of entries for showing to the 4As meeting at White Sulphur Springs later this month, put it this way, "There are darned few that make me want to say—gee, I wished we had done that one."

You may or may not agree with this judgment when you see the 1962 Festival prize-winners which Wally Ross will be unveiling at the Waldorf and a number of other points throughout this country and Canada, beginning 4 May.

Personally I happen to agree, though I would be the first to admit that we judges are apt to become somewhat jaded and blase, after three annual go-arounds of staring at hundreds of tv spots.

Perhaps if you come on them fresh they will seem pretty marvelous, and some of them are, of course.

In any case, I think you're bound to feel that, taken as a whole, they're a credit to the industry, particularly in the areas of beauty, good taste, and slick professional execution.

But the real value of the Tv Commercials Festivals (and I've been saying this now since 1960) lies not in the awards, or citations, or in the agency, industry or craftsmanship pride they engender.

Their real value lies in the superb opportunity they provide for members of the business to study and think about tv techniques.

### Remember the Terraplane?

This year, for instance, one unusual and highly imaginative Ford commercial, by reminding me of an experience I had as a fledgling advertising copywriter nearly 30 years ago, taught me a television lesson I'd never fully understood before.

The commercial itself, which is titled "Seascape" and features a Ford Galaxie, shows a car racing across and apparently through a thundering background of sea and surf and fleecy, foamy clouds.

It was the car-and-cloud part of the effect which rang a bell for me. It took me back to 1933 when I worked in Detroit with Mark Wiseman, then director of advertising for Hudson Motors on an ill-fated series of magazine advertisements.

Hudson's banner car in that gloomy Depression year, was a pre-compact compact called the Terraplane. I wonder how many of you remember, or even have ever heard of it?

Wiseman, who had been copy chief at the old Blackman agency, had fallen in love with some superb aerial photographs of cloud

(Please turn to page 42)



# If it's **NEWS**, it's on the **WWJ Stations**



Newsman Dick Westerkamp



Newsman Paul Williams



Newsman Dwayne Riley



Newsman Don Perrie



Newsman Kirk Knight



Newsman William Fytte



Newsman Ven Marshall



Newsman Britton Temby

- 13-man staff of Radio-TV news specialists
- NBC world-wide news correspondents
- Newsgathering resources of The Detroit News

**WWJ** ◀ **THE NEWS STATIONS** ▶ **WWJ-TV**

OWNED AND OPERATED BY THE DETROIT NEWS • NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.

## Can you identify these well-known addresses?

**A** 221-B Baker Street

---

**D** 77 Sunset Strip

---

**B** 350 Fifth Avenue

---

**E** 10 Downing Street

---

**C** 1600 Pennsylvania Avenue

---

**F** 3 Rue Royale

---

Before checking your educated guesses against the answers given below, consider the implications of our little quiz:

*77 Sunset Strip* is perhaps the best known address in this or any other land.

With reason.

In the many seasons of its success on ABC-TV, *77 Sunset Strip* has succeeded in ranking among the top-rated shows.

Currently, it is finding a weekly welcome in some 15,000,000 TV homes.\*

Consider, too, the character of these homes.

In younger homes, homes where the head of the house is under 40, *77 Sunset Strip* ranks 6th,

with an average audience rating of 30.4.

In larger homes, homes with 5 or more in the family, *77 Sunset Strip* ranks 8th, with an average audience rating of 32.4.

These younger, larger homes are, of course, America's biggest spenders.

Advertisers wishing to reach them with gratifying impact need look no further down Television Lane than *77 Sunset Strip*...returning for its 5th successful season on ABC-TV.

Answers: **A** Sherlock Holmes' home. **B** Empire State Bldg. **C** The White House. **D** You guessed it. **E** Prime Minister, Great Britain. **F** Maxim's.

**ABC-TV**



# SPONSOR-SCOPE

9 APRIL 1962

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SPONSOR  
PUBLICATIONS INC.

**Have you as a seller of spot tv wondered why P&G hasn't yet joined the piggyback parade?**

You can be assured that the Cincinnati giant has been watching the growth of this commercial device with considerable attention and soul searching.

Where the soul searching comes in: if the company were to adopt the piggyback concept for its minutes in late fringe time and these twin commercials produced a tripling situation, could P&G then complain about stations tripling around P&G's network shows?

Patently, this problem is a **hard to rationalize dilemma**. It's a case of the leader and bellwether letting competitors take advantage of a budget-trimming gimmick (that is, for individual brands) **rather than retreat from a preconceived principle**.

(For an updated report on the piggyback contention see 2 April SPONSOR, page 29.)

**The big break of the week for spot radio: American Oil's decision via D'Arcy to spread out into the medium at an estimated expenditure of around \$2 million.**

That development makes Amoco the leading spot radio client placing its business through Chicago.

(For more details on spot see SPOT-SCOPE, page 52.)

**As the picture shapes up right now, the six leading tobacco companies will altogether have 53 commercial minutes on the nighttime tv networks weekly this fall.**

In round figures this represents between **\$1.9-2 million dollars a week in time and talent billings**. And this does **not include sports** to which practically all of them are also strongly addicted.

It would almost be safe to estimate that the sextette will over the season be spending in the neighborhood of **\$125 million on network tv advertising**.

Total weekly commercial minutes of regular programming by company: **R. J. Reynolds, 17½; American Tobacco, 10; Philip Morris, 7½; L&M, 6½; Brown & Williamson, 6½; Lorillard, 5½.**

**What distinguished fall sales activity on the tv network front last week were the commitments made for sports by Gillette (Maxon) and Ford (JWT).**

The facts and dimensions by account:

- **Gillette**, in addition to a renewal of the Saturday Night Fights, contracted with ABC TV for a quarter of the combined American Football League games-Wide World of Sports package and the AFL All-Star game. **Total billings: \$9.5 million.**

- **Ford** picked up a quarter of the NCAA football games and three-eighths of the National Football League package at a cost of a **little over \$6 million**. The contract for the NCAA events was on a **one-year basis rather than the two-year arrangement that CBS TV had originally proposed.**

**ABC TV daytime is preferring a sweetener for summer prospects.**

The proposition: all ABC TV daytime advertisers will get **four bonus spots for every 10 they buy** for the period starting 4 June and ending 31 August.

This brings the **price per minute down to \$2,150** from around \$2,800.

Not included, of course, in the special inducement, is the Ernie Ford strip.

Judging from post-convention expressions, last week's NAB gathering in Chicago will probably go down as a milestone in two notable respects.

1) The emergence of LeRoy Collins as a surefooted, aggressive, eloquent leader of the broadcasting industry, as a trade organization chief who within the period of a year took deep cognizance of his industry's ramified problems in light of pressures from a new FCC administration and put them all in sensible, but firm perspective.

2) The unprecedented proposal by an FCC chairman that industry leaders and the commission jointly engage in an informal conference which would sympathetically, soberly and constructively probe the problems and weaker chinks of the radio industry and try to find ways of both strengthening and infusing this medium with greater vitality and stability. This facing up to the actual economics of radio is perhaps the most hopeful and vibrant note struck at an NAB convention in many years.

To put it mildly there was quite a contrast in spirit with that of the year before, as the big convention came to an end. What obviously gave broadcasters their biggest lift was the realization that FCC chairman Newton Minow has shelved his shillelagh tactics, at least for the time being, and instead has embarked on an effort to understand the nature of the business and work with it in a spirit of amity, council and constructiveness.

(For detailed reportage of the NAB convention see Sponsor Week, page 7.)

ABC TV appeared last week to have hurdled the question of affiliate reaction to the replacement of Ollie Treyz with aplomb and assurance that everything was hunkydory as far as the stations were concerned.

Sideline observers at the affiliates meeting which preceded the NAB convention gathered the impression that the stations were happy and relaxed about the setup.

P.S.: Some affiliates after the meeting suggested that it might be nice to convey to Treyz some expression of their gratitude for the job he did but added they were afraid that this might be construed as a lack of confidence in the new regime.

The migration of media people into programing continues among the Madison Avenue agencies: the latest such move taking place at Benton & Bowles, with Lee Currlin, v.p. and manager of the media department entigre.

The new man assigned to the vacated post is Bern Kanner, who has carried the stripes of v.p. and associate media director.

As explained by Lee Rich, B&B senior v.p. in charge of both media and programing, Currlin wanted to expand his diversity of tv experience and he's getting the opportunity. For the time being, he'll be programing executive without portfolio.

Note: Rich himself started the flow of media executives into tv programing.

The bars have apparently gone down at the tv networks against any more toy business and this, it would seem, means that the overflow will be winding up in spot tv.

From network reports there's a huge chunk of toy money still in quest of tv placement.

Why the networks are not interested in the surplus: the bidders for toy time (1) are primarily interested in Saturday a.m. and (2) restrict their participation to the five weeks before Christmas.

ABC TV is also loaded with toy accounts in the new fall kid series, Discovery, and wants no more of them there.

TvB estimates that the toy field will be spending over \$12 million in the medium during 1962. It's a 300% jump over five years.



General Mills has elected to continue the overwhelming bulk of its tv empire with NBC TV, effective with the start of its crop year, 1 June.

The renewal extends over the Mills' three quarter hours a week daytime, the 12:55 news strip, Saturday morning participations in kid shows, the Bullwinkle show and an alternate half hour of Empire.

ABC TV has taken to heart the lesson it learned this season about not letting the competition get a head start on unveiling the new program line.

The plan is to bow in the new programs as early as possible in September.

It's ABC TV's belief that it would have done much better in this season's ratings if it hadn't let NBC TV, in particular, get the jump in providing viewers with first sampling of new series.

ABC TV's explanation for its slowness last fall: it was pretty well sold out for the full 1960-61 season and couldn't afford to bump off this business until the 52-week cycles had expired, whereas NBC TV had the advantage of being heavy with sustainers during the summer.

P.S.: ABC TV isn't putting any promotional accent on which network has got the younger and larger family audience. It seems that this season the edge on this score has drifted over to NBC TV, providing it doesn't wind up neck-and-neck.

P.P.S.: The ABC TV sales theme for the fall schedule has this focus: the ideal is balanced program and its schedule every night of the week offers something for everybody.

Looks like Shell Oil (K&E) will repeat on CBS TV during the 1962-63 season the same assortment of institutional fare: 11 international golf games and four Leonard Bernstein Young Peoples Concerts.

In time and program the institutional packages runs to around \$2.5 million.

The coming season is one in which NBC TV affiliates won't have a single prime time half-hour which they can call their own.

For a while the network gave them a couple, but the party line as now delivered to affiliates is this: we need all the prime time we can get in order to give you the best of programing alignment and to put us in a strategic position to compete with the other networks.

CBS TV daytime, according to hints dropped by network salesmen, will apply something of a new look to its morning schedule come the fall.

They're also intimating there'll be a change or two in the afternoon strips.

The way that NBC TV has been raking in summer business may be even a good omen for spot tv. Among those that came in last week with 13-week contracts (June-July-August) were S. C. Johnson (FC&B), Lipton (Y&R) for instant tea and Norwich Pharmacal (B&B).

In gross billings the three buys represent \$1.1 million.

Incidentally, they're all entitled to a 40% summer discount. Where the summer discount doesn't apply at NBC TV now: if the account is getting a comprehensive 60% discount over a 12-months period.

CBS TV's loss of the Scott Paper (JWT) business to NBC TV for the 1962-63 season is an inclusive one: daytime goes along with nighttime, all adding up to \$5 million.

At night its an alternate week of Ensign O'Toole and for daytime four alternate quarter-hours a week. ABC TV has some daytime for the same account through Bates.



The boys with the fast pitch and a knack for wooing a fast buck are trying to invade local radio in larger numbers than ever.

You can tell them by these trademarks: (1) a quest for the least desirable time and wholesale buys that twist the ratecard into a pretzel; (2) lengthy transcribed talks that are supposed to be instructive or educational but are actually part of the sales pitch; (3) offering trade-outs in the way of gift-prizes and then coming up with a proffer of money, if this is turned down.

Perhaps the most active among this gentry are the peddlers of hastily slapped-together booklets ranging on how to make a killing in real estate or the stock market to how to put yourself in the big earning executive class.

**SPONSOR-SCOPE** herewith lists a smattering of prices for new fall program series on the tv networks to give you an insight on the way costs are running.

The following prices are all net, showing the number of originals and repeats:

PROGRAM	NETWORK	ORIGINALS (NO.)	REPEATS (NO.)
Mr. Smith Goes Wash.	ABC TV	\$ 61,000 (39)	\$ 4,000 (13)
Gallant Men	ABC TV	112,000 (36)	33,000 (14)
Roy Rogers	ABC TV	105,000 (35)	31,500 (15)
Beverly Hillbillies	CBS TV	55,600 (36)	15,500 (16)
The Nurses	CBS TV	117,500 (35)	32,500 (17)
Jackie Gleason	CBS TV	126,990 (34)	76,500 (4)
Higgins	ABC TV	63,000 (38)	16,000 (14)
Stoney Burke	ABC TV	125,000 (36)	19,600 (16)
Ensign O'Toole	NBC TV	56,000 (32)	22,000 (20)
The Builders	ABC TV	55,000 (39)	no charge (13)
The Young Men	NBC TV	*32,000 (32)	22,000 (20)
McHale's Men	ABC TV	62,500 (36)	no charge (14)
11th Hour	NBC TV	*36,000 (32)	25,000 (20)
Empire	NBC TV	125,000 (32)	40,000 (20)
McKeever & Colonel	NBC TV	45,000 (31)	15,000 (18)

\* These represent the package cost (time and talent) per commercial minute.

Radio sports networks may find themselves in no small difficulty this baseball season in the matter of recruiting station outlets.

More and more stations are beginning to come to the conclusion that the liabilities outweigh the advantages.

Like (1) have to move commercials en mass twice a year (April and October) and (2) finding at the end of the baseball season that it has to start all over again building a loyal audience.

And most of all, having to face up to the product conflicts engendered between the types of sponsors attracted to these network shows (such as beers and cigarettes) and the station's regular spot clientele.

How do you define the difference between rote buying and strategy buying in spot?

Here's how some media knowledgeable draw the line:

**Rote buying:** working from a formula, hewing to fixed positions and applying a pre-conceived set of standards.

**Strategy buying:** adapting the client's needs and problems within the framework of the seller's own situation and problem.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 48; Washington Week, page 51; SPONSOR Hears, page 54; Tv and Radio Newsmakers, page 60; and Spot Scope, page 52.

BECAUSE  
**MILWAUKEE** IS DIFFERENT



**HOW MANY VOICES  
 SHOULD SPEAK TO—AND FOR  
 1,063,000 PEOPLE?**

Storer Broadcasting Company believes the printed word is not enough to inform, guide and serve 1,063,000 people. Thus, WITI-TV\* is now the authoritative broadcast voice in Milwaukee. It has a vital role to fill! . . . to agree when agreement is proper — to dissent when the occasion demands — to speak without fear or favor — and induce *action* when needed. This is another example of the way Storer suits its programming to the needs of the communities it serves. **IMPORTANT STATIONS IN IMPORTANT MARKETS.**

*\* Represented by Storer Television Sales, Inc.*

**LOS ANGELES**  
 KGBS

**PHILADELPHIA**  
 WFBG

**CLEVELAND**  
 WJW

**NEW YORK**  
 WHN

**TOLEDO**  
 WSPD

**DETROIT**  
 WJBK

**MIAMI**  
 WGBS

**MILWAUKEE**  
 WITI-TV

**CLEVELAND**  
 WJW-TV

**ATLANTA**  
 WAGA-TV

**TOLEDO**  
 WSPD-TV

**DETROIT**  
 WJBK-TV

**STORER**  
 BROADCASTING COMPANY



IN  
PORTLAND  
OREGON...  
IT'S  
EYE-CATCHING

"TV-timed" housekeeping is a pretty common practice nowadays. In Portland, and 34 surrounding Oregon and Washington counties, many women have it timed so close that their between-chores breaks coincide perfectly with their favorite TV shows. This timing is fortunate for KOIN-TV, the station Nielsen credits with most total daytime homes. This means it's a good deal for KOIN-TV's clients, too.



**KOIN-TV**



Channel 6, Portland, Oregon  
One of America's great influence  
stations

Represented Nationally by  
**HARRINGTON, RIGHTER &  
PARSONS, INC.**

Give them a call, won't you?

555/5<sup>th</sup>

**Passing on the tribute**

I would like to acknowledge the honors bestowed upon me in SPONSOR's 19 March article, "Timebuyers of the South" and through you express my appreciation to the nice people whose comments the article quoted.

In all truth, those comments were less a tribute to me than a tribute to my agency and its philosophies. This to me is a comforting realization, for I would be appalled if I thought that I by myself had to live up to all the qualities described in that article.

On behalf of Clay Stephenson Associates, Inc., my warmest thanks to you and to your survey respondents.

Helcn Sanford  
*media director*  
*Clay Stephenson Assoc.*  
*Houston*

**The big affair in Chicago**

Reading your column [*Commercial Commentary*] in the 26 March issue of SPONSOR and realizing that come the 10th of April I will have been in this broadcasting business for forty years leads me to express my concurrence with your thoughts on NAB conventions.

During a great many of these past years, I used to attend the NAB conventions. The recent years, however, I have not attended them for the very reason that you state: They have become such a three-ring circus that you often come away more confused than you were before you went. I also agree with you that a lot of the other smaller meetings, and especially some of our state association meetings, are proving to be more valuable to the broadcaster than the big affair in Chicago.

It still may be a lot of fun, but it's a long way to go for that.

E. J. Gluck  
*director public relations*  
*Carolina Broadcasting*  
*Charlotte*

**Thanks for ten questions**

Both Bob and I were quite pleased with the "Post-'48's: Ten Questions" story [12 March] which was well packaged by your writer. Again, many thanks for your keen interest in this project which should prove to be of considerable value to all concerned.

Harvey Chertok  
*director*  
*advtg. & publicity*  
*Seven Arts Assoc.*  
*New York*

**A plus nate an cigar story**

A belated but well-meant thanks for your interesting article on Admiration Cigars ["Radio: best dollar return"] in your 26 February issue.

It was obvious to us around here that you certainly did a very thorough job of research on the cigar industry.

SPONSOR is in rather short supply in this agency—in fact, my copy is, I am sure, in our Los Angeles Office by now. Therefore, if you would, please send me one more copy of that particular issue.

Again my thanks for this story.

Michael A. Winter  
*North Advertising*  
*New York*

**A copy for my son**

A number of weeks ago your SPONSOR column [*Commercial Commentary*, 18 December 1961] was devoted to a sort of open letter to the son of an advertising man. You did a great job of establishing advertising as an important and completely ethical profession.

For the obvious personal reason I would like to have my son, who is about to enter college, read that column.

May I have a reprint?

Glenn Gilbert  
*Birmingham, Mich*



SQUEEZES . . .  
it's a lot! But  
you watch as  
multi-image after  
multi-image  
solves . . .



ves . . .  
ves . . .  
ves . . .  
ves . . .

ves to multi-  
after multi-  
! Right, it's  
but easy  
it's film  
in the plot!

