

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

The most fascinating half hours in Television History/ Commentary by Mike Wallace  
Produced by Jack Haley, Jr./Directed by Mel Stuart/a David L. Wolper Production

## biography

an exciting new look at the inside stories of great lives...

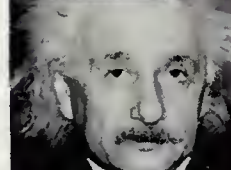
...BY SOLD IN TOP MARKETS  
...a 52 week basis—biography  
...ready been sold regionally  
...with BBDO to Pacific Gas and  
...Company for 7 north and  
...California markets (includ-  
...San Francisco) . . . via Benton  
...Bowles to Chemical Bank  
...New York Trust Company for  
...TV. Biography has also  
...sold to KRCA, NBC's  
...Los Angeles Flagship. Everyone  
...says biography is sold  
...with great appeal of this  
...new series.



- films in production
- |            |                             |
|------------|-----------------------------|
| Chaplin    | General Douglas MacArthur   |
| Lindbergh  | Franklin D. Roosevelt       |
| Hitler     | Will Rogers                 |
| Gandhi     | Knute Rockne                |
| Wilson     | Al Jolson                   |
| Eisenstein | Sigmund Freud               |
| Eisenstein | Greta Garbo                 |
| Churchill  | Duke and Duchess of Windsor |

Wire or write for a  
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**F** OFFICIAL FILMS, INC.  
724 Fifth Ave., New York 19, N. Y.  
PLaza 7-0100



### A BULLISH '62 FOR TV AND AUTOS

Survey shows it may be  
Detroit's biggest year  
since 1955. Spot tv  
will get a big play

Page 25

### 10 basic ways to buy spot radio today

Page 28

### You can't beat those hep rep girl researchers

Page 30

### Can costs of tv commercials be controlled?

Page 33

DIGEST ON PAGE 4



**Mutual Radio** | 3M  
A SERVICE TO INDEPENDENT STATIONS

***How a little bit of Scotch Tape strengthens your Mutual Radio package***

*We can say it in just six words: Subsidiary of Minnesota Mining & Manufacturing Company. You'll find them on every roll of Scotch Tape and in every Mutual Broadcasting System ad. What do they mean? Just this: somebody out there likes us. Why this show of confidence by 3M Company? Look at Mutual's advantage—421 local stations with one Mutual buy, authoritative news in depth, personalities, and a growth rate that hasn't looked back yet! Buy Mutual Radio—where your advertising dollar works harder.*

Old-time  
flavor  
likes you  
best!

PABST knows from experience, just as "old time flavor" requires a special formula, so does modern advertising . . . and PABST's special ingredient is SPOT TELEVISION. Through SPOT TV's unique flexibility, PABST is able to match advertising effort to sales potential in each market. Your HR salesman can show you the right formula for brewing up heartier sales figures for your client. He's a *specialist*.





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Member of Business Publications  
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SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 555 5th Av. New York 17, Murray Hill 7-8080. Chicago Offices: 612 N. Michigan Av. (11), 664-1166. Birmingham Office: 3617 8th Ave. So., FAirfax 2-6528. Los Angeles Office: 6087 Sunset Blvd. (28), HOLlywood 4-8089. Printing Office: 3110 Elm Av., Baltimore 11, Md. Subscriptions: U. S. \$8 a year. Canada \$9 a year. Other countries \$11 a year. Single copies 40c. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.



1020'  
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terrain

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extra  
377'  
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power  
transmitter  
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homes  
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ever  
before:

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TALLER  
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WOC-TV Channel 6 **NS**

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Raymond E. Guth, General Manager  
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Exclusive National Representatives  
Peters, Griffin, Wood-ward, Inc.

# SYMBOL OF SALES



Advertising Time Sales combines solid experience with vitality. Formed by the personnel of The Branham Company's broadcast division it is employee-owned. It has already won the confidence of the stations formerly in the Branham line-up. By limiting its list of stations, ATS adds a new depth in service — Personalized Sales Service. This includes personal contact with agency, research and station people . . . full-time research and promotion departments . . . direct contact with advertisers and distributors through 9 national sales offices. Let ATS build giant sales for you!



## ADVERTISING TIME SALES, INC.

New York • Chicago • Detroit  
Minneapolis • Atlanta  
St. Louis • Dallas  
Los Angeles • San Francisco

**What do you have to be to really sell them?**



**Ernest.**

Saleswise, the importance of being Ernie has been amply documented by his success with his one sponsor over the past four years.

What's special about Ernie is, of course, his warm, natural naturalness, his unaffected affection for people. A selling talent, in total, that makes him totally, devastatingly, pea-pickin' perfect for daytime viewing.

Now that he's bringing all this specialness to ABC-TV Daytime, come April 2nd, we're being pretty special about the selling company he'll keep...keeping it confined to a limited number of sponsors. Three (Lever, Bristol-Myers, J & J) have already signed.

The remaining availabilities should not long remain available.

**The Tennessee Ernie Ford Show  
on ABC Television-Daytime**



27 November 1961

# SPONSOR-WEEK

## FORD KUDO FOR RADIO

Factory promotion (JWT) gets 50 radio stations to tie heavy spot runs to local hoopla for new models

Both the Ford Division and JWT last week were singing the praises of spot radio.

The plaudits specifically had to do with what was termed the "extraordinary" contributions that local radio stations made to the success of the Ford factory's new car promotion, the Ford Caravan.

What particularly impressed the manufacturer and agency was the cooperation of selected stations in some 50 markets in ballyhooing the arrival and stay of the Caravan.

Ford bought large wads of spots

in connection with the event, but the thing that gave the shepherds of the promotion their biggest kick was the stations' assigning their top disc-jockeys to greet the cavalcade of new cars and talk about them at shopping center parking lots where the caravan would make its stand.

JWT had three teams out with the caravan, plus a traveling timebuyer out of the agency's New York office, Jean Tregre.

To the agency the effectiveness of the caravan in drawing crowds was in great measure due to the way the radio stations picked up this particular public relations ball and ran.

## OUR MOST FACTUOUS SINGLE MYTH: NUMBERS

"Research is being used incorrectly as a patsy in making advertising decisions," stated Donald Kantor, creative research directory of Tatham-Laird, addressing the AMA in Chicago.

Kantor criticized the "slothful decision-maker" who looks for a research method backed by "a magic number." He called the procedure the factuous single myth by which we live in the advertising business.

By contrast, the thoughtful decision-maker said Kantor, "looks for a research method that evaluates the effectiveness of an ad by measuring different aspects of its performance."

"At Tatham-Laird," stated Kantor, "we believe that trying to decide which single aspect of an ad's performance—comprehension, believability, the absence of negatives, favorable brands and product attitudes—is most important is a little like trying to rate the relative importance of the Ten Commandments."

## EWR&R marketing head

Gerald V. Kelleher, v.p. and account media director of EWR&R has been appointed to the new post of director of marketing.

The appointment is effective immediately. Kelleher will continue as media director on the Brown-Forman Distillers account.

## Radio first with major news

People first hear about major news developments through radio more often than through newspapers, tv, and word-of-mouth, according to an RAB study in Philadelphia following the death of Sam Rayburn.

RAB previously made studies at the time of the first U.S. astronaut flight and at the time of a mid-air collision of airliners over New York. In each instance radio had evidence for its claim of earliest major news.

## WINTER BASE FOR TAPE COMMERCIALS

The idea of a permanent winter location for remote production of tape commercials has caught on. Last year Telestudios, then part of NTA, set up such a base in Bucks County, Pa. This year, MGM Telestudios will move into a 28 acre estate in New Orleans.

## IS RADIO TV'S WHIPPING BOY?

Dave Cummins, program director of WICE radio, Providence, is taking a Sid Caesar characterization very seriously.

The role was taken on Checkmate on CBS TV and showed a "pill-taking, weird talking, illiterate" disc jockey.

In a stiffly worded protest to the sponsors and producers of Checkmate, Cummins complained of radio being used as a "whipping boy" by "brainless writers and headline grabbers."

Said Cummins: "I think radio has proved itself as a clean, moral business through the past few years more than ever."

## WBC MOVES QUIETLY INTO SYNDICATION

Westinghouse Broadcasting has quietly moved into a fairly extensive and diversified syndication operation.

Earlier this year Mike Roberts started a syndication department to handle WBC-produced programs. For some time previous WBC had been producing and distributing public affairs programs which were not intended for sponsorship. But the complexion of WBC's syndication has changed: it now makes and sells commercial shows as well, and it has added radio.

P.M. East & P.M. West was created to replace late evening feature films on the five WBC tv stations. It has been sold to six other stations on a continuing nightly basis.

English For Americans, another WBC series is sold to about 10 stations. Intertel is co-produced by WBC and NET, the latter showing it on 55 educational stations; WBC has all commercial syndication rights. Stations in Great Britain, Canada, and Australia also cooperate in production.

This summer WBC began syndicating a radio news service, based in Washington. It is also syndicating two half-hour radio shows, *Memoirs of the Movies*, and *Here's How*.

From now on it will be WBC's policy to syndicate everything it produces for its own use. The advantage of syndication is that it enables WBC to increase costs because expenses are shared. There is also the eventual hope of obtaining profits, but this has not been the prime motive so far.

WBC offers a contrast with other station groups which have entered syndication. RKO General recently acquired some Canadian-produced tv dramas for its own use and for syndication, but WBC participates as a producer in all its syndicated shows. Storer Programs has gone into syndication and has obtained

wide sale for shows, but it has not shown any interest in creating or distributing news, public affairs, and educational programs.

(Unconfirmed reports regarding P.M. East & P.M. West are that NBC TV is considering it as a replacement for Jack Paar next year. But it's understood that in such a case WBC would keep the show in three markets where its stations are CBS or ABC affiliates. A novelty of such a deal is its advantage to NBC in Cleveland and Boston where WBC stations that are WBC affiliates have never cleared Jack Paar.)

## Corinthian tells of tv disaster service

Ways must be found for radio and tv stations to serve while preventing errors during disaster periods. This was the consensus of representatives of NORAD, U. S. Weather Bureau, and Hudson Institute speaking at a press conference sponsored by Corinthian.

The conference reviewed the achievement of KHOU-TV, Houston, during the recent hurricane Carla disaster, during which time people relied on this station more than any other broadcast outlet or any other media.

## Stanton newsletter sent to CBS people

CBS president Frank Stanton's Thanksgiving letter to 12,600 CBS employees—the first of what may be a series of occasional in-company reports—reviewed CBS' progress in varying areas as of the moment.

These included investments in Broadway musicals, NETALERT, educational television, new products, the Eisenhower interview, the Peruvian Trade Fair, Columbia Records, and CBS TV o&o's.

Also, animation, licensing, home entertainment, and space components.

## STORER PROGRAMS NAMES LIEBENGUTH

Storer Programs is building up its syndication efforts and has gone outside the Storer complex for a sales manager: Jacques Liebenguth.

Liebenguth, a veteran of NBC Films and CNP, will supervise Storer Programs regional sales offices in New York, Chicago, Atlanta, and Los Angeles. At present SP owns and sells *Divorce Court* and *Man of Destiny*.



Mr. Liebenguth

In 1958 Liebenguth became sales manager for Victory Program Sales, a division of NBC's CNP, and later he became director of syndicated sales for NBC Films. Previously he was southern district salesman and northeast salesman for CNP.

In 1961 he became regional sales director of Filmaster.

## IBFM first meeting on financial problems

Members of the Institute of Broadcasting Financial Management met in Chicago on 16-17 November for the first time. The group, according to IBFM president H. W. Dornseif (WCCO), intends to "resolve common financial problems of the broadcast industry."

Two main items on the agenda were standardized station billings and current tv-ASCAP negotiations.

George W. Schiele, v.p. of Broadcast Billing Company division of SRDS termed central billing an economy which also added to the value of the broadcaster's product.

Hamilton Shea, chairman of the All-Industry Television Station Music License Committee, urged stations to allow his unit to handle all ASCAP negotiations and suggested IBFM provide a permanent liaison with ASCAP.



# Why KTVU bought Seven Arts' Volumes 1 and 2

## Says Bill Pabst:

"When you look over Warner's 'Films of the 50's' you see good star value and all the other ingredients that top grade product should have. You are assured of

**acceptance by  
the viewing public  
and the  
paying advertisers.**

"We were SRO going into the first group, and expect to be equally well set before the second group goes on."

### PREMIERE THEATRE

First Run—Sundays, 7:00-9:00 P.M.

Repeat Performance—Mondays, 7:30-9:30 P.M.

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)

William D. Pabst, General Manager,  
KTVU, San Francisco, Calif.



## NAB FREE INFORMATION COMMITTEE OF 12

An NAB Freedom of Information committee of 12 has been named by president LeRoy Collins to serve in 1961-62.

Frank Fogarty (Meredith) was re-designated chairman. Other members are: Grover C. Cobb (KVGB), Ann M. Corrick (WBC), Robert H. Fleming (ABC), John W. Guildler (WMTW-TV), James C. Hagerty (ABC), Daniel W. Kops (WAVZ-WTRY), William R. McAndrew (NBC), Stephen J. McCormick (Mutual), Weston C. Pullen (Time), Richard S. Salant (CBS), and J. W. Woodruff (Columbus Broadcasting).

The committee will press for free access to news sources for broadcasting. Said Collins: "We are determined to hasten the day when in government at all levels wherever the public is admitted the microphone and camera will not be denied."

## Production spurt for new Ziv-UA concept

Ziv-UA was hopping last week with new programs for both network and syndication.

First off, it linked with Peter Lawford's Chrislaw Productions, to distribute tv shows. First effort will be a half-hour situation comedy starring Keeley Smith to be co-produced with ABC TV.

Ziv-UA's new creative programming concept already has another situation comedy in the works, Acres and Pains, for CBS TV.

Another show recently announced is Rodeo, USA, produced by Leslie Stevens, who'll also write and direct. Previously Ziv-UA engaged David Wolper to do a biographical series.

Two of these deals involve bringing United Artists movie producers into the tv fold. They are Stevens and Lawford. A third deal acquired S. J. Perelman's Acres and Pains.

Meanwhile, on the syndication side, Ziv-UA is going ahead with yet another deal with an autonomous producer, Jack Douglas. The show is Keyhole, which Douglas will also narrate. Douglas' contract calls for a series of exclusive productions for Ziv-UA, this being the first. Keyhole will mainly use Ziv-UA production facilities.

Ziv-UA officials have emphatically denied reports (SPONSOR WEEK, 13 November) that they are dropping their own tv film production activity. (Continued on page 60, col. 1)

## TVB NAMES EVANS AS CENTRAL DIRECTOR

Jacob A. Evans has been appointed director of the central division of TvB. He was formerly advertising and promotion director of NBC, heading, over a period of eight years, the advertising departments of the tv and radio networks and of spot sales.

After leaving NBC he was sales v.p. of SPONSOR, account executive of McCann Erickson, and for the past four years sales promotion manager and later editor of American Weekly.

George G. Lindsay, central division director of TvB for two years has resigned to join Feature Merchandising.

## Film & tape link: CBS-Eastern Nigeria

Eastern Nigeria is the most recent of 25 overseas areas to subscribe to CBS Newsfilm for radio and tv news.

Film and tape recordings still provide for chief fast link with such stations. The welcoming message of Merle S. Jones, president of CBS Television Stations, for instance, was recorded on audio tape for transmission while the Eastern Nigerian tv station showed still photographs of the news crews at work.