# FILM does the unusual...

How to say "99 squeezes" (make every last squeeze count). How to say "soapy . . . soapier . . . soapiest!" How to do it all with such zest that the new Brillo Soap Pads sing out in the mazes of markets everywhere!

Answer: Do it in words and pictures. Put it to music. On film, of course! Because film gives you commercials, crisp, vivid, exciting—the way you want them—and when!

And that's not all! Film provides the optical effects you require for sharp, high-polish commercials; in addition, assures you the convenience, coverage and penetration market saturation requires.

For more information, write  
Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N.Y.

*East Coast Division*  
342 Madison Avenue  
New York 17, N.Y.

*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Ill.

*West Coast Division*  
6706 Sonto Monica Blvd.  
Hollywood 38, Calif.

or **W. J. German, Inc.**  
Agents for the sale and distribution of  
Eastman Professional Motion Picture  
Films, Fort Lee, N.J., Chicago, Ill.,  
Hollywood, Calif.

**ADVERTISER:**  
Brillo Manufacturing Co., Inc.  
**AGENCY:**  
J. Walter Thompson Company  
**PRODUCER:**  
Elektra Film Productions



## Why Monkey with the Metro...

The CHARLOTTE TV  
MARKET is First  
 in the Southeast  
 with 595,600 Homes\*

# Charlotte City Limits

Fables have persisted for years about how to judge a market's size by the Standard Metropolitan Area concept. Savvy Monkeys see no metro, hear no metro, speak no metro — because they know that it's the total TV Homes delivered that counts!

Speaking of delivering, WBTV reaches 43.4% more TV Homes than Charlotte Station "B".\*\*

Compare  
 these SE  
 Markets!



# WBTV

CHANNEL 3 ● CHARLOTTE / JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

\*Television Magazine-1962  
 \*\*NCS '61-Nightly



# MULTIPLE RATES IN PRIME TV TIME

## YES OR NO?

Where do you stand  
on this controversy?

**T**he trend toward multiple rates for prime time chainbreaks appears to be growing rapidly—and according to its vociferous proponents, among them Theodore F. Shaker, president of ABC TV owned and operated stations division—it will make for the most practical rate card in the industry.

On the other hand, there is a hardy group of dissidents who view with considerable alarm the linking of nighttime rates to the ratings. However, Shaker and his colleagues this week denied that the quoting of varying rates for various spots in

prime time was creating confusion and extra work among media buyers.

KABC-TV, Los Angeles, an ABC o&o, took the first step in this direction with its rate card effective 1 February. Said Richard O'Leary, general sales manager of KABC-TV, about the new rate card: "It was not solely a desire on our part to avoid the myriad of headaches involved in working with pre-emptible spots that motivated us to eliminate such rates. It was also our feeling that we have been approaching the entire matter of pricing



## Proponents of the multiple rates for prime time chainbreaks



**TED SHAKER**

pres., ABC o&o TV Stations



**DICK O'LEARY**

gen. sls. mgr., KABC-TV, Los Angeles



**ELTON RULE**

v.p. & gen. mgr., KABC-TV

**NEW MULTIPLE** rates for prime tv time are not based on c-p-m, according to enthusiastic advocates. Ratings, they say, are merely a guide

prime station breaks from the wrong angle. What other industry asks its customers to adhere to stiffer terms and conditions when buying the least desirable merchandise? If, on the contrary, we could build decided advantages into these lower-rated announcements, they would not only become easier to sell and handle, but we might just enable some advertisers to get back into prime time where they should be, and would be but for the untenable nature of the pre-emptible spot. The resultant easing of the squeeze in fringe minutes also would benefit both buyer and seller in that area. We hope that our new method of pricing prime time is the answer."

One of the basic reasons for breaking prime time into more than two categories is the excess of supply over demand created by the 40-second breaks. Shaker told SPONSOR.

"Where 18 ratings used to stay pretty well sold and 13-17s moved in season, we now have to sustain many of these announcements," Shaker observed.

In Shaker's opinion, buying of spot tv has changed completely in the past

12 months. Buying of network has too, he noted. There's much more elasticity in networks' accepting minute orders and networks allowing people to buy for a two-week campaign, he said. They're buying last minute now.

"So, this kind of buying, in my opinion, has changed the section card," Shaker said. "There was a definite use for the section card at one point, but this made section I, II, and III card completely inoperative as far as our organization was concerned."

Shaker said the "Prime 1 thru Prime 5" station break announcements on KABC-TV acceptance on agency levels has been excellent. He indicated that KGO-TV, San Francisco, another ABC o&o, was also thinking of adopting multiple rates for prime spots. According to reports, KGO-TV will have five prime time rates starting this month.

The KABC-TV rate card states all prime announcements are available on a flat-rate, fixed position, no minimum-expenditure basis. The station, has the option of raising the rates of

the "Prime 2 thru Prime 5" announcements on 30 days notice. An advertiser in a prime break where the rate is being raised has two weeks time in which to notify the station of its intention to continue with the announcement at the increased amount or to select an alternate announcement.

Shaker was asked if the new prime time rate card would lead to a guaranteed cost-per-thousand. "No, it can never lead to a guaranteed cost-per-thousand," he insisted. "Some areas are just worth more than others to a station and to an advertiser."

Shaker noted that KNXT, CBS station in Los Angeles, because of its extreme strength on Saturday and Sunday nights, has a completely different rate or the weekend than it does for other nights. WCAU-TV, Philadelphia, has had a somewhat similar card to the one that KABC-TV has, only they have three rates in prime time.

"The reason for five in Los Angeles is, we have, like many other stations, high highs and low lows and we want to be able to sell both of these."

Shaker explained. "But we know that advertisers won't buy those lows and pay anywhere near the same price as the highs."

Shaker was positive that the new KABC-TV rate card "was the simplest rate card with the exception of the old three classifications of A, B and C time that were used 10 years ago." He also was certain that it offered the advertiser a greater flexibility in selecting the kind of adjacency he wants and can afford."

Not only is KABC-TV offering users of Prime 3, Prime 4 and Prime 5 announcements, "the same favorable fixed terms that we give to the fortunate 'hot-spot' buyer, but we have deliberately built into them greater reach and frequency than obtainable with any Prime 1 or Prime 2 for the same total weekly expenditure," O'Leary said. "A recent special NSI survey we had taken substantiates this."

Industry reaction, as indicated previously, was wide and varied, chill and warm. "It seems to me that sta-

tions adopting this pricing system are doing nothing more than effecting a reconciliation of their unbalanced rate structure," Leslie L. Dunier, v.p. in charge of radio-tv, Mogul, Williams & Saylor, told SPONSOR. "I've heard it said that stations turning to this system justify the move by pointing up their attempt to conform to the c-p-m standards established by agencies," Dunier said. "This is a somewhat startling piece of sophistry in view of the fact that most agencies don't buy strictly according to cost-per-thousands. At MW&S, for instance, we examine the total schedule, not just one or two isolated spots."

Dunier said the variable pricing plan does complicate the rate card needlessly. "Keep this up and we can do away with sales reps, buyers and analysts; we'll simply turn over the business to IBM," he declared.

The trend toward quoting varying prices on prime time availabilities was frowned on by Peter M. Affe, station manager for WNBC-TV, New York, who said that "a gilt-edge prod-

uct should not be sold on a bargain counter. "We do not question a station's prerogative to set an evaluation on its choicest merchandise," Affe said," but the growing trend set by some stations in offering too many discount plans is harmful to the advertiser in the long run, and to the broadcast industry." Stations who price their prime time announcements according to ratings, are pulling stations into the hands of rating services, according to Affe. Rating services, as Affe sees it should be used as an industry guide for time-buying and programming, not as a pricing organization.

A more sympathetic view was taken by Peter Bardach, associate media director, Foote, Cone & Belding, who said: "We welcome any recognition of the fact that certain time positions attract less audience than others and are therefore priced commensurate with the value of the audience size delivered. This is just one more variation of the pre-emptible or section II type of discount."

PRIME 1 - \$1200		PRIME 2 - \$1000		PRIME 3 - \$800		PRIME 4 - \$600		PRIME 5 - \$400	
Mon	10:30	Sun	9:30	Sun	7:00	Sun	6:30	Tues	7:30
Thurs	8:00	Mon	8:00	"	7:30	"	10:30	"	9:30
"	8:30	"	8:30	"	8:30	Mon	7:30	"	10:00
"	9:00	"	9:00	"	9:00	Tues	8:00	Wed	7:30
"	9:30	"	9:30	"	10:00	"	10:30	"	8:00
Fri	9:30	"	10:00	Tues	8:30	Wed	9:00	"	8:30
		Wed	10:00	"	9:00	Fri	8:30	Fri	7:30
		"	10:30	Wed	9:30	"	10:30	"	8:00
		Thurs	10:00	Thurs	7:30	Sat	7:50	Sat	8:00
		"	10:30	Sat	6:00			"	8:30
		Fri	9:00					"	9:00
		"	10:00					"	9:30
		Sat	7:00					"	10:00
								"	10:30

KABC-TV execs describe new "Prime 1 thru Prime 5" station break announcement card as a radical concept and most practical in industry



Wholehearted approval came from Len Soglio, broadcast media supervisor, Hicks & Greist, who observed: "It is true that if every station went to multiple rates, the problem of keeping abreast of ever-changing rates—and of new rates as they are established—could get very complicated. But there are several advantages to having a sliding scale of prices. For one thing, we would be able to buy more creatively and effectively. For another, in borderline cases where a client may not be able to afford to apply sales pressure in prime time at one particular rate, he may be able to use time on other days effectively and well, and at a lower rate. In this instance, the client benefits from prime time exposure at a price he can afford, and the station can obtain additional revenue."

"It would undoubtedly further complicate the rate card by the sheer mechanics of making it bigger," said Graham Hay, headbuyer at Compton Advertising. "But it does recognize the highs and lows of a station's popularity and to that extent enables a realistic pricing of the various spots."

What these stations and others are doing, according to Hay, is definitely a move toward a guaranteed c-p-m.

The multiple rate system was described by Dan Denenholz, v.p. and director of research and promotion, The Katz Agency, as another variation of 'pre-emptible rates' and a further step in adding more time brackets and special feature rates, which, if generally adopted, would lead to more rate complications, rather than to simplification.

Another dissenter was H. D. "Bud" Neuwirth, v.p. and director of Metro Broadcast Sales. "We have done everything to streamline our rate card so that it will make it easier to buy us," he said. "Don't sell just your highest rated time period and let the other go begging, or be sold off at fire sale rates, but achieve, instead, the sale of your station's facilities so as to deliver to your advertiser your station's total audience. In this respect, two masters are served. (1) the advertiser gets maximum circulation or his money and (2) the station achieves maximum revenue for its time."

Still another jaundiced view of the matter was taken by Robert H. Boulware, associate media director, Fletcher Richards, Calkins & Holden, who held that if stations make individual spot availabilities, it would indeed cause complications. "Credibility of ratings would be stretched and cause questions about their sensitivity," Boulware said. "The agency's life would be further complicated by costly administration of spot schedules and excessive replacement of timebuyers, due to creeping insanity."

Multiple rates should be eliminated and all advertisers should be allowed the same rate regardless of the individual marketing pattern of his products," Stu Eckert, broadcast buyer, Doherty, Clifford, Steers & Shenfield, said. "With the system adjusted to a single rate for chainbreaks, it can increase advertisers in the use of the medium and allow advertisers to feel secure in the knowledge that no other advertiser is receiving a more advantageous rate because of, let us say, simply geographic location."

From a representative's standpoint,  
(Please turn to page 43)

## Skeptical viewers of the new multiple rate prime time card



**PETE AFFE**  
manager, WNBC-TV, New York



**LESLIE DUNIER**  
v.p., r tv, Mogul Williams & Saylor



**JIM O'GRADY**  
exec., v.p., Young-TV

**CRITICS** of the Prime 1 thru 5 Plan and similar devices maintain that this will make the media buyer's job even more complicated than today



## How industry observers 'sum up' Esty, D-F-S

### WILLIAM ESTY CO.

*"Esty men combine program-sense and price-sense. Many agencies are conscious both of quality and cost, but few match Esty when it comes to marrying the two. Another thing: the feet always know what the head is doing at Esty. The operation, you might say, is all of a piece, an entity."*

### DANCER-FITZGERALD-SAMPLE

*"The upper echelon—media supervisors and associate media directors, in particular—are mostly top-notch men, well-trained, knowledgeable, sharp, fair. The trouble is simply at the lower level. The buyers, for example, are not only young—they're always on the move. Dancer's philosophy, you might say, is one of de-centralization rather than unity."*

Inside the top 10 spot agencies: 9. WILLIAM ESTY; 10. D-F-S

## ESTY, D-F-S SHUN MEDIA TALK

- Esty is considered a tight, highly organized house, 'influenced' by R. J. Reynolds but 'equally fair' to all
- Dancer is seen as 'many small agencies under one roof,' strong at the top but 'loose at the lower levels'

**"T**here's no more alert media department in the business."

"Thorough. They investigate stations with unerring skill."

"Their philosophy of buying is as sound as it is straightforward."

"Fine liaison with accounts, sturdy relations with broadcasters, reps. The buyers are relaxed and orderly, knowledgeable and respectful."

"They come closer than any other agency to spending a client's money as if it were their own."

These are some of the accolades heaped by reps, stations and clients upon the media department of Wil-

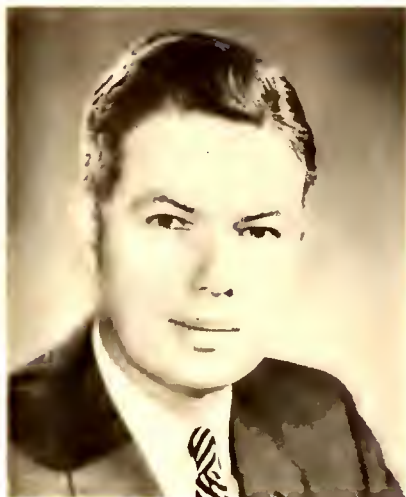
liam Esty Co. Harnessing some \$67.2 million for radio/television in 1961—80% of its advertising total—Esty's industry-wide respect stems as much from personality as from character. Here and there may be a pot-shot, a criticism of method, but rarely, if at all, of manner.

Much of this esteem can be linked directly to the agency's dominance by a single advertiser, R. J. Reynolds Co., without appreciable sacrifice—say most observers—of its other accounts. It is estimated that Reynolds' budget comprises 50 to 60% of the Esty total, an ad expen-

### EDITOR'S NOTE

In contrast to the other eight top spot agencies, William Esty Co. and Dancer-Fitzgerald-Sample did not wish to "talk." While respecting their autonomy, SPONSOR nonetheless felt an obligation to its readers, and so went "outside" for its "inside." We are grateful to the various industry sources who aided us. Next week we will finish our 10-part series with a summary.

## Two, say reps, who make Wm. Esty tops



**JOHN PEACE**  
president



**WALTER G. SMITH**  
v.p. in chg. of media planning

diture of more than \$50 million last year. Of this, over 45% went to net tv, 12.2% to spot tv, 14% to radio. Tenth among the nation's spenders, Reynolds' sales in 1961 were up 11%, earnings 16%, a rise (similar to 1960's over 1959's) for which the tobacco company's management credits Esty's loving care.

"But this unique one-account influence isn't really injurious to the lesser lights," one source told SPONSOR. "Naturally, Reynolds' budget seems staggering compared to Ballantine's

(\$8-9 million), Sun Oil's (\$5-6 million) or Union Carbide's (\$2-3 million), but the same buying skill is there. Whatever else you say about them, the Esty boys don't short change."

One of the examples most stations and reps proffer when they speak of William Esty's reputation for thoroughness and skill is the agency's annual, rather exhaustive, rite of examining radio program logs. Spot radio's biggest taker, Esty instructs stations (it uses 400-plus for Rey-

nolds) to submit a particular week's log, usually 6 a.m. to 7 p.m., prior to any contract commitments on their part. These logs are studied to assure 15-minute intervals between cigarette commercials, no double spotting for Reynolds' copy and no overcrowding of commercials in general, either in half-hour or hour segments. In addition, market factors and station management are given more than cursory attention.

"You're evaluated, re-evaluated, re-evaluated," as one rep states it. "Then you're confronted with price and rating."

It is these latter—price and rating—which constitute the only real area of disagreement among reps and stations in their evaluation of Esty's buying techniques. Some contend that for all the agency's emphasis on "quality stations," its eye is sharply turned to a value. Others feel that its buyers' heavy reliance on surveys (especially in radio, where Esty is known by some reps as a "Hooper shop") shows much less liberal thinking than its media surface reveals. Still others (those mainly concerned with tv spot) are divided between the contention that Esty is not at all bound by numbers, and the contention that numbers, in reality, are its bible. On the other hand—"An Esty buyer is never hard to see, and he never fails to listen. He elaborates, with painstaking detail, on the agency's media plans and objectives."

The industry, in general, credits much of Esty's "media planning and spot buying sharpness" to the agency's youthful president, John Peace, who came from media and who "combines creative and administrative know-how"; and to Mark Byrne, vice president and media director; Walter G. Smith, vice president in charge of media planning; and Harold B. Simpson, associate media director. Among buyers, those most frequently cited as "always with it" are Jack Fennell (Reynolds) and Phil McGibbon (Nestle).

"If anything," says an impressed station manager, "Esty's men are its meat. Their longevity is testimony enough to the agency's reputation as

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## Two, say reps, who make D-F-S strong on top



**CLIFFORD L. FITZGERALD**  
chairman of the board



**CHESTER T. BIRCH**  
president



# MORE ON RADIO'S CREATIVITY

➤ Broadcasters from coast to coast are coming up with dozens of highly imaginative new devices and effective techniques for increasing the selling power of radio

Some 19 months ago SPONSOR undertook an in-depth look at the creative selling aids employed by local radio stations. It came up with several vitamin-packed findings, among them the fact that there is a whopping amount of creativeness and fresh ideas to be found in radio. This week SPONSOR launches the first of a two-part report in the nature of an extension survey, on what radio, at the grass-roots level, has been doing in recent months to prove that it is "America's most creative ad medium."

Significantly, most of the promotional endeavors encountered in the SPONSOR survey call for modest expenditures. Tie-ins and tic-ups, in some instances, have been clever alterations and mutations on old themes but, above all, they have sparked approbation from clients and, importantly, helped to make the cash registers ring merrily.

To stimulate traffic to a client's door and to increase consumer demand for products advertised on radio, numerous broadcasters, it is plain to see, have soared into the skies via jets and helicopters, dived beneath the sea and emerged with a deep rash of fertile and remarkably ingenious devices to aid and abet radio advertising on the local level.

Taking a swift leaf from astronaut John Glenn and keeping abreast of Project Apollo's upcoming journey to the moon, many broadcasters in the United States have built themselves snazzy mobile "satellite" studios not for nuclear test detection purposes, missile defense or possible contact with Jupiter but to help sponsors sell more cabbages, sealing wax and instant coffee. It is indeed an integral part of today's creative radio landscape. In this age of space and satellites, numerous broadcasters are appearing on the scene with custom-



## Broadcasters latch on to 'outer space' motif

**CREATIVE SELLING** stations build special campaigns to meet needs of clients. (Above) KXLY, Spokane, conducts 'Woman From Outer Space' promotion for client using theme, 'Out-Of-This-World Values.' (Below) WKZO Radio, Kalamazoo, has mobile studio, 'Satellite 590'





built mobile studios, built a la Project Mercury, designed for grand openings, special sales, fairs, homecomings and celebrations—and praise Allah—it is paying off handsomely, according to station operators. It is regarded as 21st Century exploitation in a 20th Century habitat.

WKZO, Kalamazoo, to cite but one

instance, has kept pace with moon-orbital junket thinking by constructing what it likes to label as its "Satellite 590" mobile studio equipped with the latest transistorized gear. The station reports that this mobile object has proven a worthy promotion vehicle as well as a money maker. Sale of "Satellite 590" includes a

package of announcements preceding and or following the event, plus up to six hours of broadcasting each day direct from the site. Said a station executive to SPONSOR: "The use of this trailer is radio's answer to the newspaper's double truck. Our 'Satellite 590' adds an air of excitement and immediacy that no other media can match. People who have used the trailer are most enthusiastic about the effectiveness of this use of radio. Aside from its commercial advantages, the mobile studio is an effective public relations tool."

On the assumption that what's lacking in supersonics and outer space communication is the inviting image of a lissome lass, KXLY, Spokane, catapulted a *Woman From Outer Space* promotion for Zales Jewelers, a local account. The theme, according to Al Lacom, sales manager of the station, was "Out-Of-This-World-Values" tied in with a four-day remote in front of the store. The project included a model attired in an out-of-this-world costume. The station got off the launching pad with a week's promotion preceding the event.

Wierd-looking out-of-this-world footprints were painted on the sidewalk directly in front of the sponsor's establishment. The week of the campaign, "our woman from outer space arrived on location in an ambulance and at the conclusion of her daily three-hour appearance departed via the same ambulance," Lacom told SPONSOR.

Moreover, thousands of out-of-this-world sales coupons were distributed by her to passers-by during the promotion. These coupons were consecutively numbered and, when matched to a similar number attached to merchandise in the store, were good for special discounts. The costume for the outer space gal was specially designed by the KXLY staff. A professional model was hired for the assignment. It so happened that during the week of the promotion temperatures in downtown Spokane reached the 100 degree mark. Despite this, traffic flow to the store and sales results were far above normal for that time of year, and the client was elated with the overall cre-



## Store front remotes prove attention getters

**CROWD PULLERS** (Above) WNBC Radio, N. Y., originated several program segments from various Davega Stores in metropolitan area in connection with a 'Miss WNBC' contest. Art Ford is d.j. in photo. (Below) WJAS Radio, Pittsburgh, remoted the 'Bill Brant Show'



# CENTRAL-PENN NATIONAL BANK

MEMBER FDIC.

MEMBER FEDERAL RESERVE SYSTEM

presents as a monthly public service . . .

## KRICK WEATHER CENTRAL

### LONG RANGE REPORT

KRICK LONG RANGE WEATHER FORECAST FOR THE PHILADELPHIA AREA FOR THE MONTH OF MARCH, 1962 . . . . .

Looking ahead to the month of March, let's see what the solution for the electronic computer tells us for the WCAU listening area.

Storminess is expected on a couple of days between the 2nd and 5th of March, with snow on the 8th and 9th. Colder air will be pushing in from the Dominion around the 9th to the 12th. Then another storm period is indicated on a day or two near the 16th of the month. This one could be tough, with the potential for an old-fashioned Northeaster.

This period will be followed by another cold interval between the 18th and the 21st. Generally unsettled and cold weather is also on tap for the 22nd to the 27th, with snow likely on a couple of these days.

The month will close with a new invasion of cold air coming into the WCAU listening area.

LISTEN EVERYDAY TO "THE CENTRAL-PENN WEATHERMAN" AT 7 A.M. AND "KRICK WEATHER CENTRAL" 6:25 P.M. ON WCAU RADIO—DIAL 1210

**GOODWILL PRODUCER** for Central-Penn Bank of Philadelphia 'Weatherman' broadcasts over WCAU Radio, Phil., is Krick weather forecast bulletin free to clubs, offices, etc.

ative effort on the part of the station.

Furthermore, there is no justification for assuming that "old hat" things are passe according to WJAS Radio, Pittsburgh. Richard C. Stafford, manager of promotion and advertising for the station, told SPONSOR that they have used "old hat" ideas but given them new twists. "We have done a considerable amount of selling remote broadcasts in the Pittsburgh market," he said, "and have maintained good revenue during the 'slack' summer season largely because of our efforts in this area. We use a mobile remote unit for shopping center promotions, store openings, special events."

Stafford cited the case of remoting the entire *Bill Brant* show for six days for an "old fashioned fall promotion" of a group of prestige stores in downtown Pittsburgh. The show was done from one of the store's windows, and models and barbershop quartets, dressed in Gay Ninety costumes, passed out handbills throughout the town. The station also prides itself on a significant example of "creative selling" in the areas of public service. Sponsors, wishing to be identified with the station's "community image" are sold spots on WJAS's

*Community Bulletin Board*, a two-minute program of announcements concerning church happenings, clubs, etc. Each group which has announcements aired is sent a letter stating that its program or meeting is broadcast through the courtesy of the (blank) sponsor of the program. Many sponsors renew, and all are pleased with response to the letters.

Creative radio also has been dis-

played with verve and imagination on WTOP Radio, Washington, for the benefit of the sponsors of the Washington Senators baseball team. Even before the official "play ball" is heard this season, WTOP Radio will be baseball-busy with numerous promotions which station executives say are certain to outrank last year in extra-dividends for sponsoring products and services. Among the station's 1961 promotions was the WTOP Senators' "Listener Booster Club" and WTOP "Business Booster Club," wherein each baseball sponsor was presented with a certificate designating him a member (P. Ballantine & Sons, Briggs & Co. (meats), American Homeowners, Washington Gas Light Co., Sears Roebuck & Co., The Washington Post, Bruce Hunt Inc. (men's shop), Top Value Enterprises, Giant Food Inc. (food chain), People's Drug Stores.

"Business" boosters blocked out ideas and became a permanent planning board for the season. Officials of the club attended their luncheons. Boosters made available stickers for car bumpers; planned prizes for contests; ran display ads on "Invisible Team—Senators Business Boosters," and designed special stationery. Among the countless gimmicks was an "Operation Snapshot" contest wherein listeners were asked to write, saying "I'd like to have my picture

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**IF YOU CAN'T BE AT THE BALL PARK  
RELAX . . . AND HEAR IT ON**

Wtop radio

Day Game       Night Game

JUNE						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

Night, Day, Home or Away—Washington Senators  
Baseball Play by Play • 1500 on your dial

**EXTRA-DIVIDENDS** for sponsors backing the Washington Senators on WTOP Radio, Washington, include distribution of thousands of table tents to restaurants in Washington area





## SCHROETER, NABISCO, AND AD PITCHES

✦ Outspoken, much-respected Director of National Biscuit ad department dislikes tv vs. print and breakfast presentations

**T**here is a heavily-abused conglomeration of syllables bandied about Madison Avenue that runs something like this: "That's how the cookie crumbles!" It is a safe assumption that the cookie came from Nabisco, in the first place, and that the man who helped make it famous may well have been the forthright Harry F. Schroeter, director of National Biscuit Company's general advertising department.

It is Schroeter's energetic responsibility to coordinate the advertising activities of all Nabisco divisions, departments and subsidiaries, including advertising agencies (McCann-Erickson for cookies, crackers and bread; Kenyon & Eckhardt for cereals and pet food; Ted Bates for Dromedary Mixes and Cream of Wheat; Needham and Grohmann for product advertising to hotels, restaurants, etc.).

Schroeter is also known in the advertising profession for hurling himself with concentration into industry and allied causes and problems with an eye toward giving both advertiser and consumer a fair and decent shake of the dice.

Appropriately enough, his most recent extra-curricular activity along these lines was to be named chairman of the broadcast advertising committee of the Association of National Advertisers. Schroeter, who was a member of the broadcast committee and is also a director of the

ANA, succeeded Howard Eaton, Jr., media director of Lever Brothers, as committee chairman. Eaton will continue to serve on this committee.

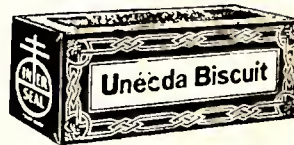
Additionally, Schroeter carries on an active and stimulating association with various other advertising and allied organizations. He is a director of the Advertising Research Foundation, whose object is to further scientific practices and promote greater effectiveness in advertising and marketing by means of objective and impartial research. He has also recently become a director of the Audit Bureau of Circulations.

Still another important industry

assignment he undertook was the vice-chairmanship of the advertising committee of Grocery Manufacturers of America. Of the top 50 national advertisers in the land, 23 are GMA members, and of the top 100 half are GMA members. Ray Weber, advertising director of Swift & Co. is chairman of the committee.

But, at the moment, it is abundantly clear that Schroeter's biggest problem, next to his concern for Nabisco's welfare, is to straighten out a number of harassing and nettling problems gnawing at the nerve centers of major broadcast spenders. Under Schroeter's guidance, the

**Consistent, strong, corporate identity**



**STRONG ADVOCATE** of broadcast and other media use, National Biscuit Co. is now resounding world-wide name. Development of trademark and seal is hailed as achievement. Unecda Biscuit was first nationally advertised and distributed brand name bakery item. Nabisco seal is also good will mark

broadcast advertising committee of the ANA will be concerning itself with fashioning better procedures for the negotiations with broadcast talent unions (SAG and AFTRA) on tv commercial fees and the preparation of model clauses on certain aspects of network contracts, including the subject of entertainment time within a program.

Schroeter, who appears to be far from a solemn stuffshirt, will undoubtedly come up with new and important insights to relieve the situation that presently exists between admen and the talent unions and the sponsor's efforts to insure more "show action time" that appears to be the viewer's rightful due. This is the opinion of many industry leaders as regards Schroeter's heading the ANA broadcast committee.

Said Eaton, the man he is replacing on the committee: "Harry has demonstrated time and again his willingness to contribute his talents to industry problems through the ANA, of which he is a director, and of the ARF. The broadcast industry can use an infusion of integrity. Harry's personal integrity and drive should make him a great chairman of the ANA broadcast committee."

Similar sentiments regarding Schroeter's characteristics came from other officials of the Association of National Advertisers. A close associate said unhesitatingly: "Schroeter is a man with good administrative instincts. He is a man with strong convictions of his own and yet he has a genuine consideration for other viewpoints."

Another observer declared: "He doesn't hack away readily from his own views, yet he never has a closed mind to the other fellow's viewpoint."

A portrait of the man as seen by an old friend emerged from William Fineshriber, vice president of the Motion Picture Assn. of America and vice president of the Motion Picture Export Assn. of America. "Having known and admired Harry for a good many more years than either of us would like to count, I can speak of him—to coin a phrase—both as man and boy," Fineshriber mused. "As classmates at Princeton, we shared experiences covering the whole range of college life. Here he was always a

delight—keen, stimulating, sympathetic, fun-loving, despite a certain shyness. In later years, when we sat across the table negotiating for time and talent, I found he had more of both than I suspected. Here he was not always a delight—considerably less shy or fun-loving, but equally keen and stimulating."

Schroeter is known throughout the industry for his "fairness, integrity

become a substantial success. Similarly, Nabisco was in the forefront of advertisers signing for sponsorship of *The Virginian* over NBC for the next season."

Durgin said it was a pleasure to do business with Schroeter "because he is interested in the long range as well as the immediate developments in the field, which explains why he is chairman this year of the Broadcast Com-

## Harry Schroeter on broadcast problems

***"Each of us would probably be willing to trade a few more gray hairs for the ability to document in spades for our management the number of advertising dollars needed and how they should be spent to accomplish the objectives set for our companies' advertising. But let's not kid ourselves. That day isn't here yet. Nevertheless, considerable progress has been made in answering some of our basic questions about the medium in which we commit our companies' dollars.***

***"A too elaborate, specially-prepared presentation is embarrassing to me. We don't want our company obligated for a fancy presentation.***

***"Television is getting better—programming-wise. There are more things for more people than there used to be. And the trend will continue. . . .***

***"If it is a competitive presentation on broadcast versus print, it is a waste of time . . . those break-fast presentations don't go down with me . . ."***

and the unassuming manner in which he bears the responsibility for a multi-million dollar all-media advertising budget," according to Don Durgin, v.p. of NBC TV network sales.

"Conservative by nature, he is nonetheless always willing to embrace new program concepts if his judgment tells him that the showmanship and media values are there," Durgin told SPONSOR. "For example, Schroeter was one of the first advertisers to back a new program idea called *Wagon Train* which went on to

mittee of the ANA." The NBC executive summed up the man's qualities by saying: "Schroeter is an advertising professional."

It is Schroeter's credo—as well as that of his company—to present video fare which is in "good taste and welcome in the American home."

"Nabisco's marketing requirements determine Nabisco's network television program commitments," Schroeter told the FCC during program hearings last year. "With our products in use by households among all

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# SUDDENLY

▼ 'It sounds kookie, but everybody said I would wind up doing time—and there I was buying it . . .'

(A SPONSOR spoof on how Lester, "The Hooded Cobra" succeeded on Madison Ave.)



I grew up on Delancey Street so I guess you could say my boyhood was the same like any other normal, young boy's anywhere in America. My memories of home—from when I was there sometimes—are very pleasant, like drinking Mom's beer and throwing the empties at Pop. I also liked all kinds of sports especially stick-ball, hub-cap stealing, and bopping. Then when I was 17, my whole life changed.

Like suddenly I was a teen-age timebuyer.

I know it sounds kookie. Everybody on our block saying I would wind up *doing* time—and there I was *buying* it! Imagine Lester "The Hooded Cobra" Valento *buying* anything! Like all of a sudden stealing wasn't good enough anymore.

What went wrong? How come I traded in my black-and-gold jacket of the Delancey Bazookas for a membership card in the Radio and Television Executives Society?

I guess it all started the July afternoon we knocked over Old Man Klipple's candy store. It was one of the hottest summers in New York right then—the oppressive kind of heat that those squares at the settlement house claim makes juvenile delinquency rise. At any rate, there were more fuzz around than usual. Me and Augie The Crawler, a brother Bazooka, were up on a roof dropping bricks on prowler cars, but the roof was hot and our aim was off so we come down again and hung in at the candy store. Since we were the only customers, Augie held his zip gun on Old Man Klipple while I cleaned out the cash drawer. It was pathetic to

# I WAS A TEEN-AGE TIMEBUYER

see what a lousy living Klippie made—just a handful of change and some singles. But to hear the old nut, you'd thought it was Fort Knox. Klippie squealed like a stuck pig and, instead of cooling him like a pro would have done, Augie let him squeal so we had to cut out fast.

But not quite fast enough. Outside we like ran smack into two fuzz and Augie, who was never a lightning thinker, got picked up. (Poor Augie! I later learned they threw the book at him—a suspended sentence plus a lecture on honesty by the youth worker! Talk about your police brutality!)

I got away clean. I run good in tight chinos and even though I wear my hair stylishly long, it offers little wind resistance in a chase. I made it down a subway and hurtled the turnstile just as a train pulled in. I was lucky, I figured, little knowing then that I'd just taken my first step on the road to timebuying.

When I come up out of the subway again I was on strange turf. Two blocks of walking brought me to a street sign that read, "Madison Avenue." What a dopey name for a street! Now Delancy probably had been somebody very important. But who ever heard of a guy named Madison outside of the movies?

It wasn't much of a neighborhood. Just cloud-poppers—big, tall buildings that looked like they'd be locked up good nights. Depressing is how you'd describe it. Oh sure, the street was lousy with banks, but a guy needs more than a length of bicycle chain to get dough out of banks these days. The fact is, Madison Avenue struck me like an underprivileged neighborhood, ripe for urban renewal. For example, there wasn't even a single movie house anywhere! And I needed like a movie to hole up in. It was still early afternoon and I daren't go back to my home turf until after dark.

Well, as Augie (who'd got a dishonorable discharge from the Sea Scouts when he was twelve used to say, "Any old port in a storm." I ducked into the next doorway I came to, and got on an elevator filled with

freaks who acted like they'd never seen anybody with a DA haircut in a black-and-gold jacket before. I'd already been up in an elevator but it had always been late at night to mug apartment tenants, and this was a much longer ride. It never even stopped until a little red light winked, "15." Since I'd never been higher than that—not even on goof balls—I got off.

I went down a hall and sort of eased through a big door. It read:

CANDLE, FLICKER & DIM—  
ADVERTISING

Man, that was a turning point in the life of yours truly—Lester The Hooded Cobra! Talk about your sex kittens—there she sat behind a big desk, the coolest of the cool! A real

In no time at all this drab dame come out. She was old, like close to thirty, and a real potato digger.

"Ugh!" she said, admiring me. Then turning to Poundcake, she said, "I didn't tell them to send anything like *this!*"

"Well, then what's he doing?" Poundcake began.

Potato Digger studied me. "I'd guess," she said, "he's here to promote one of those new network shows like *Kids Will Be Killers* or *Drag Strip 67*—you know, the kind of stuff keeps Minow working overtime."

"You're probably right." Poundcake said. "Yesterday it was that model in the bikini with the baby elephant handing out coconuts with its trunk. That was for *Anne of The*



poundcake! Like it was love at first sight. All I could think of was her and me dragging down Delancy with her carrying my zip gun. I was like tongue-tied. All I could think of to do was comb my hair and sort of turn so she could read "Bazookas" on the back of my jacket.

Poundcake didn't bat an eye. She just picked up her phone and said, "Mrs. Sensenbach in tv production, please." I went on combing my hair.

"Agnes," Poundcake said a moment later, "are you still casting for that Kon-Krete Kutie Hair Spray commercial? . . . You are? . . . Well, there's one of your method actors out here."

*Seven Atolls*. Now it's the black-leather-jacket-and-motorcycle-boots gimmick. Oh, these p.r. people!"

I didn't dig what Poundcake was saying, but she was so beautiful I hung on every word. I turned on my best lover-boy smile (the one that earned me the title "Roof-top Romeo" among the dolls in our Bazookas' Auxiliary. While Poundcake didn't seem given to smiling, she did once her eyes met mine. Then she shivered. I put it down to the air-conditioning.

"Agnes," Poundcake said, "please walk this . . . him back to media."

"Okay," said Potato Digger. "Just so he stays in front of me."