## MEAD JOHNSON INTO 7 NBC NIGHTTIME SHOWS

Mead Johnson (Kenyon & Eckhardt) has bought into seven nighttime NBC TV shows covering six different nights of the week.

The shows are: 87th Precinct, Laramie, Cain's Hundred, David Brinkley's Journal, Outlaws, Detectives, and Saturday Night at the Movies.

## Faust of Blair named sales manager

John Blair & Company has appointed Louis Faust as sales manager. The appointment was announced by Arthur H. McCoy, executive v.p. of the representative firm.

Faust joined Blair in 1954 as a member of the New York sales staff. He has been a v.p. and a member of the national sales-management board since January of this year.



Louis Faust

He was previously in the agency field and was with the Biow Company and William Esty.

## CBS TV to shuffle five evening shows in 1962

A major shuffle of nighttime program schedules is expected at CBS TV in January 1962.

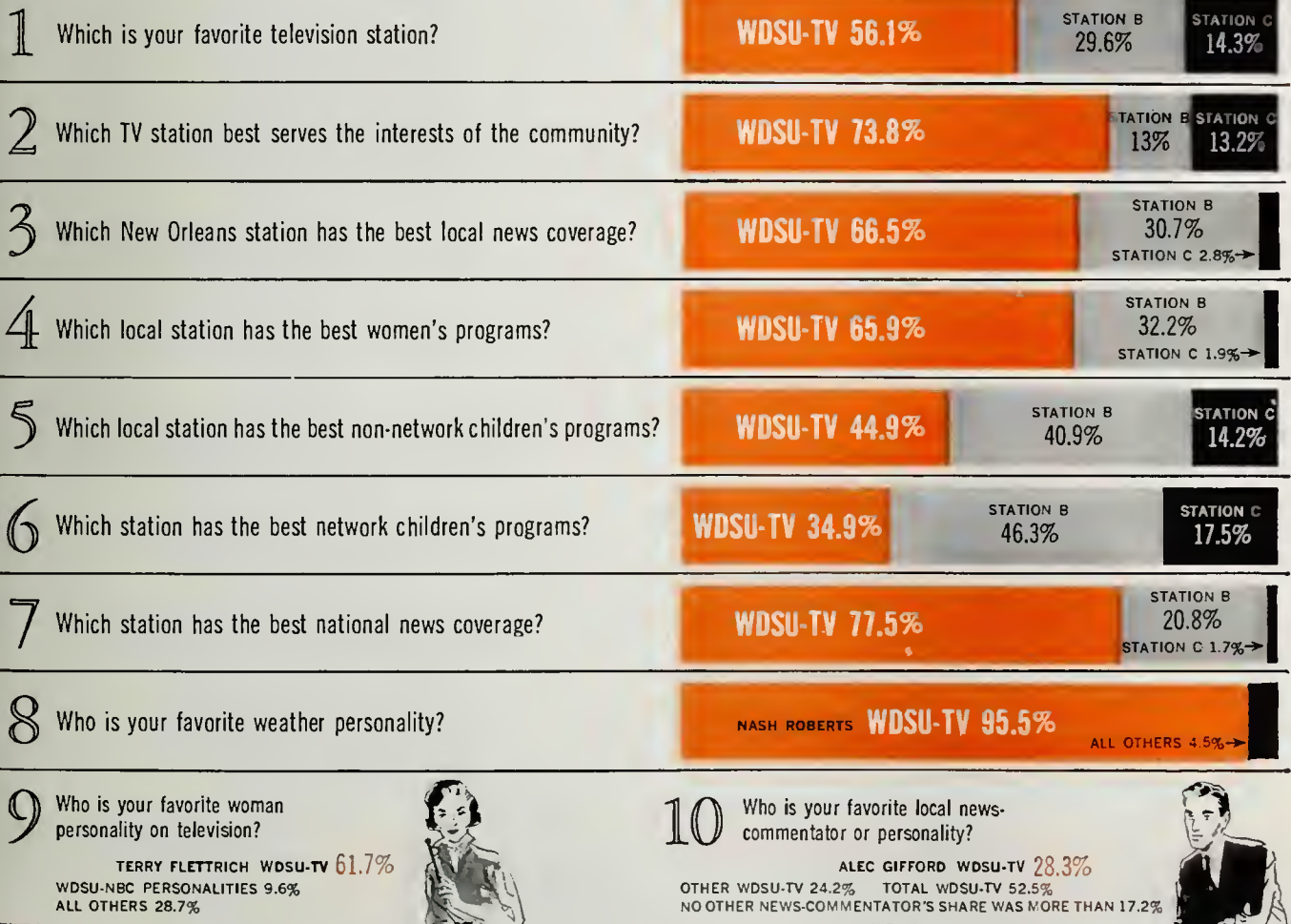
The Investigators goes off on Thursdays and will be replaced by Mrs. G. Goes to College and a new Groucho Marx series.

Replacing Mrs. G. on Wednesday is Dick Van Dyke, which in turn vacates a Tuesday spot to be filled by Password, also seen as a daytime game.



# How do you measure the image of a TV station?

10 searching questions gave the answer\* in New Orleans...

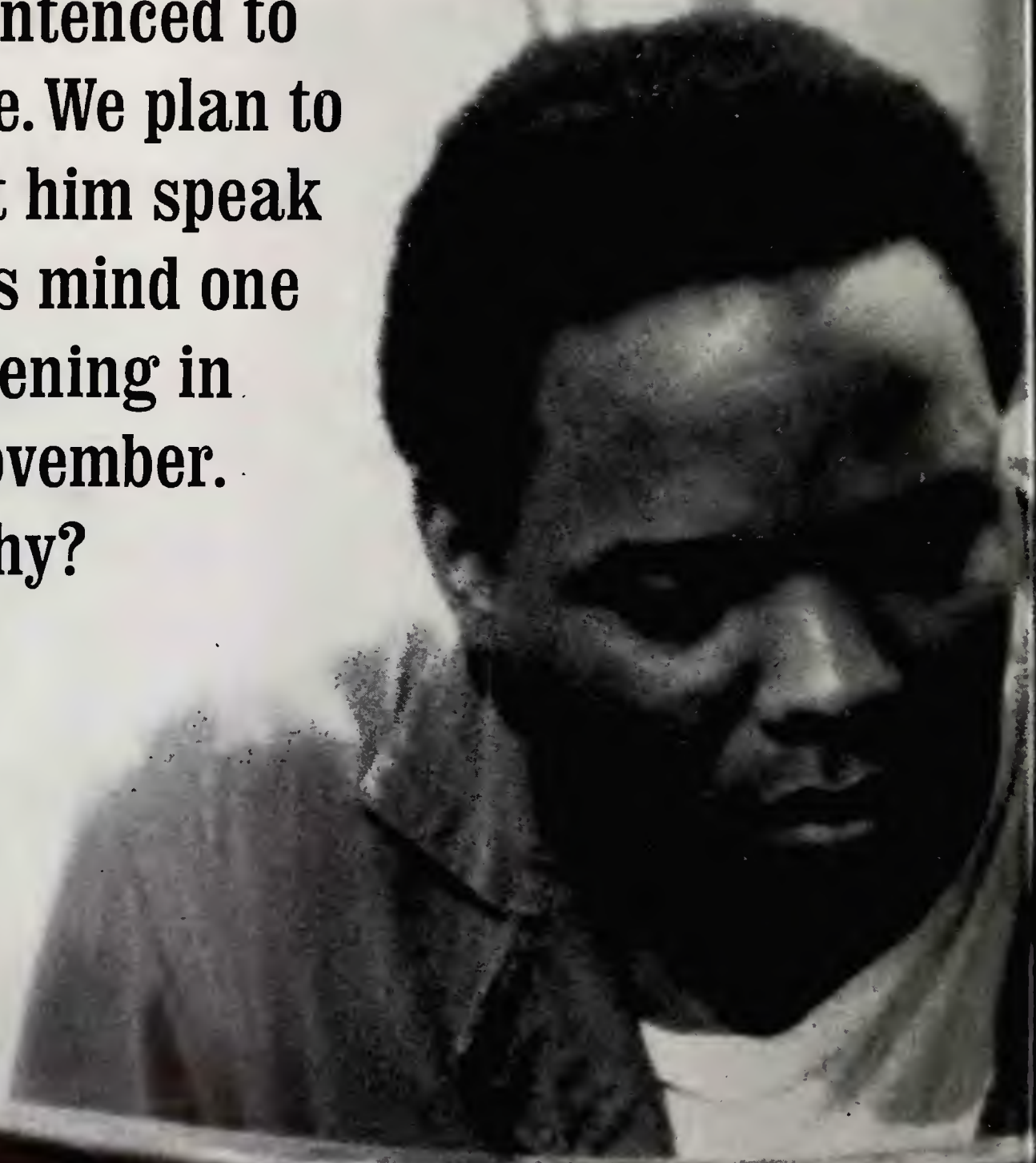


\* These data are based only on those respondents who expressed a preference in survey conducted by Trendex (Results released August, 1961). 871 telephone interviews, completed in the metropolitan New Orleans area form basis of this survey. Respondents selected at random from local telephone directories.  
Copies of complete survey available on request.

**WDSU-TV** ... first in the minds and hearts of Orleanians... first in advertising— national spot, local and total.

CHANNEL 6 • NEW ORLEANS

**This is a man  
sentenced to  
die. We plan to  
let him speak  
his mind one  
evening in  
November.  
Why?**







The man is Don White, 24-year-old convicted murderer. ■ His story is not pretty. It is sordid, shocking. He has been in and out of jails and correctional clinics most of his life. ■ He has an I.Q. of 120. He draws and paints with talent. But on Christmas Eve, 1959, in senseless fury, he killed a 65-year-old woman and a 40-year-old man. ■ The jury's verdict: guilty of murder in the first degree. ■ Society has judged Don White, but who will judge society? This was the question that motivated the King Broadcasting Company to investigate the case of Don White. How did he come to this tragic pass? ■ We filmed three hours of Don White speaking from his jail cell. He told about his childhood, his broken family, his ambitions, his friends, his strange compulsions. He talked about reformatories, medical treatment, jails. He chronicled the hour-by-hour events leading up to the two murders. He revealed all, his innermost thoughts. ■ Then, by camera we visited the disturbed home, the dark streets and alleys, the neon-lit taverns where Don White's fate was slowly but inevitably sealed. This was part of Don White's biography and the sights and sounds of these neighborhoods were as much a prologue to murder as the diseased mind that sparked the final tragedy. ■ One night this month, we plan to pre-empt one hour of network time to present the story of Don White. We recognize the delicate nature of the subject. We have weighed carefully the implications of the law. We have decided to do it. ■ Why? Not because of sympathy for Don White. Not because he is a negro and life has treated him bitterly. Not because we disagree with the verdict. But because of a simple reason—there are other Don Whites walking the streets of our city and they may be saved. ■ We believe we would be guilty of negligence if we failed to try.

## THE CROWN STATIONS

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

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

## ANA 'Project X' moves ahead

A bit belatedly, but nevertheless most seriously, I want to express in behalf of ANA's 'Project X' Committee, our deep appreciation for your thoughtful and comprehensive review of ANA's new book "Defining Advertising Goals for Measured Advertising Results." ("ANA unveils 'Project X'." SPONSOR, 6 November, 1961.)

We have made excellent use of the reprints you so kindly furnished us: 500 were distributed at the Homestead annual meeting earlier this month, and we are currently using 700 additional copies to answer requests for information about the book.

Sales of the book are proceeding at an outstanding rate—some 1,000 copies were ordered last week. We believe this demand is due to the great need for a definite guide on this subject, but we are not unaware of the power of an informative, well written review.

Herbert Ahlgren  
*administrative secretary*  
*Association of National Advertisers*  
*New York, N. Y.*

\* \* \*

All of us were tremendously pleased and impressed with the wonderful job you did in reporting 'Project X' in your 6 November issue.



## Reach 28.8% more GROCERY SHOPPERS with WAVE-TV

—who buy 28.8% more food products in Kentucky and Southern Indiana!



That's because WAVE-TV has 28.8% more viewers, from sign-on to sign-off, in any average week. Source: N.S.I., July, 1961.

CHANNEL 3 • MAXIMUM POWER  
NBC  
LOUISVILLE

THE KATZ AGENCY, National Representatives

We've known that this was important for a long time. In fact, most of us associated with the project feel that it's one of the biggest long-range contributions to advertising that any of us have made. That's why it was so pleasing to see that you have captured the spirit and the importance of this project in your very thoughtful article.

Our thanks to you and to SPONSOR for helping us launch this project with so much force.

Roger H. Bolin  
*director of advertising*  
*Westinghouse Electric Corp.*  
*chairman, ANA 'Project X'*  
*committee*  
*Pittsburgh*

\* \* \*

While attending the ANA meeting at The Homestead, I picked up an "advance copy" of the 'Project X' article which was scheduled for the 6 November issue of SPONSOR.

I have ordered a dozen copies of the book itself which I plan to distribute among divisions of our corporation. Your article is so forceful in urging the proper and intelligent use of the book that I would like very much to accompany each copy with a copy of the article. If you still have reprints, please send twelve.

Gene Wedereit  
*director of advertising*  
*and public relations*  
*Chemetron Corp.*  
*Chicago*

## Succinct and imaginative

I am writing to thank you for the very excellent job of reporting on the article entitled "Alcoa remolds its ad profiles via television" appearing in SPONSOR, 13 November.

While this, in our opinion, is an important story, believe me, it is not an easy one to write. It necessitated the condensation and selection of a number of salient and seemingly unrelated facts from a mass of material. We who deal with this activity day-by-day would be hard put to tell the story any more succinctly and imaginatively than the writer did in this article. We are not only impressed with the results of the reporting, but also with the manner in which the subject was approached.

John J. Poister  
*vice president*  
*Fuller & Smith & Ross*  
*Pittsburgh*



# Sponsor backstage

## Broadcasters and the new defense policy

Every phase of our relationship with the Russians comes in for observation and comment these days, both from people in and out of broadcasting. Clare Booth Luce, on a recent David Susskind *Open End* television show, drew an interesting analogy to illustrate what she considered to be a vital change in the American posture toward war and aggression. Until very recently, she said, the United States was like the policeman in this story:



Said policeman was patrolling his beat when he came upon a large brute of a man repeatedly kicking a small child in the stomach. The brute was unarmed, and the policeman had a gun. The policeman said to the brute:

"I wouldn't kick that child if I were you. It's not very nice."

The brute, fully aware of the policeman's attitude toward conflict (which was simply never to launch an assault unless he was actually attacked first), said:

"What are you going to do about it?"

"Well," said the policeman, "I am going to try to persuade you toward my belief that it is not nice to kick that child. I am going to try to persuade you with every reasonable argument short of force."

"Oh," said the brute, kicking the child once more.

Nevertheless the brute had noted with a measure of uneasiness the policeman's gun. So he went and got himself a gun.

Several days later he was again kicking the child, and once more the policeman came along.

"I still think it's very wrong for you to kick that child that way," said the policeman.

This time the brute whipped out his gun, and said:

"If you don't stop interfering with me, I'll shoot you."

"You wouldn't dare," said the policeman. "My gun is just as big as yours."

## America's new foreign policy on old frontiers

Today, said Mrs. Luce, we are tending toward a policy where we may well use force to halt an aggression in some area of the world. No longer are we flatly following the traditional American policy of refusing to utilize force under any circumstances other than as a response to a direct attack upon us.

A second phase of the US-USSR relationship was referred to by Jim Hagerty in an exceptionally interesting talk he made recently at a joint luncheon of the Broadcasters' Promotion Association and the Radio and Television Executives' Society. He compared the two nations to a couple of politicians waging an election campaign.

(Please turn to page 63)

**THE  
LAND OF  
MILK &  
HONEY  
STATION  
WBAY-TV  
GREEN BAY, WIS.**

"The Giant of  
Southern Skies"



## GIANT MARKET IN THE SOUTHEAST

2.1 million People  
\$2.8 billion Incomes  
\$1.8 billion Retail Sales

Compare it with Birmingham, Miami, and New Orleans, "The Giant's"

## GREENVILLE-SPARTANBURG- ASHEVILLE MARKET

Contact us or our  
Reps. for facts,  
availabilities and  
assistance

sold by  
AVERY-KNODEL

**CHANNEL 4  
WFBC-TV  
GREENVILLE, S. C.**



THE PGW

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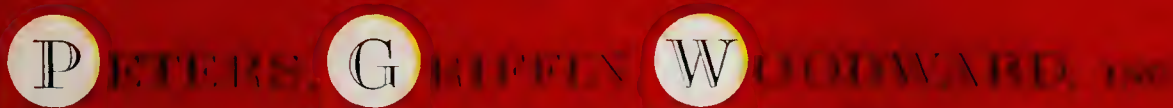
# COLONEL'S MAJORITY

The TV and Radio stations represented by PGW bring welcome relief from the routine of the work-a-day world to a majority of the nation's working homemakers and career girls, wives and mothers, single girls, all are women who manage the budget and make the buying decisions.

The PGW Colonels in our ten offices from coast to coast are ready, willing and very able to show you the best ways to reach these millions of women with spot television on these outstanding television stations. Won't you give us a call?

## FOR SPOT TELEVISION

EAST - SOUTHEAST		CHANNEL PRIMARY				CHANNEL PRIMARY	
WABT	Wagay-Charlotte-Raleigh, N.C.	11	FBC	WABC-TV	Newark City	9	ABC
WWTB-TV	Dallas	3	FBC	WBCB-TV	Richmond, Va.	3	CBS
WPTZ	Madison, Wisc.	17	NBC	WBCB-TV	Mississippi State, Miss.	4	CBS
WPCB-TV	Chattanooga, S. C.	3	CBS	WVBC-TV	Norfolk	11	CBS
WISV-TV	Greenville, S. C.	10	NBC	KPLR-TV	St. Louis	11	IND
WISN-TV	Wisconsin, Wisconsin	12	ABC	KARL-TV	Altoona	3	NBC
WISN-TV	Jacksonville	12	NBC	KTDH-TV	Decatur	8	CBS
WISN-TV	Nashville	4	CBS	KRTV-TV	Conroe, Texas	6	NBC
WVFA-TV	Montgomery	13	ABC	WRAP-TV	Fort Worth, Dallas	3	NBC
WISX-TV	Nightville	8	ABC	KRNZ-TV	San Antonio	5	CBS
WISN-TV	Roanoke	7	CBS				
WISN-TV	Winston-Salem-Greensboro	12	NBC				
<b>MIDWEST - SOUTHWEST</b>				<b>MOUNTAIN and WEST</b>			
WCAI-TV	Chattanooga, U. S. C.	3	CBS	KRDI-TV	Denver	3	CBS
WDBT-TV	Durham, N. C.	5	ABC	KSTV	Denver	9	ABC
WDBT-TV	Dayton, Ohio	12	NBC	KCMB-TV	Hamilton, Ohio	8	CBS
WDBT-TV	Dallas-Fort Worth	3	ABC	(KMA, KMT)			
WDBT-TV	Dayton	3	ABC	KTLA	Los Angeles	5	IND
				KFOU-TV	San Francisco	4	NBC
				KRIV-TV	Seattle, Tacoma	7	CBS



Pioneers Station Representatives Since 1922

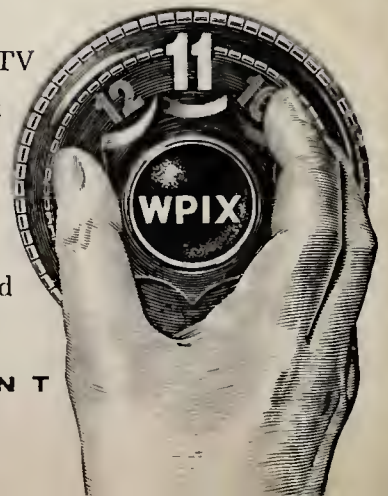
NEW YORK      ATLANTA      DETROIT      FT. WORTH      LOS ANGELES  
 CHICAGO      BOSTON      ST. LOUIS      DALLAS      SAN FRANCISCO



## TV chair

More than 1,000,000 students in the New York area view WPIX-11 educational TV as part of their regular curriculum. From 9:00 AM to 3:30 PM Monday thru Friday WPIX-11 telecasts twenty-two different courses under the auspices of the New York State Board of Regents for in-school students and viewers at home. This marks the fourth consecutive year of WPIX-Regents programming, the only association of such magnitude in the nation between Educational Television and a Commercial Television Station.

**NEW YORK'S PRESTIGE INDEPENDENT**





# SPONSOR-SCOPE

27 NOVEMBER 1961

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SPONSOR  
PUBLICATIONS INC.

The spotlight news in Chicago radio circles last week was that Wrigley (Meyerhoff) may soon return to the medium and in a big way.

Meantime the gum maker is in four markets, including Chicago, but the budget's about half of what it was prior to the radio exit last summer. The next, and fifth, market on the buying line is New York, with action due this week.

The buys are all on a 52-week basis.

When Wrigley was last riding high in spot radio the expenditure was around \$3 million. With things radio being what they are, the comeback would spread lots of cheer.

You might take it as a tip-off on the current state of the national economy: year-end tax money is beginning to find its way into network tv.

Network sales can tell this from the inquiries, which stipulate that the schedules, or extra budgets, are just for several weeks.

Most of it is coming from drug and toiletry accounts. Among others are some from outside the package goods field.

Word emanating from the automotive agencies is that spot will be the appreciable beneficiary when the car makers uncork their spring promotional push.

The allocation of spot money will embrace both radio and tv.

As for extra network spending it'll be relatively meager, since the Detroit policy—at least at Ford—is to concentrate the bulk of network budgeting in the last and first quarters.

(For an up-to-the-minute survey of the auto advertising picture, see page 25.)

The giant food manufacturers are beginning to face up to a mounting menace on the retailing side: the ability of the supermarket chains and the discount houses to dictate the variety and growth facets of the supplier's business.

With shelf space being at a premium and the profit per foot computed to the mill, the supers and the discounters are now calling the shots for the manufacturer with almost complete abandon.

The manufacturer may have his ideas on pricing, sizing and other factors, but the decimal-point-oriented store operator is in a position to veto all this by arbitrary withholding or elimination of shelf space.

The food manufacturing industry, at least in the top brackets, realizes that there is one big hope out of the dilemma, and that is to increase substantially their advertising outlay so that people who walk into the stores will be more brand conscious and pinpoint their quests on the brands they saw or heard advertised.

What's happening here is a surging resistance against letting the consumer-outlet tail go on waving the producing dog.

That perennial outbreak of cigarette spots especially directed at the Christmas gift giver is beginning to show up, after all.

The first of the brands heard from: Pall Mall (SSC&B). It's placing five-week schedules, with a 30 November starting date, in tv markets where the network weight doesn't come up to required levels. The rate: five to 10 spots in fringe nighttime.

The 10 leading agencies in air billings in 1961 will spend, it is estimated, over \$850 million for time, talent, and commercials.

Following is a list of the top 10 (see 11 December SPONSOR for top 50 agencies as part of SPONSOR's year-end analysis of agency air expenditures:

AGENCY	RANK	1961 TV/RADIO BILLINGS
J. Walter Thompson	1	\$126,000,000
Ted Bates	2	117,000,000
BBDO	3	100,800,000
Young & Rubicam	4	100,500,000
McCann-Erickson	5	83,000,000
Benton & Bowles	6	70,000,000
William Esty	7	67,200,000
Leo Burnett	8	66,200,000
Dancer-Fitzgerald-Sample	9	66,000,000
Compton	10	58,600,000

Esty last week had an explanation for the installation of Gene Del Bianco as its agent in Boston, with the prime function of servicing the Ballantine account.

Said the agency: Del Bianco was retained because New England had become quite a problem area for Ballantine's beer brand and that because of the Massachusetts corporate tax law an agent was preferable to the establishment of an Esty office in Boston.

The agency was emphatic in this: **Del Bianco was not hired** so as to deal directly with stations and circumvent Boston reps. His main concern will be **research and merchandising counsel**. (Del Bianco formerly bought for Carling at the Cabot agency in Boston.)

Wheaties (Knox Reeves) is on the lookout for five- and 10-minute tv sports shows in about eight markets. But there's a hook: availabilities will have to be just right.

Proposed schedule: twice weekly for 52 weeks.

Added item about the account and agency: Safflower oil, an entry in the poly-unsaturated fats field, is testing **under the Betty Crocker label** in Columbus, O. Safflower, like Wesson and others, is offered as a salad, baking, and frying agent.

If the results of a current test in Philadelphia turns out right, Campbell's new **Red Kettle soup mix (Burnett)** could develop early next year as a market-by-market introduction product.

Campbell seems quite high on the newcomer, figuring that **the name behind it** and the fact that it's packaged in an aluminum can—as opposed to the envelopes being used by dry soup marketers—should give Red Kettle quite an edge.

Note: Red Kettle's tab-type pull-off lid **didn't work out**; hence the consumer will have to depend on a can-opener.

Even in research you can find yourself doing business with your competitor. As the result of a court settlement **ARB will be paying licensing royalties to Nielsen**.

The suit had to do with certain metered system patents.

A lot of radio stations in the more wintry climes have been wondering how come they're no longer getting schedules from Heet (Meyerhoff), anti-freeze gasoline additive.

Well, it looks as though the answer to Heet's steadily declining budget lies in the claim by major gasoline makers that their products have **built-in anti-freeze protection**.

Not long ago Heet was buying 90 northern markets. The schedules disseminated last week by the additive was **limited to 30 markets**. They're to run for six weeks, with a mid-December start.



All three tv networks have been contesting the past week for a Colgate daytime order which would come to \$4-5 million for 1962.

Prior to the pitching these Colgate agencies had submitted their own recommendations as to how the money could be used in daytime to obtain the maximum efficiency: D'Arcy; Bates; Lennen & Newell; Norman, Craig & Kummel. D'Arcy was commended by the client as having cooked up a particularly keen bit of thinking on the subject.

Another piece of business the networks are bidding for: **Simonize (D-F-S)**. The handicap here is that the client feels that **spot tv is better** for its marketing objectives.

**ABC TV's nighttime sales faction had itself a pretty solid week.**

Among the orders was about \$3 million worth from Mobil (Bates) and about \$1 million each from Philco and Union Carbide (Esty). They're all minute participations.

For Mobil it's an extension involving over 100 commercial minutes for the balance of the season. Union Carbide's buy is for a spring promotion for its car wax.

Contract pending: General Mills for a fourth of the Wide World of Sports.

**Network tv seems determined as ever to wean a big chunk of California Packing's (Del Monte) budget away from magazines.**

All three networks last week had their sales managers out on the West Coast pitching daytime plans to Cal Packing via McCann-Erickson.

If the packer nods in favor of tv, the plum would amount to around \$500,000.

**The situation comedies as a whole seem to be averaging out better than any other category among this fall's network tv newcomers.**

And strange as it may seem the holdover westerns appear to be out-averaging all the other types of pre fall-1961 origin.

Following is a preliminary breakdown of the performance of new vs. established nighttime series for the two weeks ending 15 October, as processed by Nielsen for SPONSOR-SCOPE:

TYPE	NEW		HOLDOVER	
	NUMBER	AVERAGE AUDIENCE	NUMBER	AVERAGE AUDIENCE
Situation comedy	12	16.8%	16	19.1%
Westerns	1	13.5%	13	20.7%
Suspense-crime	4	14.3%	13	16.4%
General drama*	8	16.3%	3	14.2%

\*Includes new adventure series.

**Gulf Oil (Y&R) apparently didn't find in Frank McGee's Here and Now the sort of news feature that gave the company a tv image all its own.**

The refiner's cancelling out of Here and Now the first of the year, but it will stick along with NBC TV's "instant news" specials.

Replacing the McGee half-hour Friday nights: Chet Huntley's present Sunday matinee news commentary. The network hopes **Mutual of Omaha will continue as the sponsor.**

**The first batch of the new season's documentary-news specials are just about holding their own compared with last fall's crop.**

Here's how the first quartet came out, according to Nielsen's September-October data:

EVENT	DATE	RATING	AVERAGE HOMES
NBC special report	9/10	11.8%	5,534,000
NBC special report	9/18	13.3%	8,583,000
JFK reports	9/28	12.6%	5,909,000
NBC special report	9/31	11.5%	5,394,000
<b>Average</b>		<b>13.6%</b>	<b>6,378,000</b>

In talking nowadays with Madison Avenue admen whose scope of interest reaches beyond their workaday problems a sideliners notes that he is puzzled deeply by a lot of things happening around the FCC and their eventual implications to advertising.

Among the FCC actions, plans, and whatnot that perk his interest, if not confusion:

- The **arbitrary cancellation** of tv licenses in such markets as Indianapolis, Miami, and Boston, and, probably, Pittsburgh.
- The enforcing of station option time and the **commission's interference** with CBS TV's proposed new contractual relations with its affiliates.
- The extent of the **FCC's dedication to uhf** as a means of increasing commercial outlet in wholesale lots.
- The pressure on the industry to meet with the **commission's conception of kid programming** and programming in general.

Can all this mean that a \$2 billion industry, with investments well over that, is in real jeopardy from the whims of bureaucracy?

**Not so good news for a lot of radio stations currently carrying the Cream of Wheat (BBDO Minneapolis) campaign is a revision of advertising strategy that this sponsor has in the works.**

The cropper for those stations would stem from a plan, if it is adopted, to **add chips to the markets where sales have been relatively peachy** and forego radio activity where the payoff is below par.

Cream of Wheat, whose share of the hot cereal market is about 60%, will base the re-evaluation on a **coast-to-coast survey which Nielsen will have completed for it about the first of December.** It's a sort of cases-sold report, from which will evolve a chart showing ratios of sales cost per case market-by-market.

In other words, the signs are that Cream of Wheat's **reversing its marketing strategy** and that next year's budget allocation will probably be largely geared to Nielsen's findings.

**ABC TV points to the Nielsen 24-market report for the week ending 5 November as bearing out its theme that the season from the rating side will not turn out a runaway for any one network.**

The following figures as advanced by ABC TV from this report—the first after the change from DST—show the average minute rating throughout the week and the number of first places in terms of half-hours:

NETWORK	AVG. MINUTE RATING	NO. HALF-HOUR FIRSTS
ABC TV	17.0	18
CBS TV	16.9	16
NBC TV	18.1	15

P.S.: The Arbitron averages for the week ending 10 November were ABC TV, 17.3; CBS TV, 17.0; NBC TV, 18.1.