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**OUTSTANDING** results of earlier tv campaign for Lanolin Plus' Color Plus nail enamel and LipColor Plus lipstick sparked current \$1 million, three-month tv buy, says Joseph Chira (l), v.p., ad dir., newly-merged Hazel Bishop, shown with Jerry Gordon, acct. supvr., Daniel & Charles

## LANOLIN PLUS' FRESH TV FACE

- Cosmetic-maker who made sales news for two items on tv last year takes same route for its other products
- Company credits tv with startling success of its nail enamel and lipstick, will put bulk of ad money in tv

**L**anolin Plus, whose ambitious tv venture last year produced for it's Color Plus nail enamel and LipColor Plus lipstick a measure of success which borders on the startling, is counting on that medium to do a comparable job for other of its products right now.

Early this month, the company—under the newly-merged name, Hazel Bishop—shelled out a \$1 million plus chunk of ad money to ABC TV for nighttime spots slotted on *Hollywood Special*, *77 Sunset Strip*, *The*

*Corrupters*, *Hawaiian Eye*, and *Surfside 6*. This is in addition to the company's current sponsorship in NBC TV's *Saturday Night at the Movies*, a sponsorship which began in September last year.

This new spring time push, which is expected to climax at the end of June, will focus consumer attention on Color Plus nail enamel and Wash 'N Tint Color shampoo, as well as a group of new products now being readied for test market.

The new campaign is being han-

dled by Daniel & Charles, the agency whose work in spearheading tv/ad program for Lanolin Plus' nail enamel and lipstick last year, won for them the complete \$2.5 million Lanolin Plus account during the cosmetic maker's recent agency reshuffling. It was in September 1960 that Lanolin Plus' Color Plus left Erwin Wasey, Ruthrauff & Ryan for Daniel & Charles. And although it's no secret in the trade that beauty aid accounts are notoriously agile in the sport of agency-hopping, all indications forecast smooth sailing ahead in agency-client relationship for both Daniel & Charles and the new Hazel Bishop company.

Joseph Chira, ad director for Hazel Bishop, is volatile in his praises of Daniel & Charles' handling of the Lanolin Plus account. Within eight weeks after the initial campaign for

Color Plus nail enamel broke in its test markets—San Francisco and Los Angeles—Color Plus had achieved a substantial share of markets in these two cities. Eight months later, consumer demand was gaining impetus and store calls were piling up in over 160 markets.

“Television,” enthuses Chira, “is the only medium to use for products like these.” Referring to Color Plus nail enamel, Chira says “tv gave us the opportunity to tell our product news in minute messages, dispersed among a number of programs, which gave us different audiences plus the programs’ merchandising benefits.”

The initial phase of the Color Plus nail enamel campaign was the use of minute spots to relate a therapeutic message about the enamel’s lanolin content to women whose nails split, break or crack and to those who want to avoid these problems.

This approach was a complete departure for a cosmetic company, says Chira. While giant nail enamel product-makers like Revlon stressed fashion, and Cutex coasted along on its venerability, Lanolin Plus ventured out with a startling new claim in the fashion business—nail therapy.

Pleased over results of this first venture in behalf of Color Plus nail enamel in October that year, Lanolin Plus broke out a campaign to introduce its Color Plus lipstick which was packaged as “piggy-back” to the nail enamel. The lipstick-enamel package made its debut via minute participations in NBC TV’s then new entry, *Saturday Night at the Movies*, and a “mix” of other minutes, 40’s, 30’s, and 10’s were used to carry the fall campaign to approximately 125 markets.

About 75% of the Color Plus ad budget was allocated to television for the nail enamel and for the introduction of Color Plus lipstick in 1961.

The result: in little more than a year, Color Plus nail enamel went from a test market to a multi-million dollar leader in the highly competitive cosmetic field, according to Hazel Bishop’s advertising director.

When Lanolin Plus broke its mammoth tv ad campaign for Color Plus nail enamel last summer, company

optimism for its outcome ran high. Lanolin Plus’ president, Morton Edell, with discerning accuracy and more than a touch of clairvoyancy, predicted “electrifying results.” And the “electrifying results” can best be sized up like this: when Daniel & Charles was testing the product in San Francisco and Los Angeles, billings were \$25,000. Currently agency billings for the product are well over the \$1 million mark.

The vehicles used in advertising Color Plus nail enamel’s therapeutic properties last summer included participating sponsorship in NBC’s *Michael Shayne* and ABC’s *Asphalt Jungle*, *Roaring Twenties*, *Cheyenne* and *Guestward Ho*, all prime time shows.

Additionally, Color Plus had a tv spot campaign going in over 100 key markets. Eight-week flights were bought utilizing early and late evening minutes.

What, exactly, the new spring tv push will mean in terms of added sales to the profitable \$14 million Lanolin Plus business remains to be seen. Anticipations, however, are in high gear right now.

Lanolin Plus, which developed and patented a special process by which an appreciable amount (up to 35%) of lanolin could be integrated into beauty creams and lotions, first hit the market in 1953. Since that date,

the company has channeled a great deal of time and effort into refinement of these processes and to the development of newer working formulas.

In January this year the company merged with the widely known but deficit-ridden Hazel Bishop. [Last year the company showed a \$781,808 net loss on sales of \$6.8 million.] Despite Hazel Bishop’s failing business, the Bishop name was adopted for use as the corporate name of the newly merged company. Reason for the retention of the Bishop name: since Bishop had spent something like \$30 million on tv advertising during the past ten years, the name, Hazel Bishop, is better known to the public and the cosmetic trade.

Although Daniel & Charles added the entire Lanolin Plus product line to its original holdings—Color Plus and LipColor Plus lipstick—the Hazel Bishop products (billings estimated around \$2 million) went to Kenyon and Eckhardt.

The Lanolin Plus products picked up by Daniel & Charles include hair preparations, all treatment products, a sun tan product now in test in Florida, a new eye makeup line, and Rybutol which is a part of the Lanolin Plus operation through Vitamin Corp. of America, a wholly owned subsidiary.



SOME of the products shown above are now getting big commercial play over ABC and NBC net shows. Almost overnight success was established for nail enamel and lipstick last year



"Time Buyer's Tip"

In HARTFORD

BEST BUY BY FAR

- Ratings
- Rates
- Results

ALL POINT TO

**WPOP**

The  
Showmanship Sound  
with  
Salesmanship Success

Phillip Zoppi  
V.P. and Gen'l Mgr.

Adam Young, Inc.  
Nat'l Rep.

Media people  
what they are doing,  
and saying.

## TIMEBUYER'S CORNER

Y&R's Lorraine Ruggiero is back from her Ft. Lauderdale vacation . . . Joan Shelt, who was at JWT before she left for an extended European trip, joined Grey . . . Media people gave a party at the Bon Vivant for Mimi Washburn of TvAR, before she flew to St. Thomas on her honeymoon . . . Bob O'Connell left Hicks & Greist for D'Arcy where he'll assist Bob Lazatera . . . Art Heller appointed assistant media director at Benton & Bowles . . . David Rapaport made a buyer at MW&S . . . Eileen Moore named media director of John Kallir. She was previously at L. W. Frolich.



BUYERS from Ted Bates at Capital Cities Broadcasting Corp.'s party: (l-r) Perry Seastrom; Frank Moreno; Bob Kerrigan; Jack Flynn; Arthur Goldstein, Frank Thompson

Ben Pettick of Product Services lunched at Mike Manuehe's Restaurant with a media man from another agency who was concerned because his wife had sent a shirt to the laundry. "Don't tell me you make her do her own laundry," Pettick said. The media man replied, "No, but our entire media plans for the next campaign were on the cuffs."

McCanner John Curran speaks proudly of his new son. He told a rep at the Pen & Pencil: "I can already tell he's top executive material—it takes him three hours to eat his lunch."

A young woman buyer told Steve Macheinski of Adam Young at Vincent & Neal's Due Mondis that she got tired of getting on the Lexington Avenue bus at East 79th Street every morning and standing all the way to work. She tried an experiment: she got on the bus and ostentatiously

(Please turn to page 40)

## SEVEN ARTS' "FILMS OF THE 50's"

# spark sales for sponsors

WICU-TV, Erie, Pa., reports explosive viewer response to such diverse items as "Mustang Homes" and Direct Distant Dialing services.

Sponsors of WICU-TV's Local TV Specials credit Seven Arts feature films with outstanding success of newly launched promotions.

George Harris, president of Harris Homes, states that his sponsorship of a Local TV Special over WICU-TV was directly and traceably responsible for the sale of 30 houses in his "Mustang Homes" tract.

And a company spokesman for General Telephone of Pennsylvania said sponsorship of just one of the Seven Arts films had contributed materially to customer acceptance of direct long-distance dialing service inaugurated the day following the program.



**Robert Lunquist**, Sales Manager, WICU-TV, Erie, Pa., says:

"We bought Seven Arts packages to beef up our movie schedule; to get a bigger audience and results for our advertisers. These fine feature films did both."

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



**SEVEN ARTS  
ASSOCIATED  
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

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

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



# 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**

ONE  
BUY!  
FOUR  
MARKETS!



- Albany
- Dothan
- Tallahassee
- Panama City

EXCLUSIVE

NB  
C

PROGRAMMING

One buy, one bill, one clearance de-  
livers four market areas with a com-  
bined population of 1,230,700 and  
211,290 TV Homes! WALB-TV and  
WJHG-TV dominate this area!

**WALB-TV**

Ch. 10  
Albany,  
Ga.

**WJHG-TV**

Ch. 7  
Panama City,  
Fla.

## GRAY TELEVISION, INC.

Roymond E. Corow, General Manager  
Represented nationally by Venard, Rintoul,  
McConnell, Inc. In the South by James S.  
Ayers Company.

# TIMEBUYER'S CORNER

(Continued from page

read the book *So You're Going to Have a Baby*. It worked like a charm; for three months she was offered a seat every morning.

Then she got married. Upon return from her honeymoon, she boarded the bus with the usual group which waits for the bus around 8:30 a.m. An old lady noticed the ring and said loudly, "He finally married her." She's still blushing.

When Sam Brownstein of the Prestige Representation Organization was at the Penguin Restaurant with Phil Stumbo of McCann-Erickson last week, he pointed out that computers would never replace buyers. "Let's face it," he said to Stumbo, "a rep would feel pretty strange taking a computer out for cocktails. And he'd feel even stranger telling the waiter to make the martinis with machine oil."



PLANNING fashion show of Chicago's Junior Women's Ad Club: (bottom, l-r) Beverly Smith, Leo Burnett; Candy Hirschey, Sears, Roebuck; Nancy Schwartz, Arthur Anderson Co.; (top, l-r) Bobbie Mathison, and Marilyn McDermott, O'Grady-Anderson-Grady.

JWT's Jeanne Tregre, who buys for Pan American, told a rep at the Envoy Restaurant about the last election in Italy when the Communists were painting "American Go Home" on sidewalks all over Rome. They stopped after they discovered that an enterprising promotion man was following them around with a paint brush adding the words "... In Comfort. Fly Pan American."

Tom Flanagan of Reidl & Freede was at the Roundtable with an old friend who was recently made media director at an agency which has changed media directors a number of times in the last few years. Flanagan congratulated him, then said: "My advice is—don't have any personal stationery made."

# RADIO RESULTS

## SHOPPING CENTER

SPONSOR: Swifton Shopping Center

AGENCY: Direct

**Capsule case history:** The merchants located in the Swifton Shopping Center, one of Cincinnati's largest, participated in a spot campaign on WCKY, Cincinnati. The campaign, consisting of eight announcements per day (five 30-second and three one-minute spots) ran for three weeks, from 7:00 a.m. to 6 p.m. These spots drew shoppers to the center to enter the WCKY-Swifton Golden Opportunities Contest, while the merchants involved displayed banner windows and orange trees, and made contest entry blanks readily available. Each day, five winning entries were drawn, and five live and growing orange trees awarded to these winners. The winners' names were announced on WCKY. These daily winners were then eligible for the grand prize—a \$1200 lot in Fort Charlotte, Florida. At the conclusion of the contest, 15 crates of Florida oranges were given away, also. All in all, there were 4,011 entries and 20,000 entry blanks distributed. WCKY became a sponsor's golden opportunity.

WCKY, Cincinnati, Ohio

Announcements

## HOUSEWARES

SPONSOR: Westphal's, Inc.

AGENCY: Direct

**Capsule case history:** Westphal's, Inc. sells paints, wallpaper, linoleum, and other housewares in Green Bay. Westphal's has sponsored *Trading Post*, a morning feature program on WBAY, Green Bay, since 1939. Paul Westphal, the company's manager, wrote WBAY: "This 10-minute program has moved a lot of merchandise through these 22 years, and there have been numerous success stories. However, the latest one, I think, tops them all. We ran a special sale on 50 bags of foam rubber . . . the type that women use to fill sofa pillows. We priced each bag at 59 cents, and this special was advertised only on our *Trading Post* show on two consecutive mornings. Forty-eight hours later we were sold out." *Trading Post* is aired at 9:10 a.m., Monday through Friday on WBAY, and the two 30-second announcements on the foam rubber special produced an immediate increase in customer traffic in the store. Many customers purchased more than the special offered.

WBAY, Green Bay, Wisconsin

Program

## FOOD

SPONSOR: Winters & Birk Co.

AGENCY: Henry Senne, Inc.

**Capsule case history:** Winters & Birk, the food brokers in the northeastern Ohio area for Nut Brown Syrup which is manufactured by Illinois Food Products, Inc., needed an effective campaign to introduce the product in this market. The brokers, manufacturer, and the Henry Senne agency of Chicago decided on a two-week promotion on KYW, Cleveland, with a special offer: For every regular purchase of Nut Brown at 49 cents, another bottle could be purchased for one cent. They used a weather plan of 10 30-second spots a week. Results: At the end of one week, most of the food chain stores had run out of stock. Over 72,000 bottles were sold and a two-week hiatus had to be taken before returning to the air. They also gained, because of the campaign, distribution in Pick-N-Pay Supermarkets, Fisher Foods, Stop-N-Shop, Eagle, Acme in the Akron area, Sparkle, and many leading independents. Ray Winters stated: "Station KYW was important in establishing Nut Brown Syrup in Ohio."

KYW, Cleveland

Announcements

## IMPORT CAR

SPONSOR: Handen MacPhee Engineering Co.

AGENCY: Direct

**Capsule case history:** Handen MacPhee Engineering Co., Inc. has found advertising on WMTW-FM so successful that they have renewed their contract for the third year. For the past two years they have sponsored the Boston Symphony Orchestra, but in 1962 they will sponsor an hour show and seven newscasts a week. John Dowd, advertising manager of Handen MacPhee Engineering Company feels that the "high quality product image is enhanced more on fm than any other media. A New England survey indicated that Volkswagen was the second most popular car of fm listeners, which convinced Dowd that he was using the right instrument to hit his market. Dowd stated: "We feel that the pure music stations are the best means of reaching a well defined group. We have enjoyed the results we have had on WMTW-FM, and look forward to the coming year not only because of the excellent coverage, but because of the unique cooperation we have with this station."

WMTW-FM, Poland Spring, Me.

Programs



# Sorry, we don't cover Moscow . . .

## SPONSOR'S 5-CITY TV/RADIO DIRECTORY



1961 Edition

New York

Chicago

Detroit

Los Angeles

San Francisco

50c

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

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

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

## SPONSOR SERVICES

555 Fifth Avenue, N. Y. 17

Commercial commentary (Cont. from p. 12)

formations (they were comparatively rare in those days).

As an off-beat departure from conventional Detroit-type advertising, he conceived the idea of superimposing pictures of the Terraplane on these cloud backgrounds for magazine ads.

(Our headlines were such gems as "It flies through the air with the greatest of ease"—or something equally creative.)

And, of course—as any experienced auto man could have told us the idea didn't work worth a damn. It was dreadful.

The trouble was that when you had to work within the confines of a magazine page, or even a spread, you just didn't have room.

If you took space enough in your picture to get the cloud effect, you had to make the car so small that the Hudson engineers turned grey-haired and apoplectic. It looked like an undistinguished bug.

If you made the car moderate size (though still under Detroit standards) your background was nothing but dingy grey fuzz.

It just about broke Mark Wiseman's heart. And though I labored to provide soaring airy prose for the campaign, we had to give it up.

### Opportunities for imaginative guys

The Ford Galaxie commercial in the Festival this year succeeded a thousand times over in capturing the mood, excitement, and feeling which Mark Wiseman had tried to portray in print and it dramatically illustrated to me what tremendous opportunities tv has opened up for imaginative advertisers.

We're apt to talk pretty glibly about the fact that tv gives us "sight, sound, and action." But this is a tiny part of the story.

One of tv's greatest gifts is the freedom it gives us from space and picture limitations. It allows us to combine, in a single minute, long shots and closeups, product pictures and mood backgrounds, personalities and panoramas and to build from these combinations effects which print can never achieve.

The catch is, of course, that so far only a handful of companies have begun to take full advantage of what tv can do.

When you come right down to it, I suspect that the Detroit auto-makers have made greater advertising advances with tv than almost any other industry. Tv has freed them from the prisons of print, and they have been bold and inventive in exploring its potentials.

Some of the finest commercials submitted for this year's Festival were automotive—Ford, Chevy, Corvair, Jeep and others.

You will also find isolated companies in other fields which have completely revolutionized their whole advertising approach with tv.


One of the best examples of this I know is the National Biscuit Company under Harry Schrocter's brilliant direction.

In pre-tv years Nabisco was one of the country's dullest, dreariest, stodgiest advertisers. Today it is one of the brightest and best.

Moving to another industry, I've been impressed with the superb institutional commercials which Kenyon & Eckhardt prepared this year for Shell's *Wonderful World of Golf* program.

Inevitably I've compared them with the famous institutional ads which David Ogilvy did for Esso. I always admired the Ogilvy campaign. But no print ads can stand up to tv at its best.

This, I believe, is the great challenge which television has and will continue to have for practically every agency and advertiser.

Boys, don't be smug about your tv accomplishments to date. Most of you haven't even begun to scratch the surface. 

## MULTIPLE RATES

(Continued from page 26)

or from a station's—as well as the estimators' in the agency—the book-keeping becomes extremely involved and more billing errors than there currently are will result from the adoption of the multiple rate principle. Margot Teleki, timebuyer at Reach, McClinton & Co., said. "Everything would be contingent on a rating book . . . many violations, such as rate cutting, could arise. Naturally, we all want the lowest possible rate for the client, but whether local, regional or national, let's not throw away the rate card. That would be like throwing away the Constitution."

Tom Flanagan, media director, Riedl & Freede, thought the prime time chainbreak multiple rate idea was first-rate "but it could be even better if it could be further refined to audience composition. As it stands now, however, this plan might serve as an equalizer between giant advertisers who can tie up the really prime spots because of immense volume.