**Even though its ratio of network tv expenditure has been shifting year after year in nighttime's favor, P&G has still over 100 commercial minutes per week working for it on the daytime schedules.**

Estimate for this daytime reach and frequency is about \$400,000 a week, or **around \$20 million annually.**

Incidentally, P&G's spot tv operations are estimated as running at the rate of **\$60 million for 1961.** Lever is figured to be at \$18 million and Colgate, \$16 million.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 72; and Film-Scope, page 56.





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

...your ABC Radio Sales Representative for the facts.

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

...\*\*Life Study of Consumer Expenditures.

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

---

**ABC RADIO   
FIRST WITH YOUNG ADULTS**

when you think of Kansas City remember our **A. P.**



**BIG,  
BOLD,  
BOOMING—  
OVER  
2,300,000  
STRONG**

the  
TALL TOWER  
at  
Broadcasting  
House



Get this big, bold, booming market at low cost-per-thousand on KCMO-Radio—810 Kc.—50,000 watts, Kansas City's most powerful station, and KCMO-TV—Channel 5—100,000 watts full power from tall tower television.

It's hundreds of towns and villages—like Osawatomie, Kansas; Tecumseh, Nebraska; Knob Noster, Missouri... a 200-mile wide

market, representing well over 2,300,000 hearty folk... plain and "everyday"... but very prosperous.

Because KCMO-Radio and KCMO-TV award-winning news men, farm directors and programmers know these persons... these towns... intimately, they deliver the kind of programs that give you an AREA POTENTIAL of 2,320,499 cash customers.

**Kansas City MO TV-Radio-FM** \* AREA POTENTIAL

E. K. HARTENBOWER, V. P. and Gen. Mgr., R. W. EVANS, Radio Sta. Mgr., SID TREMBLE, TV Sta. Mgr.

Represented Nationally by Katz Agency

A Meredith Station Affiliated with "Better Homes and Gardens" & "Successful Farming" Magazines.



## WILL '62 HIT IT LIKE '55?

Detroit looks to banner '62 recalling historic '55 when it sold almost eight million cars. Recent TvB presentation in Detroit, 'The Sales machine,' called attention to this (see slide, right), pointed out '55 was year tv became No. 1 national medium and had record audiences for 'Peter Pan'



# A bullish '62 for tv and autos

It may be biggest year for automotives since 1955, Detroit survey shows. Key leaders predict increased use of spot tv to sell '62 models

**D**ETROIT  
The prevailing view in Detroit is that the soaring 1962 car sales mean a bulging flow of business for broadcasters, particularly in the spot tv category. This is the consensus of a SPONSOR survey just concluded in America's motor city. Here are some of the findings:

- The automotive industry will increase its tv and radio budgets because it expects to sell more

than 7,000,000 cars—more cars than it sold in 1955, its best year. There'll be increased use of spot tv.

- Dodge, Oldsmobile and possibly Chevrolet and Chrysler will increase their ad appropriations for spot tv. Net tv sees ahead a new year filled with excitement and profit.

- The recent meeting of the Television Bureau of Advertising in Detroit made automotive chief-

## Three automotives have big '62 tv plans



**DETROIT** station reps expect a number of auto brands to increase their appropriations for spot television in '62, among them Dodge, Oldsmobile, Chevrolet. Reason: boom in sales

tains and their adjutants more aware of television's dominant role in selling the American consumer on car buying.

- Detroit ad agencies implored broadcasters to curb their attacks on other media and to wisely build their own case.

- The Detroit agencies made a plea for more qualitative rather than quantitative research material on the composition of a station's audience.

There appears to be a true boom market for 1962 automobiles judging by what has been happening in recent weeks. More new cars were sold during the last 10 days of October than ever before. Auto sales also scored heavily in the first 10 days

of November. Throughout Detroit, experts predicted a sales record for the fourth quarter of the year. Plymouth for the first 10 days of November was up 3.7% from the first 10 days of October. Chrysler cars also achieved a new sales record. Dodge sales were up. Pontiac and Rambler sales for the first 10 days of this month also set new sales records. Mercury reached an all-time high for this period.

This, according to Detroiters, appears to be positive proof that Americans are both seeking out and buying 1962 models. The consensus is that it may well turn out to be the biggest year in the motor car capital since 1955. The year 1955 stands out like a twin-scoop grille as the automotive industry's best year. Detroit says it will build more than 600,000 cars this month, far more than in any month of last year's model. In the motor city there is vast satisfaction because, it is felt, Americans are once again buying American-made cars as a status symbol.

There was a period, it appears, when a fair-sized segment of the populace was fond of foreign-made cars but this romance, one hears in Detroit, is rapidly fading.

New models are many and varied, including several new brand names—in all, more than 30 brands and sub-brands. As for compacts, Detroit now has them in every shape and form. George Romney, president of American Motors Corp., predicted that compacts would account for about 2,000,000 sales this year. He thought 3,500,000 compacts would be sold in 1962. Detroit is still arguing over the definition of a compact. As one observer puts it: "Today there are not only compacts, but semi-compacts, senior compacts, balanced compacts, intermediate compacts, and a puckered up version of a standard-sized car waggishly called the stanpack." Detroiters point out that in 1960 only one of four cars sold was a compact. In 1961, it was two out of five. The jump in compact sales next year will be far greater, it's reported.

In the motor car city one frequently hears the name Gail Smith. It is spoken with vast respect. His utterances are carefully examined by

those in various media—television, radio, newspapers, magazines, etc. Smith is director of advertising and market research for General Motors Corp. Previously, he was president and part owner of a tv production company and associate manager of advertising production for Procter & Gamble. A firm believer in market research, he is now determined to find out all he can about people's attitudes toward motor cars.

In a recent talk to the Detroit chapter of the Station Representatives Association, he spoke candidly of various media. He made it plain that no division of General Motors "plans its advertising activity by throwing the appropriation against the wall and that which sticks gets the benefits." He said each medium is used for a specific purpose and in the instance of automotives, spot tv and spot radio are rated supplemental media. He hastened to add that General Motors probably invests more in the broadcast fields than many advertisers who use them as basic media. Smith said magazines and newspapers give GM the opportunity to establish image in style and appearance. Tv, he noted, provides the benefits of practically giving the viewer a demonstration ride.

Smith believes that the man in the home is the prime motivator and

## EDITORIAL

TvB's recent appearance in Detroit with its presentation, 'The Salesmachine,' can best be described as a consummate piece of lobbying in behalf of an important cause, namely the promotion of the television medium in the mainstream of American industry. TvB displayed downright common sense in invading the headquarters of the nation's Big Four with its documented saga of the power of video selling.



# Station reps reply to GM's Gail Smith on spot television



Gail Smith



Gabe Dype



William E. Morgan

**BOTH** spot tv and radio were described as supplemental for auto ads by Gail Smith, GM's director of advertising and market research. Among the station reps who defended spot tv and its ability to do an outstanding performance for autos were Gabe Dype, manager of Detroit office, Blair-TV; William E. Morgan, manager of Detroit office, Adam Young, and William Joyce, vice president of Detroit office, The Katz Agency. Their contention: autos must rate tv as No. One showcase



William Joyce

decision maker in buying a car and that the man can best be reached at night. Furthermore, Smith believes "we need more commercial time than many other products to present our advertising story. Consequently, spot tv, at night in prime time, just cannot provide, across the board, selling opportunities of 60 seconds or longer."

The 1962 GM budget for television will be about the same as 1961, Smith told a SPONSOR editor. He said the brunt of it would go into network tv and spot radio. But Smith's mind isn't closed to spot tv, he insisted. "We may be wrong, but we have not been able to prove it up to now," he said. "We will welcome any concrete thinking that the spot reps may be able to develop in the future."

Smith told SPONSOR that GM is interested in seeing that the right kind

of programing gets on the air. He spoke of the recent FCC sponsor hearings. "Those hearings showed how seriously sponsors regarded the tv medium. We won't spend any money to destroy our image. We are vitally concerned about the content and taste of our programs." Smith said that the advertiser usually gets the burden of complaints when something irritates the viewer. "It is not the network, nor the producer of the program who gets the squawks," he said. "The blame is put on the advertiser." He was emphatic on the question of program control in relation to news and documentaries. "No advertiser should interfere in such types of programing," he said.

Smith said he was pleased with GM's properties on tv this season. "We got off to a flying start," he said, adding that broadcasters, on the

whole, would undoubtedly have a good year ahead. Commenting on motor car makers' apparent forsaking of "program identification," once such an important element, he said: "A good commercial can sell anytime. If we have a good commercial, we are satisfied." Commenting on a recent TvB statement that tv today provides advertisers with tools for communication better than those any in-person salesman ever had, Smith said: "Basically, I don't agree. There is nothing better than in-person, face-to-face contact in selling."

No matter where one turns in "the city on wheels" the battle for media dollars rages. It is a city filled with media reps descending on the motor car makers and their ad agencies with the tenacity of traffic cops. Newspaper reps, it appears, have

*(Please turn to page 46)*

## Ten basic ways to buy radio today—spot programs

### 1. NEWS

Full programs, briefs, capsules, can be prime buys; all are geared to prestige advertising

### 2. WEATHER

Basic radio service offers natural opportunity for product tie-in with climate and the seasons

### 3. SPORTS

Recent survey gives radio a 62% preference (as opposed to tv) for last minute football scores

### 4. MUSIC

New concepts like sponsorship of a single song give advertiser open, close as well as message

### 5. TRAFFIC REPORT

Land, sea and air—radio boasts on-spot coverage from helicopter, ship and mobile units

*Esso  
Tip Top Bread  
Tareyton  
Pan American  
Sunoco  
International Nickel  
Gmac  
R. J. Reynolds  
Ballantine  
Cream of Wheat  
Vicks  
Brown + Williamson  
Ford  
Scott Motors  
Texaco  
Atlantic Refining  
Greyhound*

## RADIO SPOT: A '62 CHECKLIST

From staples such as news to a lost-found service for dogs, community radio offers national advertisers a wealth of program ideas with direct tie-in value

"Many national advertisers are beginning to recognize the value of developing a strong brand image and favorable sales climate by linking their commercial messages with uniquely effective spot radio programming features," a radio rep told SPONSOR this week.

This optimistic view is reflective of what broadcasters feel is a metamorphosis in agency thinking and planning. For radio spot, it has become clear, is no longer merely a "message" buy, involving flights or schedules of spots. Radio spot, through its own evolution of imaginative

programming concepts, today offers great service to both community and advertiser by bringing each a little closer to the other.

The 10 categories in this SPONSOR checklist of today's attractive radio buys are not intended to be definitive, certainly not fully descriptive. They are presented simply as convenient guideposts to the kind of activity beguiling the air, with selective program examples and national advertiser interest along the way.

**News.** Like basic black, news is worn in many ways. Already legendary, of course, are the International

Nickel and GMAC sponsorships across the country (SPONSOR, 19 June and 26 June, 1961), and illustrious names like Esso, Tip Top bread, Pan American, R. J. Reynolds, Sunoco, Tareyton, Ballantine and Brown & Williamson are fast becoming legion. Newscasts, all of local origin, vary in the five-, 10-, or 15-minute stand-ards; but interesting to note is the two-and-a-half minute fixed-position feature on WIP, Philadelphia, sponsored by Ford Motor Co. and called *Ford-A-Cast Special*.

**Weather.** This fundamental radio service is attracting a considerable



## with community flavor have built-in sponsor impact

### 6. FARM

Such advertisers as International Harvester, Ford reach audiences through special programs

### 7. DISCUSSION

Radio's classic appeal is talk—and many stations have informative, Open End-type panels

### 8. TIME SIGNAL

What's the correct time? Turn on your radio. What Bulova sowed, the keen successors reap

### 9. COMMUNITY CALENDAR

Emphasis on the local allows advertisers golden opportunity where radio's star shines brighter

### 10. SPECIAL EVENTS

From beauty contests to election results, radio systematically weds sponsor to community

Schaefer Beer  
Sinclair  
Canada Dry  
International Harvester  
Kasco  
Johnson & Johnson  
U. S. Rubber  
American Cyanamid  
Bulova  
Miller Beer  
Red Heart  
Noxema  
Geigy Chemicals  
Old Milwaukee Beer

number of national advertisers because of its direct tie-in with so many seasonal products. Cream of Wheat, Prestone anti-freeze and Vicks cold remedies are waging especially effective campaigns.

A telephone company's two-way use of weathercasts is handsomely illustrated by the C&P Telephone Co. success on WFBR, Baltimore. C&P, faced with a summertime slump in business, reasoned that since peoples' summer activities are so closely related to weather conditions, radio weather reports might be just the answer. They were. And since one of C&P's public services is a "dial weather" number, they appended to their weather information tape recording the following announcement: "... and when you are away from your telephone on weekends, keep fully informed on the weather presented by C&P on radio station WFBR. . . ."

Personalization in weather reports is put to creative use, too. A typical message to housewives on WDAF's (Kansas City, Mo.) *Pin Point Weather* is "Rain starting at 10 a.m., but you can hang your wash around noon."

*Sports.* Sponsorship of play-by-play, sports news, and scoreboards has long held an essential appeal to advertisers anxious to reach a high percentage of the male audience. The varied radio activities of such advertisers as Scott outboard motors, Schaefer beer, Texaco, Atlantic Refining, Miller beer, Old Milwaukee beer, Sinclair Oil, Canada Dry, are well known in the trade. An interesting footnote, however, is supplied by the November, 1959, Pulse survey, which was influential in Sinclair Oil's purchase of sports scoreboards on WXYZ, Detroit. This survey gives radio a 62% preference (as opposed to tv's 38%) for last minute football

scores. Nor is sports programing in any way static. Such regional-interest features as *Ski Alerts* on KING, Seattle; *Boating Bulletins* on WFBR, Baltimore; and *Salute to a Ship* on WNOR, Norfolk (sponsored by Greyhound) have proven successful vehicles.

*Music.* National advertisers are no strangers to spot participations in radio's inexhaustible disk jockey shows. But sponsorship of a single tune, replete with open, close and one-minute commercial—as well as the advantage of fixed position—is stirring new interest among budget-minded agencies. Whether these musical capsules are called *Top Pop of the Day* or *Best Bet for Tomorrow*, they all reflect a tune's local popularity. Some stations, such as KSTP, Minneapolis, offer a multi-scheduled airing of the same song—in KSTP's case, *Sing-Along Tune of the Day*.

(Please turn to page 50)

# Those hep rep girl researchers



Mary Ann Richardson, H-R's radio research mgr., joined H-R in 1956 as rating analyst and became asst. research director in 1959



Claire R. Horn, joined Daren McGavren as director of research and planning two months ago. She came from WOR (AM & TV), N.Y.

Mari-Jo Decker who handles the research duties at Hollingbery, joined the rep firm last spring after two years in the production department at Young & Rubicam



At Blair, girl researchers are very much in the picture. Shown here with W. Ward Dorrell (center), v.p. in charge of all research for Blair, are (l-r) Marilyn Kelly, research asst., Blair-TV; Frances Landon, research assoc. John Blair & Co.; Ruth Supiro, research directr., Blair Television Assoc.; Joan Sura, assist. to Dorrell; Linda Perl, research asst., Blair TV Assoc.



## ► You can't beat girls when it comes to research according to rep execs who say they're more nimble-minded than male counterparts

It was soft-spoken Katharine Gibbs who first spread the hushed word around in the feminine world that there was more to life than knitting. She opened a secretarial school—for women, only—and let the girls know there was plenty of room for them in the treacherous, male business world. Provided, of course, they could spell a little, write a fairly decipherable letter and had a bit of *savoir-faire*.

Fifty years have passed since that memorable day, and the girls have not let Katharine down. As a matter of fact, they have well over-stepped those first fond, but mild, expectations. Today, one can hardly recall when female employes were deemed

"unreliable, due to physical considerations," a past popular theory.

The secretary of today not only has invaded just about every nook and cranny of the masculine livelihood field—with smashing success—but stands a better than fair chance of moving up out of routine office duties and into executive jobs.

For example, take the rep research field. In this facet of the broadcast business women have been moving in and taking over important research work, quietly, perhaps, but firmly and rapidly. A good number of them move up from modest beginnings as clericals. (For a look at some of the top Madison Ave. gals in the busi-

ness today, see the photos on these pages and page 36.)

In some of the rep firms there still exists a strong feeling that men are better suited to this type of work—for a number of reasons. On the other hand, those who do prefer women swear by them; some will even go so far as to claim the gals have it all over their male counterparts.

The general feeling shared by the pro-girl rep firms is: 1) the women are nimble-minded at interpreting and breaking down figures; 2) women are content to stay on in a job of this type and learn it thoroughly while men are apt to consider them stepping stones to other positions.



Salary, apparently, has nothing whatsoever to do with the leaning here towards women researchers, according to rep firm executives. A top-notch girl, they say, will command—and get—a man-sized salary, anyway.

Among the reps who have only lukewarm feelings about having a woman fill a top research job say the girls are out of place here for a variety of reasons. For one thing, they say, it takes a man to talk authoritatively to another man—especially to

that “tough customer,” the station man. For another, the close working relationship between station and rep researcher rules out women for the mere reason it just isn’t as simple to send a girl on a travel tour of the stations.

Still another reason cited: station men on a visit to the rep like to “live it up a little” and this, they say, is apt to subject a girl to “indelicate situations.”

And, they add, what about all those business meetings where unharnessed

man-talk is often strong enough to fracture feminine composure?

A few rep people say, sure, they would be glad to hire a bright, analytical girl for research, but “they’re not so easy to find.” Girls of the caliber of H-R’s Avery Gibson and Metromedia’s Mary McKenna, they say, are “too few and far between.”

Mary McKenna, vice president and director of research and sales development for Metromedia, Inc., is known in the business as the “dean” of women researchers. Avery Gibson



Dorothy M. Novin joined Storer Television Sales in March this year when the rep company was formed. She came from WCBS-TV



At Television Advertising Representatives, Francine Cohen (left) and Mimi Klopp work as a research team. Miss Cohen, the TvAR research analyst was, earlier, media analyst at B&B. Miss Klopp, TvAR research assist. spent one year at NBC's CNP division as research analyst.



Géla Gamble joined Edward Petry two years ago. She came to New York from Baltimore about eight years ago and entered the advertising and public relations field. As assistant to the Petry company research director, Miss Gamble develops audience composition breakdowns



CBS TV Stations National Sales asst. research mgr. Carol J. Christian worked up to present post from special research projects



Amy Koenig, research associate for Broadcast Time Sales, started in the business as promotion department assistant six years ago



Denise Lyons, joined the Branham Co. in 1957. Is now assist to the promotion and research director of Advertising Time Sales



Eleanor Bergman, radio media specialist in The Katz Agency research and promotion department, joined the Katz rep firm in 1957



Lennoe Huffman, research analyst, CBS Radio Spot Sales, joined CBS in 1959 as sec. to R. F. Davis, research dir. CBS TV stations

who shares with Miss McKenna the distinction (and rarity among women) of a vice presidency, came up out of H-R research to take on the position of vice president in charge of sales development for the company.

At some rep firms, girls combine promotion work with research. One of the top girls in this category is Robert E. Eastman's Anne Owen who holds the title of sales development manager.

As sales development manager, the lion's share of the mechanics of research falls on Anne's shoulders. Her

work is closely aligned with the duties of Joseph P. Cuff, Eastman national sales manager, and with the entire sales staff.

Anne is, so to speak, a "charter" employee of the Robert E. Eastman Co. She joined the company as sales development manager when it set up shop in June 1958.

Prior to that time, she spent two years with Blair working also in sales development.

Anne was graduated from Seton Hall University, South Orange, N. J. with a Bachelor of Arts in the de-

partment of communication arts.

Another such gal is Evelyn Bonafini who supervises the sales promotion unit of the NBC Spot Sales new business and promotion department. Miss Bonafini's background includes a solid training in media research under Linnea Nelson, the broadcast pioneer who contributed much to the development of timebuying and radio/tv research. Earlier she was a consultant with the Kudner agency and held posts with J. Walter Thompson in New York City and in Rome.

Other girls have come up via the radio/tv station route. One of the top girls in the business today is Claire Horn who joined Daren F. McGavren, New York, as director of research and planning about two months ago. Claire, who has a strong background in research from the radio and tv station level, is considered invaluable to her company, according to her rep employer, because of her analytical ability, particularly in pointing out media opportunities.

Miss Horn came to McGavren from WOR and WOR-TV, New York, where she was sales development manager. Before that and for a period of six years she was research director for radio station WNEW, also New York. During her time with WNEW she won an award from the New York chapter of the American Marketing Association for her pioneer work in the measurement of out-of-home radio listening.

At Blair, women researchers outnumber the men. W. Ward Dorrell, vice president in charge of research for the Blair companies, claims research is a good field for women. They're quick, he says, in breaking down figures and girls seem to have a positive flair for accuracy.

Recently, Ruth Supiro, who joined Blair as a research assistant back in 1958, was elevated to the position of operations head of television research for Blair Television Associates.

Miss Supiro, who specialized in social studies and economics during her academic training at New York University, did statistical analysis for several Congressional committees after her graduation. She then entered the field of commercial research with the A. C. Nielsen Co.



# WHAT PRICE TV COMMERCIALS?

➤ Spiraling costs of producing commercials for tv remains one of the industry's most persistent problems

➤ But situation is by no means desperate, say agency execs, film producers who suggest ways to reduce costs

In this day of burgeoning labor costs, breakneck competition and sophisticated commercial standards, the struggle to maintain a grip on the price of producing television commercials is often as frustrating as trying to applaud with one hand.

From the moment the first television commercial was created, the industry has been plagued with the persistent problem of how to keep pro-

duction costs at a reasonable level. Nowadays, agencies agree that something must be done, but are often hard put to know where to begin the battle.

The client's dollar is suffering from erosion from almost every conceivable point on the production scene. Not only have wages of actors and technicians ballooned skyward at every new contract signing, but

the costs of processing, suppliers, set makers, and studio rentals have spiraled steadily upward. It has been estimated that the price of producing a tv commercial has high-jumped 20% during the last five years.

But these factors represent only part of overall reasons for the increase in costs. Advertising has encountered another inevitable problem which underlies much of the difficulty.

Commercials cost more today because admen are doing more and doing it better than five years ago, according to advertising executives queried by SPONSOR. The rise in new brands and the greater sophistication of the viewing audience has created new demands on the agencies.

## Ten ways to cut costs of producing commercials for television

### 1. PLAN MONTHS AHEAD

An average of 7-8 weeks (9-10 for animation) should precede the filming of a television commercial

### 2. SET-UP AGENCY WORKSHOPS

Several top agencies use their own studios to smooth out details before incurring costs of film producer

### 3. DISCOURAGE 11th HOUR CHANGES

Nothing mounts up costs more than having expensive labor wait while copy is changed on the set

### 4. ANALYZE CLIENT'S NEEDS, GOALS

One of the best methods to avoid late changes is to know exactly what the client wants before starting

### 5. BRIEF PERSONNEL THOROUGHLY

All personnel—writer, producer, artist—should know points of stress and purposes of the commercial

### 6. USE SIMPLICITY AS STANDARD

The most effective plugs are often ones that utilize few props and actors, but stand out creatively

### 7. CHOOSE PRODUCER CAREFULLY

Know the producer in depth—his directors, camera men, equipment experts—before accepting his bid

### 8. CONSULT PRODUCER OFTEN

A knowledgeable producer can aid significantly in cutting costs if utilized during planning stages

### 9. SELECT PROPER TALENT

Few things are more exasperating and costly than actors who flub lines or deliver the pitch poorly

### 10. AGREE ON ALL DETAILS

Last minute discussions of sets, wardrobes, makeup, sequences, props, and timing have no place on the lot

The trend is toward more ambitious commercials, employing location shooting, extended use of animation, special effects, original musical scores, and elaborate sets. (A leading agency recently constructed a temporary ski lift to film a cigarette commercial.)

Although they have been struggling with the problem for years, most agency men and film producers insist the situation is by no means desperate. Despite the demands of today's commercials, much still can be done, they say, to trim production costs without sacrificing quality.

All agree on the general premise that the most effective method of cutting bills is extensive and effective pre-planning. "The expensive changes," notes one executive from a leading film producer, "are the ones that take place in the studio when the agency and the client suddenly decide to change the copy or the concept of the commercial—leaving union technicians, talent, lighting, and equipment experts standing by and letting studio rental charges

mount exorbitantly by the hour."

As Philip Cohen, director of radio/ty, SSC&B, maintains, "When there is sufficient time, most of the experimenting and making of mistakes can take place before we go into the studio and begin paying the inevitable 12 to 15 hundred dollars minimum—and that's what it costs to open the doors of a reputable film producer's studio."

Cohen estimates that about seven to eight weeks is needed for the planning and executing of a film commercial, nine to 10 weeks for one involving animation.

Time, says Cohen, is needed for discussions between the agency and the client, between the agency and the producer, for auditioning talent, and preparing detailed story boards for client approval.

As Cohen puts it, "When last minute decisions are made—when the preparations that go into the making of good commercials are delayed until the last minute—when someone in authority waits until the day of shooting to make his ideas known—

when one commercial is made when three will eventually be needed and could have been made at the same shooting, then costs rise."

But the time element is not the complete picture. Adequate time may be available, but problems still crop up on the day of shooting. Why? One film producer blames the "lack of a unified mind between the agency and the client."

What is needed, industry people point out, is a thorough understanding on the part of the agency and the producer of the client's needs and policies concerning a commercial. If the personnel concerned with planning and filming the commercial have not been properly briefed, the end product in most cases falls short of its intended purpose.

The result is that the client is dissatisfied, has the commercial re-filmed and then screams about the puffed up bill.

Several of the top agencies, cognizant of the necessity for extensive pre-planning, have developed procedures and techniques designed to



MORE location shooting is one factor responsible for the rising cost of television commercials. Typical scene shows production staff from MPO Videotronics on location in Carillo Beach, Cal., preparing a cigarette commercial. In foreground, makeup director applies tint to actress' arm



save the client's money.

As William Gibbs, of J. Walter Thompson, explains it, his agency developed the following scheme for producing commercials:

1—The agency producer, writer and artist analyze the commercial together before the initial work is done. The account group gives them all the information on how it is to be used, what factors in the product are to be stressed and to whom it is directed.

2—The agency producer can then experiment with several ideas at the JWT workshop, which is better equipped than some local tv stations. (The JWT setup includes a complete Ampex sound unit, three live camera setups, a video tape recording unit, a complete 16mm film unit, kine-scope unit for recording competitive commercials, and tv outlets to six locales around the agency.)

3—When the producer and account executive get back to the client, they can show him on film—before they start paying for an outside studio—a rough idea of the commercial, with most of the bugs already ironed out and most of the timing and demonstrations set.

4—With the script and storyboard complete, JWT then expects the independent producer to indicate specific dates of the initial production meeting, the start of photography, the number of days of studio photography, and when the rushes will be ready. An animation producer has a similar form to complete.

Cohen of SSC&B said that his agency also has an extensive pre-plan set-up. "Our agency has closed circuit and 16mm facilities to look at actors, to test ways of filming and handling the product, and when necessary, to show the client the commercial in rough form well before the final shooting date," he explains.

"When time allows," he continues, "storyboards can be extended into animatic form or into what, at our agency, we call 'living storyboards.' This simply means that we make extended drawings and add a sound track—all at the cost of about \$300. This enables us to show the client roughly what the commercial looks like before we move on to the expensive business of filming.

(Please turn to page 50)



FINGER near the panic-button, ready to cut off overly-risque commentary by listeners, is WWJ, Detroit, m.c. Bob Maxwell who fields some doozies over the nightly 'Phone-Opinion'

## PUT LISTENERS ON AIR; IT LIVENS THINGS UP

**D**etroit could be further improved as a convention city by addition of a red light district.

That's the kind of near-panic-button comment a station is liable to get on the air when it throws its facilities open to question and answer from the public, but such a station also is liable to end up with lively programing, lively ratings and lively sponsor interest.

That's been the experience of WWJ, Detroit, which has instituted a nightly, 90-minute *Phone-Opinion* program as part of its all-out war on what an official of the station has referred to as "the apathy that much evening programing has encountered."

Other close calls encountered by the show's m.c. Bob Maxwell include a listener's profound opinion that women shouldn't wear shorts in supermarkets because "they shouldn't advertise what's not for sale," and the lady who phoned in the information that she finds bald men attractive because her three deceased husbands all were bald.

Maxwell must keep one finger on a cut-off button for the rare occasions when listener comment really appears to be headed off the deep end.

Questions and answers on serious subjects as well as the lighter side of

life are handled on *Phone-Opinion*, and according to the station the former have proved more popular. Monday through Thursday the station selects the topic, often from suggestions submitted by listeners; Friday is "free-for-all" night during which listeners may speak on any subject except racial or religious issues, law, or medicine.

Guest experts on the topic at hand appear from time to time on *Phone-Opinion* to reply to listener queries. An internal revenue agent, traffic judge, and school superintendent are among the recent guests. Another was Warden William H. Bannan of the Southern Michigan Prison at Jackson who caught the m.c. off guard with the remark that he'd be happy to have Maxwell with him at Jackson if he should ever decide to leave radio.

WWJ reports sponsor support for *Phone-Opinion* to the extent of nearly two dozen local and national accounts. The diverse list includes Alcoa, Detroit Bank & Trust Co., Detroit City Ice & Fuel Co., Stroh Brewery Co., Michigan Milk Producers, Detroit Race Course, Budweiser, Rambler dealers, Schlitz, City Bank, Kent cigarettes, Frankeumuth beer, Reddy drapes, Old Milwaukee beer, Canada Drv. and Michigan Bell Telephone Co. ◆

# TIME FOR TV TO TALK BACK

▼ K&E board chairman's stirring Detroit speech leads rebuttal to tv's programming critics: 'Is our case so black that it's futile to defend it? Examine the facts . . .'

*"Television has not done a bad job." . . . it has done an almost miraculous job with the time and resources at its command," declared William E. Lewis, chairman of the board, Kenyon & Eckhardt, at Detroit meeting of Television Bureau of Advertising.*

*He believes it is time for tv leaders to 'talk back' with conviction and clarity to the industry's vociferous critics. What he said in tv's behalf reflects industry mood.*

**F**or a number of years now your industry and mine have been under incessant attack on a bewildering number of fronts—from critics, from educators, from parent groups, from politicians, from intelligentsia, from the government, and from the boot-black down on the corner. Talk about a cold war: we are in a hot one!

And what has your industry and ours done to fight back? Not much; certainly not enough: at best a series of delaying actions and orderly withdrawals to none-too-well prepared positions. Is this the best we can do? Is our case so black that it is futile to defend it? Have we no leaders wise enough or bold enough to regroup our considerable forces and mount a strong counter-offensive? Hasn't the time come to fish or cut Minnow?