Joseph M. Baisch, v.p. and general manager of WREX-TV, Rockford, Ill., thought the idea was "an open invitation to disaster." He said the concept "improperly places emphasis on quantitative rather than qualitative considerations. . . . We accept the value of ratings as programing and buying aids. But to make the numbers the exclusive goal of this industry is shortsighted and dangerous."

The "Prime 1 thru Prime 5" card is, in effect, a guaranteed c-p-m, according to James F. O'Grady Jr., executive v.p., Young-TV. O'Grady thought it "foments slavish dependency on-head-counting when the basic need is qualitative research. Guaranteed c-p-m's also nullify the experience and acumen of timebuyers. It has been used by only a few stations at best, and generally by the weak sister of a market."

Interestingly, KABC-TV's sister station in New York, WABC-TV, will not follow in the footsteps of her West Coast relative. "KABC-TV's new Prime 1 thru Prime 5 Plan" is a very interesting and novel approach in selling announcements," James E. Szabo, general sales manager of WABC-TV declared. "I am sure it is going to be very successful for them in Los Angeles. However, insofar as we are concerned, we do not plan any immediate changes in our prime an-

nouncement sales format."

A flock of seasoned timebuyers at various top agencies, however, are favorably disposed toward the KABC-TV Prime 1-5 card. Among those are Vera Brennan, Jeanne Sullivan, Mike Cambridge, Pete Holland and Ira Gonsier (media director) at SSC&B; Jim Thompson, Bob Gorby, Grace Porterfield and Steve Silver at Benton & Bowles; Ed Fleri and Marv Shapiro at BBDO; Ray Jones at Young & Rubicam and Paul Bures at Ogilvy, Benson & Mather.

Shaker told SPONSOR that the initial reaction "we have received from most agency people at the buying level has been quite favorable."

"I am sure, however, there will be those a step or two away from the actual buying or selling function who may view this trend with alarm," Shaker predicted. "This same kind of reaction has greeted every rate card refinement over the past dozen years including the weekly discount plan, pre-emptible rates, orbits and all the other modifications which are now universal.

"This type of rate card is *not* based on c-p-m. Ratings are merely one of the guides. Time of night, audience composition and type of adjacency are more important. There will always be those announcements with unique audience characteristics, commercial atmosphere or other subjective appeals and those characteristics will, of course, command a premium regardless of gross audience delivered. Examples are *Voice of Firestone*, Howard K. Smith and *The Wide World of Sports*.

In a highly optimistic mood, O'Leary summed up the situation as follows: "We don't know what flaws the future might turn up, of course, but in the few months we have been working with this new concept, we have yet to find a situation where this card does not offer advantages to both buyer and seller over our old method."

Shaker, incidentally, was elected president of the ABC o&o tv stations, several weeks ago, succeeding Julius Barnathan, who was chosen v.p. and general manager of the ABC TV network. In announcing Shaker's promotion, Simon B. Siegel, executive v.p. of AB-PT, said "the record of ABC TV National Station Sales under the leadership of Shaker has been one of excellent growth." ■

## TOP 10: ESTY; D-F-S

(Continued from page 28)

a stable and orderly house."

It has been said that Esty's principal talent is in the production and buying for products that "go down the gullet, down the sink or up in smoke." This, of course, is due to its successes with Reynolds, Ballantine, Sun Oil, Union Carbide and Nescafé. Notable also, however, is its work with toiletries, cosmetics, etc., as demonstrated by the continuing tenancy of Chesebrough-Pond's, Pacquin and Thomas Leeming Co.

Particularly rewarding to both radio and television stations is Esty's mounting interest in spot news and public affairs programs—spurred on, no doubt, by Camel cigarettes' healthy association with the Huntley-Brinkley Report on NBC TV. A pioneer in the development of audience participation shows on television, Esty—most sources say—is showing the same shrewdness of judgment toward the growing public interest in news-type programing that it did in the once-flourishing audience participation field.

"It's a combination of program-sense and price-sense," says one observer. "Many agencies are conscious both of quality and cost, but few match Esty when it comes to marrying the two."

Adding, thoughtfully: "Perhaps the overall Esty reputation is in that one word—*marrying*. The feet always know what the head is doing at Esty. The operation, you might say, is all of a piece, an entity."

In contrast, Dancer-Fitzgerald-Sample is described as "four or five separate agencies under one roof." This view, shared by the majority with whom SPONSOR spoke, is accentuated by the relative de-centralization of several key accounts, even though a central executive committee ostensibly welds them together. These island-agencies, in the main, may be called Procter & Gamble, General Mills and Sterling Drug, with Clifford L. Fitzgerald (chairman of the board), and Gordon H. Johnson and George Tormey, senior vice presidents, "respectively the king of each." P&G itself is seen as islanded even further, islands within an island, with



Dash, for example, as separate from Oxydol as both are from the mainland.

With \$66 million dollars to radio television in 1961—66% of its \$103 million total, ranking it ninth in broadcast billings—Dancer-Fitzgerald-Sample is as notable for its number of accounts as for their striking diversity. At last count its list numbered 32, ranging from such national brand-names as Best Foods, Falstaff, Coty, Frigidaire, Minute Maid, Peter Paul and Simoniz, to regional or local accounts such as the California Bakers Association and the California Canteloupe Advisory Board; to the Defense Department of the United States. The closing of its Chicago office early last month, however, eliminated several midwestern local and/or regional accounts, as well as six million dollars in billings up for grab.

Interesting to observe in the D-F-S media picture is the striking difference in attitude between advertisers and broadcasters/ reps. While many of the latter find the "loose" operation of the agency "both disconcerting and unordered," most clients report "excellent local service, which many other top agencies either cannot or do not give."

Much has been said in the industry about the constant turnover of Dancer's media buying department. Many, in fact, see the agency as a "great shop for training," its buyers not only young but on the move—oriented in estimates and research before moving up to buying, then from buying moving on—or out, usually to another agency.

"As far as reps are concerned," says one of their number, "this has built-in problems. We never know whom we're going to see. It's like Missouri weather. If you don't like it, wait a minute."

One thing SPONSOR's inquiries made clear is the almost-unanimous view that the upper echelon—the media supervisors and associate media directors, in particular—are, for the most part, "top notch men, well-trained, knowledgeable, sharp, fair." The trouble, they say, is simply at the lower level.

"They're all very pleasant," claims one rep, "but you feel you never have any powerhouse doing the buying. This makes, at best, for shaky relationships."

Dancer-Fitzgerald-Sample's buying philosophy is far from singular, as evinced by the multifarious character of its buying. Its \$14.2 million outlay for spot tv in 1961, for example, reflected less an overall philosophy than the individual philosophies of the key men commandeering specific accounts.

Sometimes, say reps, the agency's negligible emphasis on unity can take on near-chaotic dimensions. Specifically referred to is the recent P&G scramble, when Oxydol—originally scheduled in a limited number of markets—decided to go nationwide. Since the Oxydol budget wasn't quite as big as its heart, the agency asked all tv stations then carrying it to grant a four-week hiatus. In some cases, where a station balked, Dash took over the spots for the hiatus period, but in other cases either Dash refused the spots or the stations themselves reclaimed the spots altogether. Meanwhile, the four-week hiatus was changed to three. Oxydol asked for spots back on new avails, other P&G products had taken over some of the spots, and new start-and-end dates were "in a spin."

It ended up, several reps concur, with five or six men doing the buying, and one having no idea what the other was doing.

"It's then that we wished Dancer's internal coordination was as solid as its external ethics," a station group spokesman told SPONSOR. "The agency's standards are unassailable; it's only the implementation of those standards that's occasionally haffling."

There has been much speculation on the closing of D-F-S's Chicago offices at the end of this month, not only with respect to other New York agencies following suit, but to the future of Dancer's far-flung operation itself. With offices still in Los Angeles, San Francisco, Toronto and Dayton, Ohio, what does the Chicago close-out portend? The agency's sizeable position (it ranks 11th in total billings) is due in large measure, say observers, to its ability to service regional accounts. The Chicago action sends about 25 employees (including F. Sewall Gardner, senior vice president and general manager of the Chicago office) to Post & Morr. leaves the future of some eleven accounts in doubt. Of these eleven, D-F-S reportedly is trying to hold on to Swift and Frito only, a combined

billing of about \$3.75 million annually. Those close to the account say Swift, would never take its advertising out of Chicago, aren't certain at all that the Frito Co., a Dallas, Texas concern, will want its midwestern media bought out of New York.

"But with all its problems, inside the shop and out," sums up one knowing source, "you can be sure of one thing. Dancer-Fitzgerald-Sample remains on top of the media-marketing heap. And with men like Cliff Fitzgerald, Chester Birch, Fred Leighty, Jim Neale and Louis Fisher on top of the really important accounts, there's small likelihood of its toppling—at least not until the millennium."

## CREATIVE RADIO

(Continued from page 31)

taken with—(name of baseball player). About 4,000 listeners wrote in. The winner had his picture taken with the player, plus six box seats to a special game. In addition, he and his guests had all the hot dogs, sodapop, and popcorn they could eat. The winner then received \$150 worth of prizes from the Business Boosters.

Additionally, the station launched a Senators' slogan contest with a prize of 15,000 Top Value stamps. More than 2,500 listeners sent in slogans. Also, there was a "Spot the Ball" contest in which a picture of the Senators playing ball was taken with the ball blocked out. Listeners were asked to spot it correctly. Nearly 10,000 people entered for \$200 worth of prizes. WTOP Radio also conducted an effective "Scramble" contest based on the words "WTOP Senators Boosters." There were more than 2,000 entrants for this contest.

A successful example of the use of a studio-on-wheels comes from WFIL, Philadelphia. The station regards it as of prime value and a continuing advertising plus for local sponsors. It has been in action for some five years. It is called the WFIL Show Wagon and is reportedly the only one of its kind in the Philadelphia market. Daily live broadcasts draw over 100,000 people, a day to the WFIL Show Wagon appearances at department stores, shopping centers, conventions and fairs. Sponsors, particularly automobile dealers and appliance and furniture stores, find the Show Wagon another station plus with the buying of time

The promotion department of WNBC Radio (New York) updated a venerable exploitation idea not so long ago when it was informed that Davega Stores was about to launch an intensive schedule of spots with originations from several Davega stores in the New York area. To provide the sponsor with an effective plus, the station arranged to have a young lady (Miss WNBC for purposes of the contest) visit 19 Davega stores, including three from which remotes would originate. The final seconds of the Davega spots were filled in with clues as to the identity of Miss WNBC. Anyone in the store spotting Miss WNBC was presented with a transistor radio as a prize. A followup was a WNBC-Davega Caribbean holiday contest—a non-complicated affair in which any person visiting a Davega store dropped a card with name and address in a box. The winning slip called for a free cruise for two. The Davega Stores' Miss WNBC contest was advertised in display space under station auspices as well as Davega Stores newspaper copy.

Radio, in many instances, appears to be doing a resounding job for new and used car business from coast to coast. Scores of examples have come to SPONSOR's attention of promotional gimmicks which radio has employed in behalf of the automotive industry. For example, Marvin Mirvis, general sales manager of WITH, Baltimore, cited the case of a car dealer with an over-supply of used cars on his lot. Newspaper advertising was unable to move any of the cars. Said Mirvis: "We suggested the old 'beeper phone' commercial approach." The car dealer said he would try it. He selected one car as a special for each day and gave a complete and accurate description of it. This approach, it was said, created enthusiasm on the part of the auto dealer and made a strong impact on the listener.

With slight variations, old promotional ideas are indeed proving most effective, in the opinion of Lorrie Barofsky, promotion director of WIBC Radio, Philadelphia. The station recently came to the aid of a car dealer with a variant on an old theme, namely a "Weigh In and Win" contest. It was designed to draw people into the Doan-Calhoun Chevrolet salesroom. A body weight measure (from 100 to 250 pounds)

was placed in a sealed envelope. Listeners were invited to visit the salesroom and weigh in on an official scale. At the end of the contest, the listener whose weight matched or came closest to the one in the sealed envelope won a used Chevrolet. Some 550 bona fide adult motorists came to the salesroom as a result of WIBC spots. The station said it was indeed unusual since the prize was, in this instance, a used car.

An editorial-advertising promotion designed to stimulate new car buying in Albuquerque was staged by KOB

Radio, Albuquerque, last spring. It used the theme "You Auto Buy Now" with all KOB personalities participating in the production of the commercials. It proved to be a massive four-week saturation editorial campaign giving listeners all the reasons why they should buy now. The station offered new car dealers these promotional spot announcements if they would place schedules in conjunction with the promotion. Many car dealers hopped on the bandwagon. The results, particularly at a moment when the economy was

*"We have been amazed at the immediate results of WIIC's Luncheon At The Ones. Phones start ringing before the show is over, and sales are better than they have been in 79 years of business."*

*"Alice Weston's Luncheon At The Ones show gives us the instantaneous reaction we must have at the cash register plus the carry-over of creating a favorable over-all image."*



## RESULTS!..

*from Pittsburgh's buying women*

The comments are from just two of the enthusiastic sponsors of WIIC's Luncheon At The Ones—one of the hottest current spot buys in the Pittsburgh market.

Hostess Alice Weston serves an entertaining and informative menu of top guest stars, news segments, music, human interest—weekdays at 1.

If you are looking for results in the important Pittsburgh market, participate in Luncheon At The Ones.

*Represented nationally by Blair TV.*



**The eyes of Pittsburgh**



-gging, were gratifying, both to the station and its advertisers.

No matter how modest the promotion effort, there appears to be a decided plus for all concerned as evidenced by WSJS Radio, Winston-Salem, when it proceeded to do its share for the new Dodge Dart. In conjunction with the introduction of the new model, the station used a Dodge Dart for showing around the city, accompanied by a pretty member of the WSJS Radio staff. The effort even won a Dodge model car and \$2 million in Confederate money for Robert Sparrow, station sales manager. BBDO, the agency handling the account, made the award.

Weather, a universal theme, is always good for linkage with an appropriate sponsor, as in the case of the Central-Penn Bank of Philadelphia which has been sponsoring weather programs on WCAU Radio, Philadelphia. This public service feature is buttressed with what has been described as a superior response-producing public service mailing. Each month the station sends a Krick long range weather report to golf clubs, private-public-parochial schools, and Central-Penn's correspondent banks and offices for public posting. Hundreds of favorable comments from teachers, principals, golf club members, employees and many others have reached both station and the sponsor.

In addition to having its personalities plug food sponsors' products both on the air and in supermarkets, KNX, Los Angeles, also purchases space in the *Food Mart News*, a trade paper in the Southern California region, to call attention to Phil Norman's (director, KNX merchandising department) *Coffee Breaks*. The column appears every other week and is a decided plus in the station's handling of food spots.

WINS, New York, has had significant results with definitely offbeat variations on old themes. In conjunction with an advertising campaign by a real estate firm for a new housing development, listeners were asked to mail in their old keys, which were placed in a midtown Manhattan lot. A movie star was chosen to pick one key from those mailed in. The owner of the selected key received an apartment in the new development, rent free for one year. Over 20,000 keys were sent in.

A furniture store used WINS to advertise a sale in a Brooklyn warehouse. As part of the promotion, the station urged listeners to wear old clothes to the sale and offered prizes to those wearing the oldest garments. More than 1,000 persons were knocking on the warehouse doors before the sale began. Resembling a tatterdemalion army, they nevertheless had their pockets stuffed with greenbacks ready to pick up bargains in mahogany, baroque and modern. ▼

## SCHROETER

(Continued from page 33)

segments of the population and in all sections of the country, we seek varying amounts of family audience (accomplished by early evening family programs) and child audience (accomplished by Saturday morning programs). Schroeter said that the programs they buy must be of high quality, production-wise, and that the audience be satisfactory in size, composition and geographical scope. Also the costs must be satisfactory both in total and on a cost-per-thousand basis.

Nabisco's financial investments in television have been growing with impressive dignity every year. In 1961 National Biscuit spent \$12,891,872 (gross time billings) in television of which \$11,362,302 went into network tv and \$1,529,570 went into spot tv. Both network and spot tv got \$11,669,252 from Nabisco in 1960. In 1959 the company spent \$9,730,000 in network and spot tv, according to TvB figures.

A current sponsor of NBC TV's *Wagon Train*, National Biscuit will stay in the same time period in the network's Wednesday evening program schedule next season, having bought sponsorship in *The Virginian*, the new 90-minute weekly series which replaces *Wagon Train* in the fall.

But Nabisco isn't altogether relinquishing its hold on *Wagon Train*. It is planning to pay some \$4 million for its participation in the *Donna Reed Show* and the Sunday repeats of *Wagon Train* starting next January over ABC TV. It bought alternate half hours in the *Donna Reed Show*, weekly 30-minute segments in the *Wagon Train* repeats.

Nabisco's other current programs on NBC TV include *Concentration*, *Young Dr. Malone*, *Loretta Young*

*Theatre* and *Say When*.

Nabisco's sponsorship on CBS TV includes alternate-week quarter-hour sponsorship of *Love of Life*, *Verdict Is Yours*, *The Millionaire* and *As the World Turns*, as well as full half-hour sponsorship of *Sky King* and alternate week one-third sponsorship of *Rachide*. Indications are that Nabisco will add another alternate-week quarter-hour in the daytime starting next fall.

Nabisco's advertising managers (each operating division has from one to three) have close working relations with the field selling force and the product managers of several advertised brands.

On the subject of more effective media selection, Schroeter has this to say: "Each of us would probably be willing to trade a few more gray hairs for the ability to document n spades for our managements the number of advertising dollars needed and how they should be spent to accomplish the objectives set for our companies' advertising. But let's not kid ourselves. That day isn't here yet.

"Nevertheless, considerable progress has been made in answering some of our basic questions about the media in which we commit our companies' dollars."

Such a forward step, according to Schroeter, is the Nielsen Media Service, "a quantitative measure which reports the number of adults who at least had the opportunity to see advertising in each of the two media—magazines and tv—and the kinds of people they are."

On the subject of media presentations, a frequent and time-consuming problem for men who concern themselves with time and space buying Schroeter had clear and positive views. He told SPONSOR he would much prefer to see a specific rather than broad and generic type of presentation.

"I'm usually the guy the other guys bring," he replied when asked what he would need to know before he brought other company executives to a media presentation. "Before I would bring anyone, I would want to be sure that it is in their interest," he noted. "Of course, all media people want the president present. But the end result is that advertising and marketing people make the final decisions. The salesmen do not make the decisions. In the case

of the *This Week* Biennial Grocery Study, we were delighted to invite our sales people."

Schroeter was thumbs down on competitive presentations. "If it is a competitive presentation on broadcast versus print, it is a waste of time," he maintained. He thought the best time to leave his office for a presentation, insofar as he was concerned, would be around 4 or 4:30 p.m. "This is toward the end of my day," he said. "Those breakfast presentations don't go down with me. It is easier for me to control my day if I have a later hour presentation. I can't think of one," Schroeter said when asked how many presentations he would have liked to have seen more than once.

"Who and what determine who at his company should attend presentations?" To this question, Schroeter replied: "The nature of the presentation decides this. Our advertising managers invite the proper individuals."

"Should a presentation stress facts or concepts?" In Schroeter's opinion, there is a place for concepts, but generally speaking, presentations should supply facts.

Schroeter said he did not take notes at presentations. Nor was he ready to say which day of the week was best for viewing them. "It is hard to give a general answer," he said. "It depends on many factors."

Schroeter was asked how many presentations were promoted as custom-made for him really were? He thought "many of them were but in some cases it was unnecessary."

"A too-elaborate, specially prepared presentation is embarrassing to me," he observed. "We don't want our company obligated for a fancy presentation."

Would he prefer dramatic presentations over straight-forward presentations? His answer: "There are some very dramatic presentations I can recall. If facts are of the essence in a presentation, you can do without the drama. I may listen to a guy who is good at the dramatic stuff, but I'm more likely to be influenced by the guy who gives me more facts."

How much did he think the average media presentation cost? "Maybe \$10 a page for a flip job," he said. "But I'd rather they kept the cost of presentations down. I don't get very impressed with electronic devices."

Schroeter acknowledged that he learned from media presentations. "I've learned a great deal," he said. "If I go to a good tv presentation, it brings me back to the fundamentals of buying time. My responsibility covers so many fields that this is a good thing for me to do every once in a while."

There was an amused look in Schroeter's eye as he was asked to comment on the question, have you ever used the ideas and techniques of media presentations in your own presentations? "Yes, he said, without hesitation. "I pirate just as much as everyone else does. Of course, I respect copyrights."

Had Schroeter ever used portions of media presentations with his own sales staff to support his own media decisions? "We have used media facts," he replied. "But I don't think we have ever used a presentation."

Did he prefer live presentations over film? "As long as the medium is well adapted to the purpose of the presentation, I'm interested," he said.

The Nabisco advertising chieftain estimated that he has gone to approximately one presentation a month

(Please turn to page 58)

# Land with a Future... the Deep South

## JACKSON, MISSISSIPPI



**BOOMING JACKSON  
RATED  
"PRIME-PRIMARY"★  
MEDICAL SERVICE  
CENTER**

★ Top A.M.A. rating meaning all medical diagnosis and treatment services are available.

**WLBT** channel **3** : HOLLINGBERY - **WJTV** channel **12** : KATZ



# SPONSOR WEEK WRAP-UP

## NAFMB elects officers

(Continued from page 8, col. 1)

reach of audience, measuring average listening hours per day by day-parts, and developing an audience profile on fm listeners' age, sex, income, occupation, education, family

size, etc.

However, fm people are a combination of factions and hardly a unified group. Some are interested in fine arts, others in popular programs, and in addition, storecasting, background music and stereo each have special advocates.

## Advertisers

The creation of marketing "teams" for the three brands brewed by Jos. Schlitz resulted in a game of musical chairs among top marketing personnel.

Planning directors named to helm all activities on the brands are: Paul L. Pohle (Schlitz), Chester B. Margerum (Old Milwaukee), and Robert G. Thomas (Burgermeister).

These appointments necessitated other shifts as follows: Bill G. Moomey to director of regional brands advertising, merchandising and sales promotion for Old Milwaukee and Burgermeister; Ralph Gib-



**NEWS BEAT** was scored by WABC, New York, hard-driving sports director Howard Cosell (l) who got the first radio interview with boxer Emile Griffith (on 'Clubhouse Journal') after the Madison Square Garden bout which critically wounded Welterweight Champ Benny (Kid) Paret



**POSTSCRIPT** to John Glenn's orbital flight is delivered by WIND, Chicago, news director Frank George (l), who tells some of his experiences during the 21 days of broadcasting preparation at Cape Canaveral to Ed Fitzgerald (c), J. Walter Thompson and Ralph Atlas, WIND v.p.

**GROUND BREAKING** for new tower at WPTV, West Palm Beach. (l-r) Chet Pike, Jr., gen. mgr.; M. C. Watters, Scripps-Howard Broadcasting v.p., James Hanrahan, S-H v.p. and gen. mgr. of WEWS-TV, Cleveland



**CITED** for service to United Community Funds and Councils of America is John S. Hayes (l), pres. of Post-Newsweek station and new pres. of UCFCFA national assn. Phillip J. Franco, a conference chmn., presents award



son to director of Old Milwaukee advertising, merchandising and sales promotion; Henry DeBoer to area director of western sales, replacing Pohle and William Sutton to mid-west division manager, replacing DeBoer.

**PEOPLE ON THE MOVE:** E. V. Raggio to product manager in the Pharmaceutical division at Colgate-Palmolive.

## Agencies

Young & Rubicam has had to resign its \$3 million Union Oil Co. of California account as a result of recent

**acquisition of a group of gas stations in California.**

In addition, Y&R named a new v.p. in charge of the Los Angeles office, James C. Armstrong.

Who will get the Union Oil business is still a question, but there were reports that several executives of Y&R's west coast office plan to set up a new agency to handle the account. This was denied by Union Oil.

Other news affecting the oil business came in the form of a stern warning from Ward F. Parker, v.p. and coordinator of marketing-merchandising services at J. Walter Thompson.

He told a meeting of executives of the Western Oil Industry in Phoenix that service stations will lose a multibillion dollar market in tires, batteries and accessories to discount houses and stores unless they devote more study to mass-merchandising methods.

**Agency appointments:** Claussen's Bakeries of Georgia and South Carolina to Robert Luckie, Birmingham . . . Wisconsin Physicians Service to Geyer, Morey, Madden & Ballard, Racine . . . Perry Bros. to Rose-Martin . . . Plough Laboratories to Robert A. Becker . . . Northern Industries and A. W. Francis Co. to Mohr &



**CONGRATULATIONS** from UNICEF follows the preview of the first two programs of WHDH-TV's new series 'Life in Asia.' Gathered at the Boston outlet are (l-r): stn. star and producer Frank Avruch and Virginia Bartlett, UNICEF's C. Lloyd Bailey (Exec. dir.), Patricia Hartwell (public information) and Victor De Kuyserling (publicity)



**MISS TWIST TALKS** to Jimmy Kilgo, host of 'Kilgo's Kanteen' on 'SOC-TV, Charlotte. She's June Wilkinson, billed as the number one 'wist Girl' and star of the recent feature film, 'Twist All Night'

**CAJUN QUEEN** Betsy McKissick, winner of contest on KBOX, Dallas ('Jimmy Dean Show'), is surrounded by Jimmy (on her left) and station personalities who escorted her 'on the town,' part of her prize



**APPLE** for the teacher contest at WRVA, Richmond. Top prize (\$100) goes to Nicholas A. Spinella (r), pres. of the St. Bridget's PTA, who munches apples with news-program dir. Jack B. Clements





**Eicoff** . . . Hindustan Steel Ltd. to **J. Walter Thompson Private Ltd.**, Calcutta . . . **Vendtronics Corp.** to **Yardis** . . . **Boyle-Midway** division of American Home Products to **Mogul, Williams & Saylor** for Griffin Shoe Polishes (\$1 million), from **Tatham-Laird** . . . **E. & J. Gallo Winery** to **Y&R** for its specialty wines, from **BBDO** . . . **Fontana-Hollywood Corp.** to **Chester Gore** . . . **Carl Buddig** to **Henri, Hurst & McDonald**, from **MacFarland Aveyard** . . . **Wilson Laboratories** to **Page, Winchester & Connelly** . . . The Food Products division of **Pet Milk** to **DCS&S** for a new product. **Gardner** retains all present products and several other new products . . . **Beverly Farms** to **Sykes Advertising**, Pittsburgh.

**Top brass moves:** **F. L. Newmeyer, Jr.** was elected a senior v.p. at **Erwin Wasey, Ruthrauff & Ryan** . . . Three managers of **Foote, Cone & Belding** elected to the board of directors were **William E. Chambers, Jr.** (New York), **Louis E. Scott** (Los Angeles) and **William C. Matthews** (San Fran-

cisco) . . . **M. James Robertson** was elected to the board of **Chirurg & Cairns**, succeeding **Williard C. Wheeler** who is now acting as consultant to the agency.

**New v.p.'s:** **Troy Ferguson, Jr.** at **Adams & Keyes** . . . **Robert E. Field, Donald F. Mahlmeister, Richard P. Monley** at **MacManus, John & Adams** . . . **Louis T. Hagopian** at **N. W. Ayer** . . . **James L. Lurie** at **Earle Ludgin & Co.** . . . **Henry Muller** at **Ted Bates** . . . **Channing M. Hadlock** at **Chirurg & Cairns**, and also named director of radio-tv.

**PEOPLE ON THE MOVE:** **Dr. Virginia Miles** to **Y&R** research from **McCann-Marschalk** . . . **Richard Houghton** to account supervisor for **Max Factor** at **Carson/Roberts** . . . **Magdalene Diamantis** to research director, **Jerry Sachs** to plans director in marketing services, **Jane Catlin** to research coordinator at **Carson/Roberts** . . . **Kenneth M. Merritt** to copy group head at **Compton** . . . **Richard Cox** to supervisor of the **General Foods** radio-tv

account at **Y&R**, replacing **Warren Bahr** who moves to plans development and liaison between the tv/radio and media departments . . . **Howard M. Wilson** to general corporate executive in charge of creative services at **Geyer, Morey, Madden & Ballard** . . . **Frank Wulff** to account executive at **Doyle Dane Bernbach** . . . **Joel Herrick** to copy chief at **Victor A. Bennett** . . . **Robert T. Nugent** to associate director tv/radio department at **Fletcher Richards, Calkins & Holden** . . . **John Shima** and **Paul Roth** to media group heads at **K&E** . . . **Robert J. Heckenkamp** to media director at **Page, Winchester & Connelly** . . . **Stella Porter** to timebuyer and **Maryann Keelor** to the tv and radio merchandising department at **Wermen & Schorr** . . . **John J. P. Odell** to account supervisor at **Leo Burnett**.

## Associations

The **Georgian Assn. of Broadcasters** will present annual broadcasting and public service achievement awards.

To be presented for the first time at the 27th Annual Convention 5-7 August, the awards are for (1) broadcaster-citizen of the year, (2) promotion of the year, and (3) radio-tv station of the year.

There'll also be a special award for "Georgian of the Year" given by the GAB to a non-broadcaster for outstanding service to the state.

Deadline for entries is 1 June.

**PEOPLE ON THE MOVE:** **Walter A. Scanlon**, former merchandising and promotion manager for **CBS Films**, New York, has joined the staff of the **NAB** as its field representative in New England . . . **Edwin M. Marshall** to **A.A.A.A.** as assistant v.p. in tv and radio administration and production, talent union relations and other broadcasting activities. **Dorothy Copeland**, **A.A.A.A.** staff executive dealing with union problems in broadcasting, resigned to become a freelance consultant in labor relations.

(Please turn to page 55)

## That stock you've been thinking about


The one you've been wondering whether or not you ought to buy. You keep following its price in the paper. You keep hearing good things about it. But you wonder. Is it for you? Should you buy it?

One way to help you make up your mind might be to ask us what we know about it. That won't cost you anything—whether you're a customer or not.

So, why not write the name of that stock down right here and mail it back to us.

-----  
We'll be happy to send you whatever information our Research Department has available on that stock. And if you'd like information on another stock or two, by all means ask. Just put your name and address here.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY & STATE \_\_\_\_\_  
YOUR PHONE NO. \_\_\_\_\_ (SX-1)



**MERRILL LYNCH,  
PIERCE, FENNER & SMITH INC**  
MEMBERS NEW YORK STOCK EXCHANGE AND OTHER PRINCIPAL STOCK AND COMMODITY EXCHANGES  
70 PINE STREET, NEW YORK 5, NEW YORK

# WASHINGTON WEEK

9 APRIL 1962

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**The Appeals Court has issued its decision in the case of Suburban Broadcasting vs. FCC: it is a jarring decision, though it raises some doubts about its impact.**

This is the case involving FCC refusal of a new FM station for which there was only one applicant on the grounds that the sole applicant had made no effort to ascertain local programming needs. Given a clear test was FCC authority to require an applicant to **find out community needs and to present a plan for meeting them.**

The three-judge court in its unanimous decision stressed that it was **deciding only the "narrow" issues of this specific case.** The broadcasting industry would disagree with the choice of the word "narrow."

It is narrow in the sense that **some doubt remains which would have been cleared away by a decision drawn with a broader brush.** Logic would seem to say that if the FCC can legally go this far, then it can also **cancel a license if a station operator fails to live up to the programing he has been forced to promise.**

However, it is also true that a license cancellation case involving failure to carry through on programs promised to secure a license would get more deeply into the question of censorship than this case did.

In this case, the Appeals Court **brushed aside the censorship issue** with a holding that the Supreme Court's network broadcasting decision established FCC power to require attention to community needs.

It is believed that the **Appeals Court decision will be taken to the Supreme Court,** and that body with the final legal word may do more in its decision to **outline the borders of FCC powers.** If the Supreme Court refuses to hear the case at all, the Appeals Court decision will stand, but the legal precedent will be much weaker.

**Backers of legislation to require that all tv sets sold in interstate commerce be equipped to receive all 82 vhf and uhf channels are much encouraged: however, the broadcasting industry could be entering the jaws of a trap in this bill.**

The Harris House Commerce Committee approved the bill, following FCC agreement to wait as long as it will take to find out whether UHF can be rescued by this means alone, without resort to deintermixture. There have been predictions that the bill will now slide through, **rather than being permitted to die on the vine as previously anticipated.**

Passage of the bill would certainly protect all existing vhf stations from being shifted to UHF for between five to 10 years. However, in that time it would also mean that a **vast majority of people would have sets capable of receiving UHF without further modification or expense.**

All of which might make it easier for a future Commission, in the event UHF stations are still unable to compete with VHF even with substantial or full set conversion, to dictate a wholesale switch to UHF.

**The daytime-only radio stations have another of their many Congressional hearings coming up 16-17 April: the House Commerce Communications subcommittee will go back into the subject on those dates.**

Last year, subcommittee chairman Morgan Moulder (D.,Mo.) showed considerable sympathy for allowing minimum 6 a.m.-6 p.m. operating hours which **full-time stations claim will result in destructive interference.** However, other subcommittee members were in hot opposition.



# SPOT-SCOPE

9 APRIL 1962

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Spot tv will be the beneficiary, in part, of that P&G cut in nighttime network tv programing for the 1962-63 season.

The reason for the reduction: a number of P&G smaller brands can no longer afford the cost of participating in the company's nighttime program stable.

Hence their new strategy will be flights in spot tv and on occasions short-term minute buys on network night schedules.

What's apparently taking place within P&G: a reappraisal of just what brands actually can absorb the nighttime tariff as compared with the greater budgetary flexibility afforded by selective spot.

While station men and radio reps alike gathered in Chicago to hear FCC chairman Newton Minow deliver his "jukebox" oration, their cohorts who stayed at home were busy processing new business which made it the best week national spot radio has seen in quite a while.

Biggest boost came from Fuller paint, feeding coin to some 190 stations in its heaviest radio push. U.S. Tobacco, which has been active for its new cigarette, Skies, bought several markets for Old Briar and Copenhagen snuff and DuPont added markets in its dacron campaign. American Oil placed a hunk of business for Amoco.

For details of this and other spot activity of the past week see items below.

## SPOT TV BUYS

**Hills Brothers Coffee** is gearing up for an extensive campaign which will include approximately 80 markets. Schedules will run for three weeks, using prime 20's and 10's, and fringe 60's, 20's and 10's. Agency is N. W. Ayer and Paul Kizenberger is the buyer.

**Dow Chemical** is entering a 13-week campaign for Dow Handy-Wrap. Placements are for 60's in day and fringe time over a scattered-market area. Agency: Norman, Craig & Kummel. Buyer: Jack Maes.

**Armstrong Rubber** will hit 18 markets in a campaign for its tires which gets rolling on 13 May. Availability requests are for minutes at night and some weekend spots. Schedules will run for 13 weeks. Agency: Lennen & Newell. Buyer: Marion Jones.

**Joe-Lowe Popsicle** will launch its spring-summer campaign in 27 markets. The push begins 14 May or 14 June, depending on the market and runs for four-six weeks. Time segments: Kids' I.D.'s. Agency: Gardner. Buyer: Ruth Clinton.

**American Home Products** is going into selected markets to test its new pill, Sleepze. Nighttime minutes are being used for 13 weeks. The account is handled by Ted Bates and the buyer is Frank Moran.

**Gerber Baby Foods** has lined up daytime minutes in seven markets for its latest campaign. The schedules will start 16 April for 10 weeks. The buying is being done out of D'Arcy by Bob Lazetera.

**Carter Products** is using fringe-time minutes in selected markets for various products. The campaign is set for 26 weeks. Agency: SSC&B. Buyer: Pete Holland.

**Corning Glass Works** will promote its Corning Ware with a month-long campaign which

starts at the end of this month. There are seven markets so far. Time segments: prime breaks. Agency: N. W. Ayer. Buyer: Arnie Ramberg.

**Texaco** is requesting prime breaks and fringe minutes in some 11 markets. A four-week flight gets started on 30 April for the oil firm, out of Benton & Bowles. Buyer: Jack Mitchum.

**Paper Products Co.**, Los Angeles has mapped out a 13-week push for its insect killer, No Bugs M'Lady. The campaign begins 16 April or 1 May, depending on the market. There are seven markets set. Time segments: minutes and breaks. Agency: Wade, Los Angeles. Buyer: Ro Bramel.

**Hi-C division of Minute Maid** starts 29 April in 20-25 markets. Time segments are day and night minutes and schedules are set for 17 weeks. Tom Camarda, of Dancer-Fitzgerald-Sample, is doing the buying.

**General Insurance Co. of America** will use some daytime on weekends and nighttime minutes starting 22 April for 13 weeks. There are four markets so far. Agency: Lennen & Newell. Buyer: Lou Crossin.

**Nestle** will promote its Decaf coffee for eight weeks starting 30 April in selected markets. The account is handled by McCann-Erickson and the buyer is Judy Bender. Time segments: fringe minutes and prime breaks.

**Shulton** is going into a number of top markets with a new flight for 3-Way Curl Spray, beginning in May for seven weeks. This will be followed up in early August with another run. Buys are for fringe and prime evening minutes. Agency: DCS&S, New York. Buyer: Marty Daniels.

**Warner-Lambert** has a drive set for its home permanent Fashion Quik. Daytime minutes get started 16 April for 21 weeks in a few selected markets. Agency: Lambert & Feasley. Buyer: Frank Sweeney.

**Kimberly-Clark** is going into about 10 markets this month with a campaign for Kleenex tissues. Daytime minutes will be scheduled for 13 weeks. Buyer: Vera Tabaloff. Agency: Foote, Cone & Belding, Chicago.

**Salada-Sherriff-Horsey**, Salada-Junket Div., has bought kid show minutes for its Junket products in a few markets. More will be added beginning in early summer. Buyer: Stu Brown. Agency: Cunningham & Walsh, New York.