As I looked back over the record in preparation for this talk and realized the enormous strides television has taken in a very short span of years, I got madder and madder. What other medium of communications has faced so formidable a task as television? What other medium has done its job better—or as well? Why is television singled out for its abuses while the other media go scot-free by comparison?

When you examine the facts, television has not done a bad job: it has done an almost miraculous job



William B. Lewis

Chmn. of the Bd., Kenyon & Eckhardt, Inc.

**FOR JUST** over 25 years, William B. Lewis has labored directly or indirectly in broadcast. In 1935 he started a seven-year association with CBS, becoming the network's youngest v.p. in 1935 and the first v.p. in charge of programs. After a WW II post with the Office of War Information, he surveyed attitudes of public leaders toward broadcasting for CBS. He joined K&E in 1944 as v.p.

with the time and resources at its command. And I believe it is time for television leaders to start saying so, to talk back loudly, clearly, and with conviction to its many and vociferous critics.

The main point is this: Television is called upon for far more creative output than all other media combined! Yet, despite the staggering magnitude of the task, television gets more vocal brickbats for its shortcomings than praise for the almost unbelievable fact that it fills over 380 hours a week with anything at all.

Furthermore, I will tell you without fear of reasonable contradiction that it is totally unrealistic to expect the creative talent pool available to us at this point in history to fill 380 hours a week with strictly first-rate, top-grade television programming. Even if pay tv one day adds the quarters, halves and dollars of the listening audience to the present enormous pool of money contributed by advertisers, there will be no such nirvana in television any more than there has been in motion pictures, the stage, or publishing.

If the nation's entire entertainment budget could be channeled into television, we would still not come close to perfection in programming for the simple reason that there are not available at any price the talented actors, writers, directors, and producers necessary to fill 380 hours a week with programs that would please all our critics.

Let's take a close look at television's programming record in several categories. Let's look first at high-grade drama that has won the plaudits of even the most reluctant critics.

Television has always offered fine dramatic fare. In some years there have been more dramatic shows than in others: but I would guess (and this is a most important point) there have



always been enough to satisfy the most avid drama lover if he or she would search them out. The present tv season has been damned by some critics as offering too few good dramatic shows. Let's see.

The Broadway season runs from September through May. How many good dramatic series or specials will the three networks offer during those months in the 1961-62 season?

As nearly as we can figure the three networks will offer an average of eight high purpose, top quality dramatic shows per week. Is this too few? How often does the bonafide dramatic buff in New York, with all of Broadway and off-Broadway at his command, attend the theater in an average week?

How often does the drama lover outside of New York attend the road company theaters in the big cities, or the movie houses showing the comparative quality "A" pictures in the big and small cities? Not many, judging by box office results.

Perhaps it isn't even fair to include "A" pictures in this comparison because they, too, can now be seen on television and are not included in tv's dramatic box score. (Maybe they aren't the latest "A" pictures, but they are "A" pictures nevertheless.)

Keep in mind that these comments are based on network programming only. They do not include the many excellent programs produced independently by the stations, such dramatic programs—for instance— as *The Show of the Week*."

What does television do for the lover of good music? Perhaps it would be more fitting to ask—what *should* television do for the lover of good music? It has always seemed to me that the dissemination of good music was more properly the responsibility of radio, and radio certainly has not shirked that responsibility.

Even so, the television networks (aided and abetted by advertisers) have chipped in some very worthwhile program of fine music: *The NBC Opera*; the *Bell Telephone Hour* on ABC; the *Bernstein New York Philharmonic* concerts on CBS.

The average music lover who wants to see as well as hear good singers and concert artists can do so on tv as

## The television 'speech of the year'

**William Lewis' hard-hitting speech marks a highlight in 1962—the year of tv's greatest criticism from all fronts—with its clear, logical retort to those who have besieged the broadcasting industry. It may be remembered as the beginning of Round Two in the continuing controversy on the industry's role in modern American life. Reprints of this article are available to SPONSOR readers upon request.**

frequently as he is liable to attend a symphony concert, a recital, or the opera.

Since radio's coverage of World War II, few except newspaper people have carped about the progress of the broadcast media in the dissemination of news. Television's daily news coverage may not be as complete and thorough as that of the newspapers and news magazines but no one can deny that it is faster: and tv's on-the-spot camera coverage of news-in-the-making obsolesces still-life photographs of the same events.

In addition to this thorough daily news coverage, the networks have now added a brand-new dimension in the background news reporting—the news "special" or "actuality" telecast—which I do not believe can be matched, let alone surpassed, by any other medium of communication.

According to present plans, the three networks will telecast a weekly average of seven such news specials or actuality programs during the current season.

There are not as many spectaculars or specials on the air as our critics and ourselves would like to see there. And the reason is simple: there is neither enough money nor talent.

Another type of programming that is unique to tv is the telecasting of sports events.

As a devoted sports fan I cannot quarrel with the numbers of sports programs the three networks will bring me this season—an average of seven weekly.

There is a sixth programming category that is now unique to television simply because it has put its competition out of business.

I do not know whether vaudeville was dead when Ed Sullivan first appeared on a television screen or whether he killed it. But I would not know where to go today to see that sprightly entertainment form called vaudeville or variety unless I spent too much money and got too little sleep frequenting night clubs. And even then I could not see the infinite variety spread out weekly on my television screen.

The current tally of variety shows on tv is as follows: an average of 12 variety shows weekly on the three networks.

Finally, what about comedy—both stand-up and situation? Surely even the most sober-minded viewer does or should enjoy a laugh now and then. The three networks are presenting some 27 shows weekly this season.

For the sake of argument, let's say that roughly half of them (or 14) are tasteful, well-written, witty, and amusing. That gives an hour of laughter an evening.

These categories by no means encompass the complete schedules of the three networks, nor the additional television fare by the stations. They do not include the good westerns, the good action-adventure shows, the good mystery and detective shows, the popular music shows that entertain the vast majority of television viewers.

They may fairly be said to be designed for the sophisticated viewer, the better-educated viewer, the culturally inclined viewer—television's most vocal and articulate critic.

These programming totals say, in sum, that there are available on television each week (if you care to seek them out and watch them) at least 136 programs that will amuse, entertain, instruct, or educate without making the viewer an adult delinquent. Furthermore, these programs are

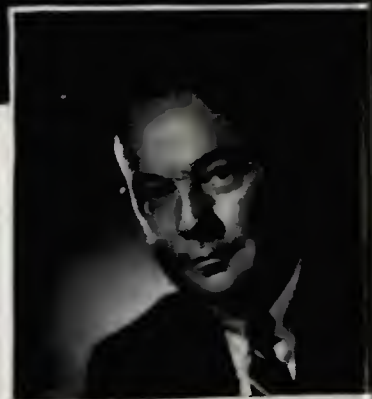
(Please turn to page 51)

# 'Farm Forum' on KFRE-TV, Fresno



LEADERS ON CAMERA—typical of the distinguished leadership Farm Director Wally Erickson attracts to KFRE-TV's monthly "Farm Forum". Left to right, Harry S. Baker, past president of the National Cotton Council; Melville E. Willson, regional vice president, California State Chamber of Commerce; Henry J. Andreas, chairman of the California Raisin Advisory Board and California representative to the National Agricultural Advisory Commission to the President; Lloyd Dowler, Dean of Agriculture, Fresno State College; and Erickson. Throughout California, agriculture and agribusiness both agree these prime time evening programs are the most popular, penetrating and influential broadcasts of their kind.

Prime example of the programming through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**



In America's number one agricultural market, KFRE-TV consistently delivers the area's number one farm service... a continuing part of our creative programming designed to meet the genuine needs of the San Joaquin Valley. Wally Erickson's monthly "Farm Forum" provides the area's only prime time regular tv presentation of information and discussion of the problems of agribusiness, the backbone of our regional economy. Response to the series from farm and business leaders is gratifying proof of KFRE-TV's leadership in the area and as well as all other aspects of community service. On our books, good deeds are also good business.

LESLIE H. PEARD, J.  
General Manager, KFRE-TV



# Prime Time Devoted to Prime Area Needs

stations could hope to command a mass audience with a prime time forum on agriculture.

*But KFRE-TV can—and does!*

Reason One: agriculture brings much to the Golden State—3½ billion dollars each year. And over half these billions produced in the coverage area of KFRE-TV.

Reason Two: Wally Erickson. Through years with KFRE-TV, Erickson has become an international authority on U. S. farming. As KFRE-TV farm director as well as director of programming for all Triangle Stations, he holds almost yearly honor the 4-H Future Farmers of America bestow; he is also past president of the National Association of Radio and Farm Directors. In Fresno and throughout the San Joaquin Valley, no other local personality has such acceptance with the farmers of agriculture as well as the thousands of farmers and ranchers producing California's great farm wealth. Small wonder KFRE-TV and Erickson's daily broadcasts and his "Farm Forum" are so popular and influential — invaluable services from KFRE-TV to America's #1 agricultural market.



to Blair-TV, creative public-affairs programming by great stations like KFRE-TV a constant source of inspiration. We are glad to serve more than a score of such stations in national sales.

## BLAIR-TV

Television's first exclusive national representative, serving:

- W-TEN — Albany-Schenectady-Troy
- WFBG-TV — Altoona-Johnstown
- WNBF-TV — Binghamton
- WHDH-TV — Boston
- WCPO-TV — Cincinnati
- WEWS — Cleveland
- WBNS-TV — Columbus
- KTVT — Dallas-Ft. Worth
- KOA-TV — Denver
- KFRE-TV — Fresno
- WNHC-TV — Hartford-New Haven
- WJIM-TV — Lansing
- KTTV — Los Angeles
- WMCT — Memphis
- WDSU-TV — New Orleans
- WOW-TV — Omaha
- WFIL-TV — Philadelphia
- WIBC — Pittsburgh
- KGW-TV — Portland
- WPRO-TV — Providence
- KING-TV — Seattle-Tacoma
- KTVI — St. Louis
- WFLA-TV — Tampa-St. Petersburg

*Media people:  
what they are doing  
and saying*

# TIMEBUYER'S CORNER

**NEW YORK:** Ginny Conway of McCann-Erickson, lunching with reps at the Pen & Pencil, told of the new Newton Minow doll—it sticks pins in you. . . Talk among buyers is who's picking up the tab for the Trendex survey to determine best reps. . . . Inez Aimee of Dnnuan & Jeffrey commented at the Envoy Restaurant about a veteran rep: "The last time his clothes were cleaned was when a cop chased him through a car wash."

Jeanne Sullivan of SSC&B was with a rep at Sardi's East who advised her about another rep's station: "A problem market—An underdeveloped area with overdeveloped women." . . . Stan Burger joined Kudner, leaving Doyle Dane Bernbach. . . . Someone remarked of a very social buyer at the party WPEN of Philadelphia gave at the St. Regis Roof: "She's been to so many cocktail parties she still doesn't know her blouse buttons up all the way."



**AT THE PEN & PENCIL** for luncheon last week: (l to r) Peter Theg of Mutual Radio, Jack Duffy of BBDO, Steve Caspers of BBDO, and Herbert Granath of ABC Radio

Joe Sullivan's become a media sup. at BBDO. He was formerly with MJ&A. . . . Byron Chandler, who was with JWT, has been made media mgr. at Ketchum, MacLeod & Grove. . . . When Jack Fennell of Esty recently bought a seashore home on the edge of the turbulent Jersey shore line, a rep said: "We'll be out to see you soon, Jack. When's low tide?"

Gloria Mahaney and Joan Shelt, who left JWT for a European tour, visited a young, wealthy lord in England. Reports Miss Mahaney: "He has a Rolls, a 150-acre family estate, and a beautiful baronial mansion with 40 rooms—all rented." . . . At B&B, Charlie Kahoa's been moved up to buyer on Crest. Barrie Alley's been assigned to Liquid Prell and Fluffo, Jim Courtney to Tide, Bob Siberman to Zest.

Harry Dnrando of Donahue & Coe, visiting the Peppermint Lounge, commented about The Twist: "They shouldn't let anyone see it without a doctor's prescription." . . . Jerry Latzky moved to MJ&A from L. W. Frohlich. . . . Boh Previdi, previous-

*(Please turn to page 41)*

**MY CONGRATULATIONS TO  
YOUR CREW FOR THEIR  
OUTSTANDING JOB.**

*Murray Platte, Smith/Greenland Co., Inc.*

Compliments  
to your crew

*Peggy V. Schilling  
Edward H. Weiss & Co., Inc.*

*Finest  
quality  
of any  
Videotape  
that I've  
seen.*

*Joseph H. Kline,  
WTJV-TV Miami*

**A well  
deserved  
thank  
you.**

*Jack Warren  
D'Arcy  
Advertising*

*Sticklers  
for  
perfection!*

*Si Merrill  
Benton & Bowles*

Excellent  
technical  
performance

*Frederick S. Gilbert  
Time, Inc.*

**WE'RE SOLD ON  
VIDEOTAPE PRODUCTIONS.**

*W. S. Graham, Noble-Dury & Associates (Nashville)*

**Fine crew,  
great  
pleasure to  
work with!**

*R. Byrnes  
Lever Brothers  
Limited*

**You have a goldmine  
in the boys downstairs.**

*Don Harrington, Sullivan,  
Stauffer, Colwell & Bayles, Inc.*

**A model  
of efficiency  
and good  
management.**

*Henry Lamier, Chemical  
Bank New York Trust Co.*

**Thanks for a  
beautiful job**

*Douglas Bronder  
John W. Forney Inc., Minn.*

**OUTSTANDING  
JOB**

*Dick Feldman, Doyle Dane Bernbach*

Remarkable to  
see people work  
so willingly and  
with good humor

*A. G. Kershaw  
MacLaren Advertising Co., Toronto*

**The results  
are splendid.**

*Harold Fair  
Bozell & Jacobs, Inc.*

**EXCELLENT JOB**

*Robert H. Steen, Foote, Cone & Belding*

## How to succeed in business by really trying!

Frankly we knock ourselves out daily to rate rave reviews like these. There is no other way to keep New York's finest Videotape\* studios constantly busy... to offer the advertising industry the most expert creative and technical crew in the East here at Videotape Center... to give every storyboard that extra something that convinces the viewer and makes our morning mail so readable. We thank these customers behind our success story. And the great Broadway hit behind our headline. Videotape Productions of New York, Inc. 101 West 67th St., N. Y. • TR 3-5800

\*TM AMPEX CORP.



# TIMEBUYER'S CORNER

(Continued from page 39)

ly with B&B, is now at Papert, Koenig, Lois. . . . A station man who lunched with Dong Humm of Hoyt remarked: "He has such a finicky appetite he won't even eat prunes unless the wrinkles are ironed out first."

Hope Martinez of BBDO denies that she ever told a rep to address her as Your Highness, as reported here. Of the rep quoted, she commented: "I'd like to take a friendly walk with him to talk things over. Of course, he'd be trotting along beside me with a newspaper in his mouth."

Mort Reiner of Hicks & Greist says he had the only three-pound turkey in the country for Thanksgiving. "I didn't have the heart to kill it," he said to a rep, "so I starved it to death." . . . Bill McGivney of Compton has been playing Mortimer in Arsenic & Old Lace, in a suburban production. . . . Mike LaTerre of Peerless is back at his desk after a bout with the flu.