## SPOT RADIO BUYS

**W. P. Fuller & Co.**, paint division, has gone into 90 markets, utilizing 190 stations and covering eight Western states, Alaska and Hawaii. The campaign will run for two and a half months. It's the heaviest radio schedule in Fuller's history and may also mark the most active radio push by any member of the paint industry. Agency: Fletcher Richards, Calkins & Holden, San Francisco. Buying the spots, all minutes, is Doris Williams.

**Best Foods** division of Corn Product Sales is going into 15-20 markets for Hellmann's Mayonnaise. The campaign is scheduled for five-10 weeks and time segments are housewives' minutes and 30's. The agency: Dancer-Fitzgerald-Sample. Buyer: Joe Champion.

**U.S. Tobacco** has plans for a large-scale campaign. Products to be promoted are Old Briar's pipe tobacco and Copenhagen snuff. The market line-up so far calls for 20-25 cities, using drive-time minutes. Frequencies are moderate, with five-10 spots per week, per market. The buying is being done out of Doherty, Clifford, Steers & Shenfield. Buyers: Marty Daniels and Norman Ziegler.

**DuPont** is adding markets in late April for its major-market campaign on behalf of its textile fibers division which started in March. Expanded flight is for two weeks, using traffic-sports minutes and again the buys are multi-station. Agency: BBDO. Buyer: John Flynn.



# SPONSOR HEARS

9 APRIL 1962

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Ollie Treyz is in a wide open position next season to sell the Warner Bros. tv product to whatever network is interested.

Some months back Treyz, as then ABC TV president, indicated that the network's new policy was to **broaden its supplier base considerably**, which, obviously, meant that the **exclusivity relationship with WB had come to an end.**

**Ironically, it turned into an opportunity for Treyz with Warners.**

**An agency that apparently operates on the thesis that what's happening on one account shouldn't be kept a secret from other accountmen in the shop is Compton.**

For instance, the tv commercial side is running a preview for all the accountmen of 15-20 commercials that have just been completed for various clients.

**A broadcaster in a major market was so anxious to get a piece of business for his radio stations that he's arranged to toss in as a sort of premium a special tv program.**

The tv item, having the gloss of public service, would provide an opportunity to people from the company buying the radio campaign to **talk about some of the things they have going in the laboratory.**

**The campaign on radio is for 13 weeks, but the tv "bonus" will be a singleton.**

**It's quite possible that North in announcing Reggie Scheubel's appointment last week wasn't quite aware of the facts when it said that she had the unique status of having been the only female agency radio or tv director.**

Back in the late '30s and early '40s there were a couple of other women radio department heads. The names: Diane Bourbon, of Ward Wheelock, and Elinor L. Larsen, of Geyer Cornell & Newell.

**The outdoor people apparently aren't letting themselves be outdone by the tv networks when it comes to the device of built-in spot "bonuses" and "dividends."**

A midwest station in relating to its rep last week what it was doing in outdoor audience promotion said it had lined up 48 boards for four weeks but the clincher was this: **it had to pay for only two weeks.**

**Trade observers sense an air of intramural stirring of an executive suite nature beginning to make itself manifest in some of the oldline rep firms.**

They describe it as something to be expected in anticipation of the **eventual retirement of a company's founder.**

**The head of a New York agency, who plans to retire, is nurturing an eccentric city which has his key associates deeply puzzled and dismayed.**

In control of 60% of the agency's stock, he is bent on **selling out his interest to some other agency rather than giving his key people a chance to buy him out.**

One guess is that he prefers to see the **agency name be retired along with his personal direction, obviating any chances of his associates proving that they were able to make a bigger thing of it without him.**

## WRAP-UP

(Continued from page 50)

### Tv Stations

A special survey conducted by WTMJ-TV, Milwaukee illuminated some interesting notes on parents' views of tv's effect on their children.

Conducted in late 1961, the survey, conceived and analyzed by Dr. Wilbur Schramm of Stanford U., sampled 885 parents and revealed the following:

- 75% reported desirable behavior attributable to tv.
- 52% noticed undesirable behavior they could attribute to tv.
- 55% said tv was good for their children's school record, while 5% said it was detrimental.
- 76% said tv was good for their children's home life (vs. 5% who replied in the negative).

Interesting sidelight: Of the 52% who noticed undesirable behavior, 30% directed their criticism at a single program, "The Three Stooges."

Twenty-one more tv stations have joined N. C. Rorabaugh.

The new members will start to submit quarterly reports of their national and regional spot tv business for publication in the Rorabaugh Reports, effective with the first quarter 1962 issue.

This brings Rorabaugh's coverage of the spot medium up to 358 stations in 224 markets.

**Color Kick-off:** KCOP, Los Angeles, launches its commercial, colorcasting schedule on 13 April. Highlighted by two screenings of Danny Kaye's "Inspector General," the station will have five and a half hours in color that day. The full and regular schedule of color programs will be announced "momentarily," according to the station.

**Kudos:** KHJ-TV and radio got a Los Angeles City Council citation for carrying Los Angeles Lakers games . . . WTRF-TV, Wheeling and The Gutman Advertising Agency won top awards in the Ohio Valley Ad Club competition for the WTRF-EFFigie series . . . James Gerity, Jr., presi-

dent and general manager of WNEM-TV and the fm outlet and WABJ, Adrian, Mich. received a Certificate of Appreciation from the National Foundation of the March of Dimes.

**PEOPLE ON THE MOVE:** Richard V. Fairbanks to general sales manager for WPTV, West Palm Beach . . . Mori Greiner to station manager of KMBC-TV, Kansas City . . . Milton Klein to sales staff of KHJ-TV, Los Angeles . . . Thomas Coe to the sales staff at WOOD-TV, Grand Rapids . . . Alvin G. Flanagan to vice president and general manager of KBTB, Denver . . . Bernie Souers to local sales manager of WTTV, Indianapolis.

### Station Transactions

The FCC has approved a request from Metropolitan Television Company to change the call letters of KCSJ-TV, Pueblo, Calif. to KOAA-TV.

Metropolitan acquired the NBC affiliate earlier this year. It also owns KOA (AM-FM & TV) in Denver.

### Radio Stations

A new RAB service, giving the bureau quasi-ad-agency functions, attempts to encourage department stores into the medium.

As outlined by president Kevin

Sweeney, RAB will guide stores through budgeting, selection of merchandise to be radio-advertised, measurement of results and copy/jingle counselling. These services will be performed gratis during the advertiser's first six months on the air.

RAB's motivation: a concern that the 15% agency commission offers agencies little incentive to guide large retail accounts, which may advertise as many as 2,500 separate items, into radio.

Incidentally, one source of revenue which may help to make this venture possible for the bureau: 124 stations have become RAB members since the first of the year.

**Happy birthday:** To WRDO, celebrating 30 years of broadcasting to the Augusta area . . . to WMAQ, which marks its 40th year of broadcasting from Chicago on 13 April.

**Speedy recovery:** WHEB, Portsmouth, completely devastated by fire early last month, returned to the air just 26 hours later. Still operating in temporary quarters, the station is being rebuilt.

**Kudos:** WSB, Atlanta won the annual \$1,000 award of Broadcast Music Inc. and the American Assn. of State and

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Local History for the best 1961 radio program on the subject of American history . . . **WEEL**, Boston, got a 1962 Mass Media Brotherhood Award of the National Conference of Christians and Jews . . . **WILK**, Wilkes-Barre sales manager Lee Vincent, who has his own orchestra, walked off with the runner-up trophy in the national contest to pick the best new dance band for 1961.

**PEOPLE ON THE MOVE:** Hugh Anthony to station manager of WCCM and WGHI (FM), Lawrence, Mass. and William Curtin to commercial manager at the same stations . . . **Martin Ross** to account executive at WMCA, New York . . . **Paul Edwards** to program director at WINF, Hartford . . . **Robert D. Burton** to general sales manager of WJR, Detroit . . . **Howard N. Johansen** to national sales manager of WHIM, Providence . . . **Frank Breslin** to commercial sales manager at WJRZ (AM-FM), Newark . . . **John E. Miller** to commercial manager at WAIR, Winston-Salem . . . **Josiah (Jock) A. Flournoy**

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to administrative assistant at Broadcast Clearing House . . . **William C. Wester** to vice president in charge of sales of Midwestern Broadcasting Co. . . . **Ken Nelson** to manager of WJJD (FM), Chicago, replacing **Jim Brassfield** who resigned . . . **Sam Worsham** to assistant general sales manager of KTVH, Wichita.

## Fm

Programing plans for the new Jefferson Standard Broadcasting fm outlet in Charlotte, WBT (FM) are well underway.

Construction began last week and target date for sign-on is 1 June. Some 83% of the programing will duplicate that of the am outlet, but, the remaining time will include good music, cultural programs, and fm stereo.

The transmitter will be located on top of Spencer Mountain near Gastonia, N. C.

Programatic Broadcasting Service, a wholly-owned subsidiary of Wrather Corp. is offering to fm stations a series of 60-minute shows called "World of Music."

The program, featuring composer-conductor-arranger and Academy Award winner Johnny Green, includes music, popular and serious, and discussions involving names from the entire entertainment world.

**Kudos:** William Tomberlin, retiring treasurer of the National Assn. of FM Broadcasters, was awarded the NAFMB "F-EMMY" for outstanding work in the advancement of the art and science of fm broadcasting.

## Networks

The five CBS TV o&o's are gearing up for a second and expanded International Program Exchange this summer.

This year's contribution will be an hour of music by American composers performed by Eugene Ormandy and the Philadelphia Orchestra and produced by WCAU-TV, Philadelphia.

The seven overseas broadcasters contributing music or dance programs especially produced for the exchange are: Proartel of Argentina, Australian Broadcasting Commission, Canadian Broadcasting Corp., Independent Television of South Wales and West England, RAI, Tokyo Broadcasting System and Telesistema Mexico.

Programing notes: Sid Caesar will do nine specials for Dutch Masters Cigars (Papert, Koenig, Lois) on ABC TV on Tuesday nights (10:30-11 p.m.), one each month from October 1962 through June 1963 . . . CBS TV has purchased Screen Gems' "The Adventures of Rin Tin Tin" for full network airing in the Saturday, 11-11:30 a.m. slot, beginning 29 September . . . NBC TV is putting "The Saints and Sinners" into the Monday (8:30-9:30 p.m.) slot this fall. Produced by Four Star, its a series about the drama of a New York City daily newspaper . . . NBC Radio has become the first radio network to present auto racing on a regularly scheduled basis, broadcasting two five-minute programs on Monitor each weekend. Sponsor is Electric Storage Battery Co., Cleveland, for Willard Batteries (Meldrum & Fewsmith).

**PEOPLE ON THE MOVE:** Theodore F. Shaker to president of the ABC TV o&o's . . . Elmer O. Wayne, general manager of KGO, San Francisco, to vice president of ABC.

## Representatives

Blair-TV, which a year ago set up a Special Projects division specifically to sell public affairs and informational programs, has now published an attractive booklet lauding activity by its stations in this area.

The booklet, tagged "How television stations are Meeting Community Needs," comprises a collection of ads that have appeared in business publications.

The booklet's message to advertisers: Programs of this type make a superior impact on audiences with

above average educational and information appreciation.

**Broadcasters and advertisers attending last week's NAB convention were the recipients of a new presentation from the radio division of Petry charting 16 case histories in national spot radio.**

Examples covered a wide variety of product categories and marketing problems, including introductory campaigns and "Image" selling.

**Rep appointments:** WDEV, Waterbury, Vt. to Walker-Rawalt for national sales . . . WHRV, Ann Arbor to Ohio Stations Representatives for Ohio sales . . . KVLC, Little Rock and KIKS, Lake Charles to Grant Webb & Co. from Paul Raymer . . . CTV Television Network, Ltd., the group of privately-owned stations in Canada, to Weed & Co. for exclusive U. S. representation . . . WGVA, Geneva to Breen & Ward for national sales.

**PEOPLE ON THE MOVE:** Mary Comacho to manager of the sales service department at CBS Radio Spot Sales . . . Michael J. Lutomski to the Detroit tv staff of Katz . . . Robert S. Walsh to account executive in the Chicago office of NBC Radio Spot Sales . . . Juanita Haddy to account executive in the Los Angeles office of Weed Television . . . Rouen J. Westcott to the Los Angeles tv sales staff of Katz . . . Sidney P. Allen to director of agency/client relations at RKO General National Sales . . . Bob Di Mattina to operations manager of CBS Radio Spot Sales.

## Film

**Vestworld Artists Productions has a new process which may mean a major breakthrough in the film animation field.**

Called Colormation, the technique is the invention of Leon Maurer. The process costs 10% of conventional animation and operates without the use of cels, opaquers, inkers or animators.

Live shooting techniques are employed, using specially costumed ac-

tors, puppets or models to produce full animated and stylized drawings of any type of animal or human cartoon character.

**In a cross-over of company lines, NBC Films has acquired syndication rights to "Hennesey," now on CBS TV.**

The show will be available on a market-by-market basis for scheduling in the Fall. There are 96 half-hour episodes involved.

**Fremantle, which at present has 28 series and seven film libraries running in Australia, has formed a separate company to handle the territory.**

Headed by Robert Laphorne, the new organization (Fremantle (Australia) Pty. Ltd.) brings to six the separate Fremantle companies which form the over-all operation.

Offices are in Caltex House, Sydney.

## Public Service

**Visitors to the Seattle World's Fair will get a close-up look at color tv operation, compliments of KING-TV and RCA.**

For the run of the Fair, five color programs will originate daily from the Century 21 Coliseum as the main feature of a major RCA exhibit. Augmenting the live KING-TV telecasts will be all of NBC TV's regularly scheduled color shows, some of which will be previewed via close circuit.

Other highlights of the KING-RCA exhibit: 24 direct radio broadcasts daily, a stereo listening lounge, "see yourself on color tv" sessions.

**Public service in action:**

• **WEJL**, Scranton has started the spring-season phase of "Safety and You in '62," a year-round specially-planned promotion of good safety practices.

• **WCAU-TV**, in cooperation with the Free Library of Philadelphia, the Diocesan School System and the Board of Education has instituted a monthly Television Reading Service.

The station provides schools with selected bibliographies for tv programs of the public affairs variety like "The Twentieth Century."

• **WTVN-TV**, Columbus, in cooperation with Humble Oil which sponsors the show, is loaning the films from its "Perspective on Greatness" series to schools, at no charge, for a full month after each telecast.

• **WLBW-TV**, Miami, is producing a documentary called "Picture of a Negro," on the future of the Negro race.

• **WLOF-TV**, Orlando, has made available to schools and civic organizations its documentary, "Corruption . . . By the Numbers," on the numbers rackets.

**Kudos:** **KTLA**, Los Angeles, got an award of merit from The Leukemia Society . . . **WSVA** (AM & TV), Harrisonburg, got congratulations and thanks from Mayor Switzer for its help during the early March snow emergency . . . **Jesse Helms**, v.p. for programing, news and public affairs for WRAL, Raleigh, got the Freedom Foundation's George Washington honor medal for an editorial on socialism . . . **Dan Love**, KTBC-TV, Austin program and sports director and **Jim Morriss**, program director for the am and fm outlets, got Brotherhood Week awards from the local committee of the National Conference of Christians and Jews . . . **WOW-TV's** "Berlin: Key to Crisis" won an Omaha Ad Club Award for the "Best Educational Film or Tape" . . . **WTVH**, Peoria, got the Citation of Merit from the American Legion for outstanding contributions to the "Gifts for Hospitalized War Veterans" program . . . **WJRT**, Flint got an Outstanding Public Service Award from the U. S. Air Force . . . **Mitchell Wolfson**, president of Wometco Enterprises, was awarded the silver medallion of the National Conference of Christians and Jews . . . **WWDC**, Washington, D.C. got an award of merit from the American Optometric Assn. for cooperation and service in the interests of good vision . . . **WFBR**, Baltimore got a certificate of appreciation from the National March of Dimes.



## SCHROETER

(Continued from page 47)

during the past three years.

If a presentation were to be scheduled on tv would Schroeter rather watch it during the day in his office or at night in his home? "It would make no difference," he said.

How long in advance of a presentation should Schroeter be notified? "My calendar is a very crowded one," he replied. "Personally, I would like two weeks notice."

Which, if any, was more helpful to Schroeter: the typical tv station, radio station, magazine or newspaper presentation? "Most of the newspaper presentations are luncheon ones," he said. "Moreover, they deal with the progress of cities. The tv presentation is usually factual—the station vs. other stations. The newspaper is usually talking about its market and with a broader scope, in my opinion. The tv presentation is usually talking about its particular station. I'm not saying this is right or wrong, mind you."

Should a medium talk about its editorial-programing content or its audience? Schroeter saw no reason why it shouldn't cover both. "And it looks like programing content will become increasingly important," he observed.

What was the last presentation Schroeter saw? "It was several weeks ago in our own presentation room," he said. "It was on spot tv vs. network. It was done by one of the station rep firms. I had to leave before it was over."

"I'm known as a blunt, outspoken guy," he told SPONSOR. "When I stand up there's no mistaking my sentiments." Did Schroeter think the broadcast media was improving its program content?

"Television is getting better—programing-wise. There are more things for more people than there used to be," he declared. "And, the trend will continue."

Asked to comment on Newton Minow's behavior since assuming the chairmanship of the FCC, Schroeter observed:

"I think the statements of any public official are bound to have an influence on the nature of programing—just as, I am sure, they would cause editorial comment in print media." ■

## TEEN-AGE TIMEBUYER

(Continued from page 35)

Leaving the love of my life, me and Potato Digger hiked past a lot of little pens with people sitting in, sort of like an honor-system reform school. Since us Bazookas have developed a rather special kind of walk, my passing did not go unnoticed. One herd of dolls around a drinking fountain scattered and fled. Finally we come to a cell where there's this creep in a crew-cut at a desk.

"This is one of our timebuyers, Buster," Potato Digger said, "so go into your act." Then she hurried down the hall.

The creep at the desk didn't look up. I guess he had the pony fever bad. He was busy filling in some handicapping chart and his nose was buried in a scratch sheet by some guy named Nielsen. I wasn't sure why I was here, but I had lots of time to kill before I could head back for Delancey. So I took out my switch-blade to clean off a hang-nail.

My switch-blade is only a modest nine inches, but it makes quite a *snick* when it opens. Well, opening it got the creep's attention. He looked up, jumped up, made a little hop in the direction of the window, then slowly returned.

"Aha he," he said weakly, "very good. I get it now. Switch-blade—Switch. Now what stations are we supposed to *switch* to this time? Boy, the stunts you station reps dream up!"

He sort of moved in on me which always makes me nervous. I didn't cut him, but I let the blade edge up close to his shirt.

"Reach!" I said.