SITTING at the Gaslight Club: (l-r) Joan Stark of Grey Advertising and Al Perenty of Young-TV

A visiting station man recently telephoned OBM to interest Rolls-Royce in his good music format. No one seemed to know who was in charge of the account and he was switched from extension to extension. After 10 minutes, he hung up.

For his information, there's only one man at OBM responsible for Rolls: David Ogilvy himself.

If Rolls ever buys time, doubtless Ogilvy will become the most distinguished media man in the business.

At the Grinzing, Dale Larsen of KTVH, Omaha, entertained Donahue & Coe's Marie Coleman last week. He told her of a small Texas radio station whose community-conscious programming provoked irate citizens to fire buckshot on its studios. As the pellets sprayed the building and wounded the d.j., the general mgr. shouted: "There! I knew our editorializing would pay off!"

New game among media people at Y&R is selecting the personality whose appearance would enhance the entertainment values of a show. Examples: Polly Adler on *The Price Is Right*, Elsa Maxwell on *The Debbie Drake Show*, Nikita Khrushchev on *To Tell The Truth*, Brigitte Bardot on *Rawhide*.

OVERWHELMINGLY  
THE LEADER\* IN THE  
SYRACUSE MARKET

WSYR-TV

DELIVERS 42%\*  
MORE HOMES THAN  
ITS COMPETITOR



**WSYR-TV**  
NBC Affiliate  
Channel 3 • SYRACUSE, N. Y. • 100 K'W  
Plus WSYE-TV channel 10 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS

Remarkable  
**ROCKFORD BELONGS IN YOUR MARKET MIX**

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

GET THE FACTS FROM OUR PERSPIRING REPS  
H-R TELEVISION, INC.

**WREX-TV**  
CHANNEL 13 ROCKFORD  
J. M. BAISCH  
Vice Pres. & Gen. Mgr.

# SPONSOR ASKS:

## WHAT'S NEW IN SYNDICATED FILMS?

Those replying to this week's question are:

• **Nat Gassman**, president, BCG Films, New York

• **Alvin Sussman**, executive v.p., Universal Entertainment Corp., New York

• **Richard F. Feiner**, president, Teledynamics Corp., New York

---

**Nat Gassman**, president, BCG Films, New York

Without sounding like an oracle (which I'm not), I think that the newest thing in syndicated films is reality—not theatrical realism, in an



*Documentaries  
no longer  
kisses of  
death*

acting studio's "method," or a "new wave," or a shock treatment approach to filming—but plain, simple factual information, intelligently presented and artfully edited.

This can have as full and satisfying an entertainment effect as a variety show, western, private-eye, or dramatic theatre. Naturally, I'm judging from my own experience with the success my firm, BCG Films, Inc., has had with *Perspective on Greatness*—an hour-long documentary produced by Hearst Metrotone News relying upon its files and library plus the tasteful addition of new footage.

This package, starting with the Al Smith program as a pilot, was sold in over 27 markets in six weeks, and that includes just about every top tv area you can name. It includes sponsorship by some of the most important local sponsors interested in syndicated tv purchases.

However, aside from BCG's suc-

cess with *Perspective on Greatness*, it seems obvious that the emphasis today is on factual material. The great and still growing influx of news shows, all across the board, on current coverage of topical events; Jack Paar's constant stress of political and international subjects (to ardent public reception); not to mention the many panel and discussion shows which have sprung to new prominence within recent months, have far from reached their peak, but are actually, I believe on the rise.

Only a scant year or two ago, the mere use of the word "documentary" was generally considered the "kiss of death" in tv sales circles—yet we have with considerable thought in advance sold *Perspective on Greatness* freely with that very label.

I don't mean to imply that all you need to do now to present a successful product to tv buyers, is to label your show as factual, based-on-fact or "documentary." Because that isn't enough. You still have to come up with a quality product. Furthermore, you have to go one step beyond that and provide entertainment within the scope of the factual material you have.

People are not completely averse to learning or spending time on worthwhile subject matter, although the term "educational" may still carry the stigma that "documentary" carried for so long. It need not. Just remember that some of your best teachers, in grade school, high school, or college—whether they taught history, math, simple arithmetic or languages—were those who somehow reached you through an interesting anecdote, a yarn, a joke perhaps or an attitude. They made you sit up and not only listen, but eagerly look forward to the next session.

Other classes, in the hands of less gifted educators, fell on deaf ears and left all but less enlightened students in their wake.

So it is now with tv production—facts, the news of the present and past world, history today and yester-

day, what people are thinking about and have thought about, what they are doing and have done—will always be apt subject matter for apt coverage.

Done with taste, skill and more than a touch of artistry—it may carry the tag of "documentary" or even "educational" without sacrificing the hallmark of "entertainment."

I'd like to think that we've accomplished just that with *Perspective on Greatness*. And if sales count, we certainly have.

---

**Alvin Sussman**, executive v.p., Universal Entertainment Corp., New York

What's new in syndication today? Very little!

Very little that is, except for the few imaginative, creative producers and distributors who have put their



*New wave  
of money,  
time, energy,  
and sweat*

own money, sweat, time, and energy into new, intelligent programming. They are the hard-core "New Wave" syndicators.

There are a few new syndication companies in television programming who have at the head some creative executives who endeavor to create or acquire entertaining programs that will build and hold their audiences, and, at the same time, be informative.

The viewers in Billings, Montana, are just as interested in high fashion, beauty tips, or "What's this business of Wall Street all about," as the so-called sophisticated viewer in New York City, Detroit, or Los Angeles.

The giants of the distribution business are in a far more fluid position than the "New Wave," but they either haven't the foresight, desire, (Please turn to page 52)



As the new owner of WROC, Veterans Broadcasting Company, Inc., is proud to bring you the Rochester area's ONLY complete broadcasting service...

**WROC-TV, WROC Radio and WROC-FM.**


You will find the best of news, drama, education, suspense and entertainment on WROC-TV, basic NBC and ABC Affiliate. You will see your favorite programs every day over Channel 5 from the early morning TODAY Show through the popular Jack Paar Late Show. You will enjoy the top spectaculars. And ONLY on WROC-TV in Rochester can you thrill to the world of wonderful, living color.

In the months ahead WROC will introduce a new concept in radio broadcasting. You will discover excitement, fun, entertain-

ment you've never had before... just by dialing 1280.

In FM—WROC will bring you finer programming and music for your listening pleasure as a member of QXR network of fine music stations.

This is what's ahead. We at WROC, the officers, directors and staff, are aware of our responsibility to the vast viewing and listening audience in our area. We pledge to bring you television programs you will view with pleasure...radio you'll enjoy...entertainment for the entire family in all broadcast media.



*Ervin F. Lyke*

**OFFICERS**

ERVIN F. LYKE, President, Treasurer and Director  
GRANTIER NEVILLE, Secretary and Director  
PAUL C. LOUTHIER, Vice President  
F. CHASE TAYLOR, Vice President  
GEORGE M. CLAFFEY, Vice President

**Only Complete  
Broadcasting Service  
in Rochester, N.Y.**

**WROC**

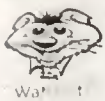
Formerly WVET-  
Rochester, N. Y.

**TV CHANNEL 5  
RADIO  
FM**

NATIONAL TELEVISION REPRESENTATIVE—EDWARD PETRY & COMPANY

NATIONAL RADIO REPRESENTATIVE—ROBERT E. EASTMAN

# WTRF-TV STORY BOARD



PICTURE THIS! Wistler came home and found his mother scrubbing the kitchen floor on her hands and knees. "Why Mother," he exclaimed, "I've never seen you scrub off your rocker?"

**wtrf-tv Wheeling**  
 YO! IN THE MOTHER after a particularly noisy afternoon pointed to the children in front of the television set. "All's western on the quiet for!"

**Wheeling wtrf-tv**  
 SOUND IN THE NICH department "John, do you know what the young lady who sold me this perfume said it would? JOHN!"

**wtrf-tv Wheeling**  
 THE MOTHER'S unique doesn't mind taking a back seat!

**Wheeling wtrf-tv**  
 H. BAND HARPING! Nurses Woody and Anne were matching mates again. Woody: "Harry has been nursing a grouch all week!" Anne: "At least he's attentive, you seem to feel better!"

**wtrf-tv Wheeling**  
 SLOGAN ROUND UP! A bill collection agency in Texas advertises itself as the "Fastest Dun in the West."

**Wheeling wtrf-tv**  
 SPECIMEN? Italian astronauts? B'CAM'ST? A big dark cloud over sunny Italy?

**wtrf-tv Wheeling**  
 MARRIAGE versus divorce! Settling down versus settling up!


**Wheeling wtrf-tv**  
 BRAIN BROWSING! "When," asked the psychiatrist, "did you first discover you enjoyed paying your taxes?"

**wtrf-tv Wheeling**  
 BIG WHEELING! Steubenville TV audiences get the 'go buy' from WTRF-TV Wheeling. Alert advertisers are selling this rich market. . . . George P. Hoagvery will tell you why 7,500 retailers ring up nearly two billion dollars annually.

CHANNEL SEVEN  WHEELING, WEST VIRGINIA

"Great Story! Get the cameras hot while it finishes happening . . ."



Represented by   
**WSM-TV Channel 4**  
 NASHVILLE, TENNESSEE  
 America's 37th Television Market  
(Based on ABB Home's Poll, 5 P.M. to Midnight, Nov. 16, 1961, unbranded)

National and regional buys in work now or recently completed

# SPOT BUYS

## TV BUYS

**Colgate-Palmolive**, New York, has prime breaks in 18 markets for Fluoride. Campaign began 20 November and runs to 17 December. Agency: Ted Bates. Buyers: Florence Simon and Ed Kobza.

**Noxzema**, Baltimore, on behalf of Cover Girl fluid, has scheduled day and night minutes for an eight-week campaign which began 19 November in selected markets. Agency: SSC&B. Buyer: Peter Holland.

**Procter & Gamble**, Cincinnati, plans an extensive fringe minute campaign for Clorox which begins today (27 November) and runs through June, 1962. Agency: Honig-Cooper. Buyer: Charles McCreary.

**American Tobacco**, New York, plans a five-week pre-Christmas campaign for Pall Mall, using early and late evening minutes in seven markets. Agency: SSC&B. Buyer: Mike Cambridge.

**Grove Laboratories**, St. Louis, will introduce Defencin, a new arthritic remedy, with day and fringe minutes in five markets. Campaign starts today for 10 weeks. Agency: DCS&S. Buyer: Lou Bullock.

**Warner-Lambert**, Morris Plains, N. J., has added 11 more markets for a campaign on behalf of Anahist which starts today (27 November). Total markets for the 13-week promotion are now 21. Agency: Ted Bates. Buyer: Chet Slaybaugh.

## RADIO BUYS

**V. La Rosa**, New York, begins an eight-week, 18-market campaign in mid-December. Time segments: minutes. Agency: Hicks & Griest. Buyer: Len Soglio.

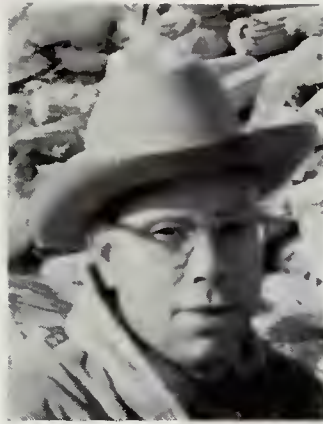
**General Foods**, New York, will promote its Birds Eye vegetables in several large southern markets, using 25 spots per week for four weeks, beginning today. Agency: Young & Rubicam. Buyer: Ann Jackowitz.

**Life Insurance Co. of Georgia**, Atlanta, has bought minutes in 35 southern markets. Campaign starts 15 January for 13 weeks. Agency: Liller, Neal, Battle & Lindsey. Buyer: M. J. Meadows.

**Parker Pen**, Janesville, Wis., selected 38 markets for a pre-Christmas campaign which gets under way 4 December. Time segments: minutes, 10s, 20s. Agency: Leo Burnett. Buyer: Sam Wilson.

**Equitable Life Assurance**, New York, mapped a 17-market promotion which began 15 November and runs for four weeks. Agency: Foote, Cone & Belding. Buyer: Roger Rochefort.





KNAU



GERMAN



HANSEN

# WNAX-570 FOREMOST IN FARM SERVICE

In WNAX Big Aggie Land—farmers just naturally turn to WNAX-570 for authentic farm information. They know they'll get the complete story whether it be weather, markets or farm news.

Farm advertisers, too, know they can reach and sell upper midwest farmers through the medium of regional radio WNAX-570. WNAX is able to produce results that spell r-e-n-e-w-a-l.

18½ hours of farm programming per week, backed by expert knowledge and know-how of Craighton Knau, Farm Director; George B. German, Inquiring Farm Reporter; and Lyle Hansen, Farm Advisor, reaches farm families in five rich agricultural states every day.

See your Katz Man—he'll give you details on how the WNAX-570 Farm Service Department can sell for you effectively.

## WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES  
**Peoples Broadcasting Corporation**  
 Sioux City, Iowa, Sioux Falls and Yankton, South Dakota  
 Represented by Katz

**PEOPLES BROADCASTING CORPORATION**

- WNAX Yankton, South Dakota
- KVTV Sioux City, Iowa
- WGAR Cleveland, Ohio
- WRFD Columbus-Worthington, Ohio
- WTTM Trenton, New Jersey
- WMMN Fairmont, West Virginia

## SELL WASHINGTON'S



## ON WRC!

Washington leads the nation with the highest percentage of adults who have completed 4 or more years of college. WRC leads Washington in programming for this important audience. ■ From NBC's "News On The Hour" and "Emphasis," to WRC's alert local coverage and lively music programs WRC has the entertainment and informational programming that attracts Washington's knowledgeable adults. ■ Very Important People to any advertiser who wants to educate Washington to his products.

**WRC • 980**   
**WASHINGTON**

REPRESENTED BY NBC SPOT SALES

## BULLISH '62

(Continued from page 27)

managed to get their toes into the door first but as days slip by, the broadcast media lads are hobbing up with more convincing presentations. It is evident that there is a marketing ferment taking place in Detroit and seasoned observers are convinced that it will ultimately mean more money in the coffers of broadcasters.

Automotive dealers, who have been, by and large, newsprint conscious, have an undoubted influence on a number of motor car ad departments. An informed observer told SPONSOR: "They buy newspapers both emotionally and traditionally. This is what the broadcasters must overcome—and it won't be long before this happens. Detroit is hep and sophisticated in some ways and dumb in others, notably in its clinging to newsprint media. The stakes are high and there is heavy artillery on hand to prove Detroit wrong. The 'old factory management boys' are disappearing. They are being replaced by more marketing men—men in tune with the challenge of the mid century."

The heavy artillery includes TvB which staged its annual meeting in Detroit recently. It also includes a number of alert station reps fortified with mountains of research material. It is the perennial cry of Gail Smith and his counterparts at other automotive headquarters as well as in the Detroit ad agencies for more qualitative and not additional quantitative material in audience research. Some stations are losing revenue because, as Smith put it, "There's just as much interest in knowing *who* makes up a station's audience as there is interest in the total size of the audience."

What shocks Detroiters who control the destiny of advertising funds is the apparent jungle behavior of some reps in their methods of soliciting business. SPONSOR, time and again, heard complaints from high echelon execs in the industry regarding the tactics of some broadcast sales execs who keep "hacking away at each other and belittling the real strength of the broadcast industry."