"Sure, sure, your stations are tops in reach." He gave his shaky little laugh again. "Well, it was a great gag, young fellow. Is the salesman along with you? No? Well, you want to just leave the promotion stuff on my desk? By the way, which rep firm is going to all this trouble?" All of a sudden he turns sort of pale and his legs go rubbery. Probably something he had for lunch. Then he backs out the door and goes sprinting down the hall. A real chicken!

Since he wasn't using his desk I went over and sat at it. Man, it was like I found myself in that one afternoon! I was Mr. Big! Every time his phone rang, I answered it and got to talk to some very interesting people.

Like one guy called and wanted to talk about some *contracts*!

"Not over the phone." I warned him. You never know about taps, so I suggested we set up a meeting some night—maybe over in Newark.

Right after that another guy calls—from the *syndicate*! I know because he kept talking about how great "syndication" is. He mentions they have a big *hit* in Detroit and another *hit* in St. Louis! He even mentions times and dates and everything for the hits. Then he wants to know, am I interested?

Naturally I'm interested.

That's how it went, hour after hour. Man, that guy Al Capone was small apples compared with this operation at Candle, Flicker & Dim! You name it, we're in it.

*Numbers.* One guy calls and says he got numbers nobody can beat. I let him rave. So what's new about not winning on numbers?

*Protection.* Some freak spends fifteen minutes bending my ear about product protection. I finally tell him we don't just stop with product protection—we *protect the store fronts, too.*

Once a guy pokes his head in where I'm sitting and says, "Hey, did you hear? We're gonna lose that beer account!"

"Yeah?" I say out of the side of my mouth.

"For a fact," he says. "Galway, Bay & Grommet pitched the client last week. They're gonna steal it from us."

"Tell 'em to stay on their own turf or there'll be a rumble," I said, twirling my bicycle chain. He left, looking impressed.

By the time it got dark enough to go back to Delancey Street, I didn't want to go. I was having a ball. I thought everybody else had left, but then this old guy walked in. He said he didn't remember meeting me (which didn't surprise me) and that he was Mr. Flicker, the president.

"And how do you like our Organization?" he asked. I had arrived! The Organization had accepted me!

Then he wanted to know if I had any suggestions for improving it. I told him, yes, there were a few ways we could tighten it up along the lines of the Bazookas.

"Fine, let's talk about it tomorrow," he said. "Meanwhile, for heaven sake, get a haircut." ■



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44 pp. \$.50

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136 pp. \$1.00

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

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40 pp. \$.50

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# WTRF-TV STORY BOARD



... a fox  
... mink  
... wo!"

wtrf tv Wheeling  
... a ... ?

Wheeling wtrf-tv  
... neck ...  
... T ... produces  
... of beer a year. Buy  
... share of the load!"

**wtrf-tv Wheeling**

... NG DUCK depicted as Plans Board  
... underlies "The Launching Paddlers" in  
... Main ... of WTRF's eyes in Broad-  
... just ... also have been tagged "Devil  
... first," "Striving Wheels," "Lo!" Before the  
... Bra ... am II Meeting" or "Sparking  
... L ... W ... for year frameable set of  
... WTRF's ... Adworld "close-up" Zoo  
... making ...

**Wheeling wtrf-tv**

J ... F ... K ... Returning from his prize-awarded  
trip, our NBC Promot ... Contest winner, Jim  
Knight, got chipwrecked in Vegas where he  
reports, "Pavlovs are so obvious that they  
carry loose life notebooks underarm!"

**wtrf-tv Wheeling**

JUST REMEMBER ... folks who lie on  
psychiatrists couches are prone to say any-  
thing.

**Wheeling wtrf-tv**

DOGGONE! How come dogs don't have to  
worry about "How to Win Friends and In-  
fluence People"?

**wtrf-tv Wheeling**

WATCHING MACHINES in the rich and busy  
Wheeling-Stuebenville Industrial Ohio Valley  
are sets on seven! The big and busy WTRF-  
TV Channel 7 audience will get your message  
loud and clear ... George P. Hollingbery  
will arrange it.

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NASHVILLE, TENNESSEE  
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(Based on ABB Home Reference, 6 P.M. to Midnight, Nov. '60, March '61 combined)

# Tv and radio NEWSMAKERS



**John F. Cundiff** assumes the job of general sales manager of WFIL-TV, Philadelphia today, 9 April. He's been station and general sales manager for WNHC-TV, New Haven for four-and-a-half years. Prior to that, Cundiff was sales manager of KCRG-TV, Cedar Rapids. He first entered broadcasting in 1945 with WTCM, Traverse City and later joined WATT, Cadillac as sales and station manager. In 1952 he joined Cadillac's WWTV as sales manager, later occupying the same post at KWWL-TV, Waterloo.

**Robert R. Rodgers** has been appointed sales manager for WBAL-TV, Baltimore, to work directly under Willis K. (Bud) Freiert, director of sales and assistant station manager. Rodgers has some 14 years' experience in the industry. He comes to the Baltimore outlet from New York, where he worked with Independent Television Corp. (ITC) and ABC Films. For ten years prior to that, Rodgers was an account executive and manager in spot and program sales for NBC.



**Robert F. Lewine** has succeeded Guy della Cioppa as vice president-programs, Hollywood, CBS TV. Lewine, who has been involved with programing at all three networks, has been vice president of programs at CBS Films since October 1959. Previously, from 1957-59 he was NBC vice president of tv network programs and before that was ABC vice president in charge of tv programing and talent. He is currently serving as national president of the Academy of TV Arts and Sciences.



**Peter Farrelly** is the recently-appointed local sales manager of WIL, the Balaban station in St. Louis. Farrelly has been with the station as an account executive for four years, having joined the outlet in 1958. His previous sales experience included five years as a field representative for Allied Chemical Corp. A graduate of St. Louis University, Farrelly was a 1st Lieutenant in the Air Force during the Korean War. His promotion was announced by John F. Box, Jr., managing director of the stations.



## The seller's viewpoint

*"Too many broadcasters who editorialize will cover one subject on Monday, another on Friday . . . we will not undertake any editorial position which does not lend itself to a series of editorials," says Alan Henry, general manager of KWK, St. Louis. Henry began his managerial career in 1955 when he was named vice president and general manager of KXEL, Waterloo-Cedar Rapids, Iowa. He later became general manager of WNIIC in New Haven, Conn., and in 1960 joined WCKR, Miami. Speaking his mind on a controversial subject, he says well planned editorials benefit the community.*



### Editorializing okay for public welfare, but not public service

The pitfalls of editorializing are not as many or as formidable as many broadcasters might assume. The key to success is to have real and sincere objectives; editorializing in the pure sense should concern itself not with public service, but with public welfare. This is not a case of semantics, but rather a clear and concise line of difference. Public service, as many broadcasters would classify editorials, is just that, a classification primarily for FCC requirements. Constructive editorializing, to be truly effective, must be toward the public welfare. Helter skelter selection of subjects will only lead to confusion and disinterest on the part of listeners. Methodical and thorough research are basic: they must be blended with a real knowledge of the subject, coupled with an understanding of the potential influence that any editorial campaign might generate.

We have, from time to time, taken positive editorial positions; these positions have been more responsible than frequent. In concert with such a policy, the results have been traceable rather than imaginative. Too many broadcasters who editorialize will cover one subject on Monday, another on Friday and back to the first one the following Monday. We direct our editorial policy in the following manner.

First we decide, through knowledge of the chosen issue, our method of "attack." Although it is impossible to determine the length of any editorial campaign, we will not undertake any editorial position which does not lend itself to a series of editorials over a span of days (or weeks or months). A clear example to broadcasters of what has been forementioned is KWK's current editorial campaign de-

manding state licensing of lie detector operators. This campaign came to pass through an investigation by KWK News of a lie detector operator employed by the St. Louis Police Department. This polygraph operator was responsible, directly or indirectly, for the release of some 27 probationary police officers. We found that the man giving the tests had a police record, a Section 8 (medical) discharge from the service and had not the college degree he claimed—nor, in fact, any college education! Over a period of three weeks, and some eleven editorials, these facts were brought to the attention of the St. Louis radio audience. The culmination of this editorial investigation (joined by a local newspaper some 2½ weeks later) resulted in a bitter floor fight by the Board of Aldermen, to investigate the St. Louis Police Department. The real result was the forming of a committee of Aldermen to meet with the Board of Police Commissioners to reach a common ground to correct this and other morale damaging practices exposed by our editorials.

The results of this campaign were real. The objectives, to a large degree, accomplished. The stature of the station has grown and we can proudly say we have served in the "public welfare."

Broadcasters who attempt editorializing with thought and sincerity will gain the same result.

If there be any question whether or not to adopt a policy of editorials, the question should be resolved in the affirmative. There appears to be no alternative for fulfilling the broadcaster's responsibility in the public welfare so effectively.



# SPONSOR SPEAKS

## The New climate in Chicago

The single strongest impression we gained at the 40th annual NAB Convention in Chicago last week is of a new, healthy, confident, vigorous climate within the industry.

We encountered it in nearly every broadcaster we talked to, and in nearly every meeting.

By contrast with a year ago, when tv and radio men were beset with doubts, fears, resentments, apprehensions and anger over Chairman Minow's remarks, the atmosphere at the Conrad Hilton was charged with courage, optimism, and industry self-reliance.

No small part of the credit for this change goes to NAB president LeRoy Collins who demonstrated in his superb luncheon speech last Monday that the Association can count on him for vigorous, outspoken, and increasingly knowledgeable leadership.

To our mind, Governor Collins was easily the star of the show, though Newton Minow's speech received, as usual, extensive press coverage.

In fairness to Chairman Minow, however, we want to point out that newspaper accounts of what he said did not, in most cases, reflect the real content and tone of his talk.

Though he had some critical things to say about radio, and some broadcasters resented some of his remarks, we thought that on the whole his speech was constructive.

Certainly his call for a shirt-sleeves all-radio conference to discuss and debate specific radio problems and to suggest future FCC policies is something which every thoughtful radio man can applaud and support.

Such a conference, given dynamic planning and leadership, could do much to fulfill the LeRoy Collins suggestion of a year ago that the industry become "the initiator, rather than the defender, in major legislative proposals relating to broadcasting."

But by all odds the most important thing we observed in Chicago was the attitude of broadcasters themselves. They had their heads up, and were talking about the future with courage, intelligence, creativity, and confidence.

We think this is great—and just as it should be. ■

## 10-SECOND SPOTS

**The real west:** The story of what the Old West was really like was told in the fascinating special, *The Real West*, on NBC TV 25 March. Gary Cooper narrated the show. The researchers for the show spent six months digging through old western newspapers and photo libraries for factual information.

One of the spurious legendary stories they came across was about Tombstone, Arizona, which boasted that it was the toughest town in America. It is told that an Easterner wandered into one of the saloons and asked the bartender why there was so much sawdust on the floor.

"Sawdust, nothing," said the bartender. "That's yesterday's furniture."

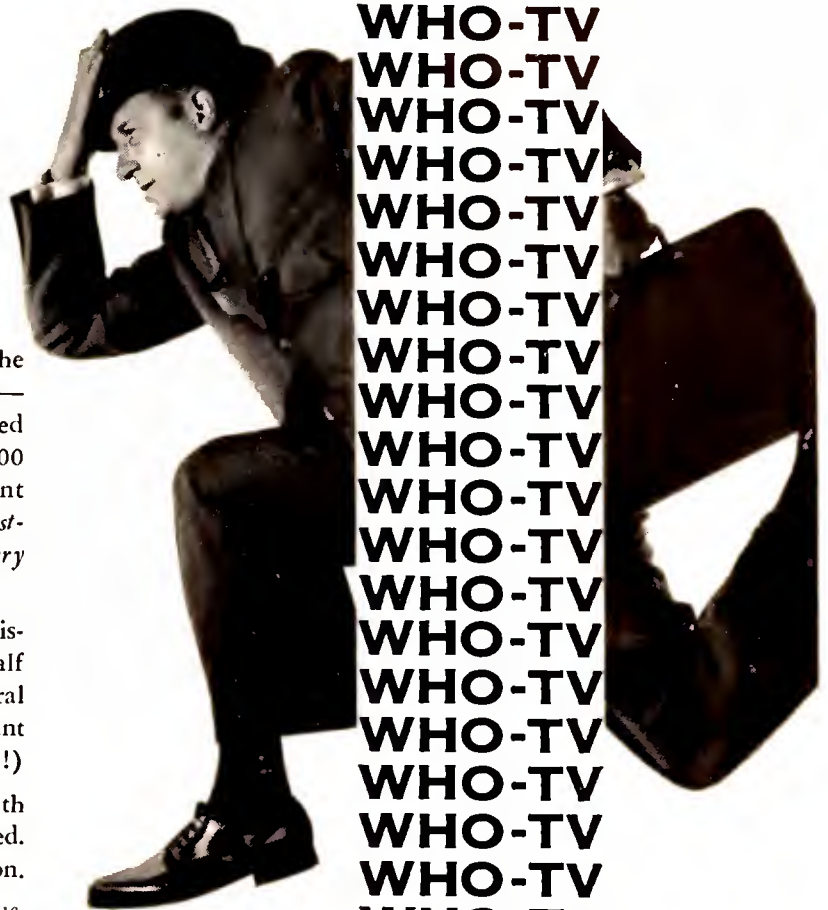
**Romance:** There's a rumor going around about a top midwestern disk jockey who fell in love with a nightclub singer and had a friend, to keep his identity a secret, hire a detective agency to check on her character. Two weeks later his friend handed over the report: "The girl in question has a good reputation. She comes from an excellent family, has many friends in high social standing, and was spoken of most highly until recently. At that time she began running around with a disk jockey of questionable character."

**General strike:** How does a reporter know that a country has become paralyzed by a general strike?

ABC News' Sid Lazard reported the following wags over ABC Radio from Algiers the morning after the cease-fire: "I awoke at dawn and tried to turn on the bed lamp. There was no electricity. Then I tried the telephone, but the lines were dead." The final realization came, said Lazard, when breakfast didn't come. "There were no croissants. The bakers were on strike, too."

**Money:** When Johnny Carson asked a contestant on his ABC *Who Do You Trust* show, "If you win the \$500 what are you going to do with it?" The contestant said, "Count it."

# HUSTLE!



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It takes hustle, lots of it, to keep up with the demands of economic growth in Central Iowa—one of America's most prosperous, diversified markets. Des Moines alone is the home of 300 factories manufacturing over 1,000 different products. But Des Moines is only one of 48 fast-growing towns and cities in WHO-TV's primary coverage area.

Central Iowa families have a total annual disposable income of \$2.5 billion . . . less than half of which comes from agriculture. (The Central Iowa farmer, however, is still plenty important to you. His income averages \$14,700 per year!)

WHO-TV is a hustling, progressive station with plenty of the ideas and services advertisers need. Talk to your PGW Colonel about WHO-TV soon.


Sources: Sales Management Survey of Buying Power, May 10, 1961; SRDS, June 15, 1961; and U.S.D.A. Census Reports.

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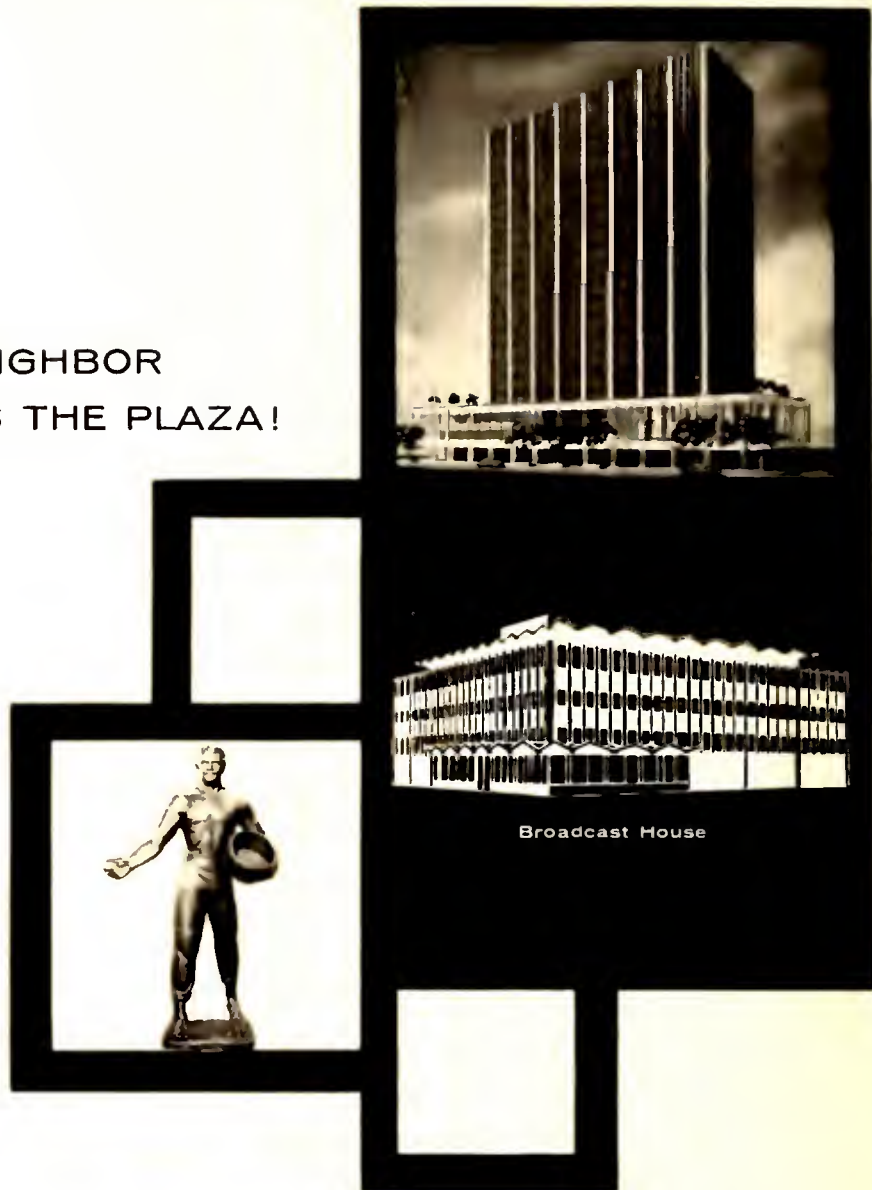
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**NEW NEIGHBOR  
ACROSS THE PLAZA!**



Number One Constitution Plaza, the magnificent, twenty story Connecticut Bank and Trust Company Building, progresses toward a late 1962 completion in downtown Hartford's dynamic area of urban renewal. Broadcast House, new home of WTIC TV-AM-FM and first building to be completed and occupied in Constitution Plaza, salutes its handsome neighbor, destined to be the tallest unit in the redevelopment area. Like Broadcast House, the Connecticut Bank and Trust Company Building is an important part of the urban rebirth of America's insurance capital and a further stimulus to 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 Pollitz Media Study of the Southern New England area.

**WTIC TV 3/AM/FM**

Hartford, Connecticut

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