Despite internecine quarrels and other conflicts in the broadcast field, Detroit indicated to SPONSOR that there is most assuredly no real gulf between it and the broadcast indus-

try. Detroit regards the Tv medium with esteem.

"We have great respect for the television medium," Smith told SPONSOR. Similar sentiments were expressed by Jack Izard, advertising director of the Chevrolet Division. "Obviously, television is doing a fine job for us," he told SPONSOR. "We buy tv like other media and we think it is performing its assigned responsibilities very well." According to Izard, nothing can take the place of personal salesmanship. He thought tv came closest to personal salesmanship. "Television can serve as an eye and an ear," he said. "Moreover, it has the dimension of movement—a most important element in the sale of our product."

Equally pleased with its current broadcast fare is the Oldsmobile organization, according to Richard F. Reynolds, vice president and director of tv and radio at D. P. Broth & Co., the Detroit ad agency which handles the account. Reynolds told SPONSOR that the client was gratified with the results from the Garry Moore show on CBS TV. "Garry Moore is reaching the kind of audience we want. People are receptive to our commercials." Reynolds thought Oldsmobile would also use spot tv in 1962. Oldsmobile used spot tv at announcement time and seasonal promotions recently. "We have no aversion to spot tv," he said. He noted that his agency's tv automotive billings were 24% ahead of 1960. The commercials on the Moore program "sure produce for us," he reiterated. "Dealers will call up and exclaim: 'Garry Moore filled our showrooms yesterday.'" He thought this was an excellent indication how some dealers were gradually beginning to see the light of tv's impact as a sales medium. What can tv do? It can and does create an emotion to want to drive the car that is shown on the screen. The commercial on the tv screen can make the viewer say: "Oh, boy, I wish I had that car!" That's what tv can do.

Reynolds opined that more and more car dealers, particularly in the large cities were veering toward the broadcast medium and away from newsprint. On the other hand, the car dealers in smaller communities were still inclined to put their dollars into newsprint, he said. Reynolds thought color tv helped in the



sale of motor cars.

Another top-rung Detroit agency executive, who asked not to be identified, said he was weary of station reps who kept on knocking their competitors in the same media as well as other media. It was his opinion that many newspaper and magazine presentations to the automotive industry were infinitely superior to those of tv and he hoped the latter would "get on the ball and doing something about it." Magazines and newspapers know more about their audiences than the broadcasters, he asserted.

Station reps, on the other hand, thought they were doing an effective job, particularly in behalf of spot tv. They were brimming over with confidence because of the continued high-level sales reported by the automotive divisions. Spot tv couldn't help but outdistance the low score card it had racked up in the past year, they maintained. The net result of both the October and November sales of 1962 car models should mean a good deal for spot tv was the argument among Detroit station reps. Prevailing rumors in the motor car city were to the effect that there would be substantial spot tv business in 1962 for the top 100 markets from Dodge, Oldsmobile and possibly Chevrolet and Chrysler.

Here's how some major station reps appraised the automotive situation:

William Joyce, vice president and manager, Detroit office, Katz Agency: "I feel we will get a good-size spot tv campaign in the spring. Automotive people are listening more attentively to factual information about the advantages of spot tv. It is evident that every major motor company sells 50% of all cars in eight states and over 65% in 13 states. So how can they ignore spot tv. With spot tv there is no wasted sales power. A sales manager doesn't send as many salesmen to Paducah as to New York, Los Angeles or Chicago. Yet a coast to coast national medium forces the auto maker to exert the same sales effort in his 150th market as in his No. 1 market. It would take 1,000 automobile salesmen, making 10 calls a day, more than nine years to make as many person-to-person sales calls as you get from four Tv commercials in the top 60 markets in a week."

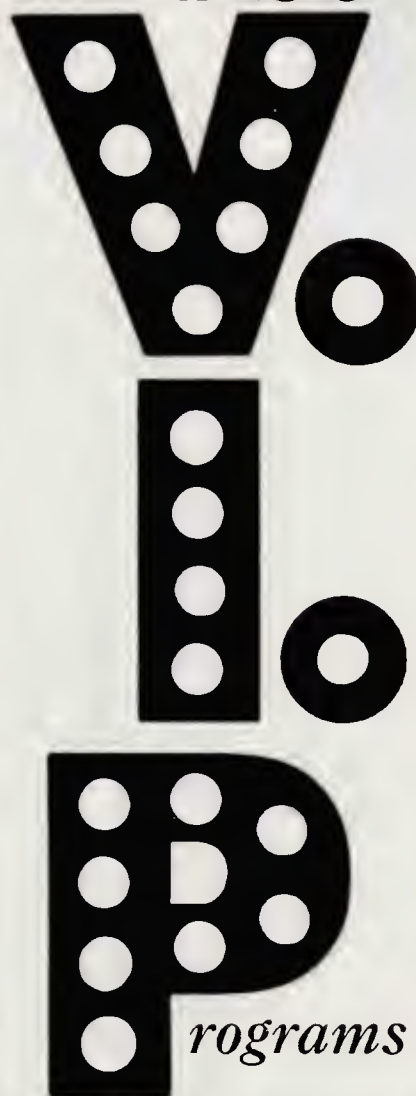
Halsey Barrett, director of spot tv

sales development, the Katz Agency, and a veteran observer of the automotive industry pointed out that national spot tv would considerably improve in 1962. Automotives is the sickest category in national spot tv and with the greatest potential, he told SPONSOR. "Detroit discovered tv belatedly. But someday, soon, they'll discover spot tv," he said. Barrett also observed that a new breed of car dealer was on the horizon. "This new breed is buying spot tv," he said. Detroit's problem is how to get the product sold—not how to produce it. The problem of production was solved a long time ago. With spot tv they can solve the selling problem.

Gabe Dype, manager of Detroit office, Blair-TV: "I'm optimistic about spot tv in '62. Business will be better for various reasons. The economy will be up, especially in Detroit: more advertisers will go to spot tv. Also the presence of the TvB group in Detroit for their annual meeting and the establishment of the Detroit chapter of the Station Representatives Association contribute to the importance of the Tv medium in the automotive center. Broadcast reps should be grateful to Gail Smith for his frankness in telling us what he felt was wrong with spot tv and spot radio insofar as his business was concerned. There are about 16 spot tv reps based in Detroit. All are dedicated to getting advertisers into spot tv. In my opinion and in the opinion of my colleagues, automotives have to consider tv as their No. 1 showcase because it gives them the combination of all other media: sight, sound and motion. Spot tv is for automotives. It can be used for new car announcements, for seasonal hypos and for cleanup of old models."

William E. Morgan, manager of Detroit office, Adam Young: "This has been a depressed year for the automotives. On the basis of the current booming car sales, it looks like a banner year for the automotives and it should mean a spurt for spot tv. Of course, they'll go heavy on network tv with their present commitments. In the past Dodge and Chrysler used a big schedule and probably will do so in the coming year. There seems to be a definite upbeat of interest in spot tv, but because of understandable reluctance (Please turn to page 49)

# TRY WRC'S



## IN WASHINGTON

WRC is Washington's Number 1 listening-post Monday through Friday, from 6:00 to 7:00 P.M.\* And with good reason. Just look at the expert attention and talent concentrated on that hour! ■ NBC News on the Hour—established leader in broadcast journalism brings the world scene into focus. Frank Forrester—one of the nation's foremost meteorologists reveals the whys and whens of the weather. Bryson Rash—"dean of Washington correspondents" rounds up the day's events in D. C. Jim Simpson—who has been around the world covering major sports events, highlights current doings in the world of sports. WRC News—Washington's established favorite gathers the important facts on "Today's Business." ■ Very Important Programming for Washington's adult listeners, the audience with the buying power.

\*Pulse, July-August, 1961

**WRC • 980**  
**WASHINGTON**



REPRESENTED BY NBC SPOT SALES

## TV RESULTS

### YO-YO'S

SPONSOR: Chapman Harkey Co. AGENCY: Kincaid Advertising

**Capsule case history:** The Chapman Harkey Company, distributors of Duncan Yo-Yo's in the Winston-Salem area, recently completed a highly successful promotion involving live and filmed television commercials. The company purchased a schedule of five one-minute announcements per week on WSJS-TV's *Bob Gordon Show* (Monday through Friday, 5:05-6 p.m.) for a period of six weeks. The commercials consisted of a live introduction by Gordon, followed by a film and closing with plugs for local dealers. During the first two weeks of the schedule, \$10,000 worth of yo-yo's were sold in the area, emptying the stock of every dealer in town. On a one-minute single announcement, offering 100 yo-yo's to the first 100 who wrote in, there were responses from more than 400 listeners. Wilton Damon, general sales manager of Chapman Harkey, says, "it was the most successful toy promotion ever staged in the Carolinas. I would have never thought that you could sell yo-yo's that fast."

WSJS-TV, Winston-Salem

Participations

### BAKERS

SPONSOR: Colonial Baking Co. AGENCY: Direct

**Capsule case history:** The Colonial Baking Co. of Rockford, Ill., sponsored a 10:10 p.m. weather show on Tuesday and Thursday for a number of months on WREX-TV. The sales manager of the company decided to feature on the show personalized name badges carrying the bakery's trademark. Colonial believed that familiarizing consumers with the company's trademark would stimulate the sale of baked goods. The badges were to be offered free to any school-age children who dropped cards to Rollie, the station's weatherman. The company was concerned at first that children would not stay up late enough to watch the show, but within a week 1,000 requests were received for the badges. Clint Maslen, president of Colonial Baking, wrote a letter to Rollie telling of his amazement at the success of the promotion. Maslen wrote: "The use of television for promotion leaves no 'guesstimate.' This promotion certainly confirms the position of television and its strength as a sales stimulator—especially in the case of this station."

WREX-TV, Rockford, Ill.

Participations

### HI FIDELITY EQUIPMENT

SPONSOR: Music, Inc.

AGENCY: Direct

**Capsule case history:** Music, Inc., a local company in Charlotte, N. C., decided to conduct a one-time only campaign in order to sell 16 hi-fidelity stereophonic console record players. Bob Douglas, manager of the company, decided on a schedule of five commercials on WSOC-TV, featuring three announcements during *Kilgo's Kanteen*, an afternoon dance show, and two spots during the late evening news show. Almost immediately, the company sold the original consoles plus an additional 16 which were rush-ordered by the company. Total expenditure was only \$300 for this successful one-time campaign. Music, Inc., praised the station for the successful job and followed the one-time promotion with a \$3,300 campaign on the same station. Douglas said at the conclusion of the campaign that "television advertising has proved most effective in fulfilling our sales goal. We plan to stay with this medium which has given us such excellent results."

WSOC-TV, Charlotte, N. C.

Announcements

### SUPER MARKETS

SPONSOR: Food Marts

AGENCY: Direct

**Capsule case history:** A locally-owned chain of supermarkets operating in western Massachusetts and northern Connecticut had spent their entire television budget for institutional announcements on WWLP, Springfield, in previous seasons and their plan this year was to do the same. Their past announcements had been placed in syndicated film series and in local live programming. This fall, at the suggestion of the station's local sales manager, the Food Marts agreed to try a single chain-break in a high-rated network program—the "Dinah Shore Show." This spot was designed to move merchandise and it did. The single spot offered 100 S&H Green Stamps free with every purchase of two loaves of bread. The offer was made only on television. The next morning the Food Marts reported sell-outs of this stamp bonus item and, as a result, their entire strategy of the 1961-62 advertising campaign has been altered. Upcoming specials on the advertising schedule will use merchandising commercials on a 50-50 basis with institutional spots.

WWLP, Springfield, Mass.

Announcements



*(Continued from page 47)*

to reveal their future plans no advertiser or agency will make definite predictions. One thing is for sure: the cars are heading into a good year, and when the money is there the automotives don't hesitate to spend it."

Robert B. Raines, manager of Detroit office, Paul H. Raymer: "I look for 1962 to sell almost as many cars, if not more than were sold in the record year of 1955."

Bernard Pearse of Pearse Sales, Detroit: "If sales continues, there's every indication that spot tv and spot radio will profit immeasurably."

Dan Bollen, Detroit office, Gill-Perna: "There'll be more spot tv and spot radio in 1962 than in 1961."

Bruce Mayer, tv sales manager, Detroit office, Edward Petry: "There's a much greater awareness of the impact of tv among the automotives. I'm optimistic that at least two of the big motor car makers will increase their spot tv appropriations."

The importance of Detroit was shown recently in NBC TV's upping of Charles R. Abry, to a vice presidency and general sales executive with responsibility for client contact in the Eastern and Detroit areas. Confident of Detroit's ability to sell a record number of cars in 1962, he told SPONSOR that in his opinion network tv would obtain about \$70,000,000 in time and talent from the automotive industry in the '62-'63 season. It was his opinion that the '61-'62 season would end with a total of \$65,000,000. He thought Detroit was color-tv conscious to the nth degree and observed that the web's biggest job was selling against magazines rather than newspapers.

In the opinion of William H. Hyman, vice president of sales administration, CBS TV, it was too early to predict what the 1962-63 automotive season would bring. "If the automotives have a good year, so will we," he declared. "The car makers are tending towards the entertainment special. It has become a staple in their campaign; indeed an important element."

With both the recession and auto strikes out of the way, tv automotive business should spurt next year, Edgar J. Scherick, ABC vice president in charge of tv network sales declared. Detroit, in his opinion, is

beginning to move away from the idea that personality programing is the only way to sell cars. "The increase in the number of models and the similarity of design in many cases has brought about a need for impact and frequency on the part of auto advertisers," Scherick said. "Spreading their dollars around on a group of programs rather than one is making those dollars more effective."

Anything that can be achieved toward getting the automotives to spend more spot tv dollars must be done in the face of the increasing competition for spot tv dollars from all the networks, John H. White, national tv sales manager, H-R Television, Inc., said. "As long as affiliated stations continue to accept revenue from the networks that heretofore have been legitimate spot tv dollars, the fight to get this revenue on a spot tv basis will continue to be extremely difficult."

White believes the imported car manufacturers will be stepping up activity in spot tv to combat the inroads American compacts have made during the past two years.

In the midst of the sanguine talk

on more automotive dollars going into the broadcast media, a pessimistic note was struck by Harold G. Warner, general manager of the Cadillac Division and vice president of General Motors. Meeting with TvB members during the industry organization gathering here, Warner made it evident that Cadillac wanted no part of television, be it black and white or color. Mincing few words, the automotive executive declared: "GM uses a lot of tv, especially where there is a return on the investment. But we haven't seen any indication that tv will sell more Cadillacs." Nor would color help the sale of his products, he said. He added he was not impressed with the color tv he had seen, nor was he inclined to regard the adjustment of a color tv receiver as a simple matter. "I've yet to see an outdoor program where the color was good," he said. Some studio programs are beautiful, however."

He insisted that Cadillac car dealers are opposed to tv advertising. "Tv does a lot for a 70¢ tube of toothpaste but a \$6,000 item like a Cadillac doesn't sell on tv," he said with finality. ▀



## PREMIUM MERCHANDISE



Air Line tickets, Paris, Rome, Tokyo.  
Caribbean Cruises, Mediterranean  
Cruises available as prizes for your  
important Radio & TV promotions.



Consultants To New Clients  
Of Radio and TV

**DUNNAN & JEFFREY, Inc.**

730 Fifth Avenue, New York 19, N. Y.

PLaza 7-9500

MARTIN HIMMEL, President

## RADIO SPOT

(Continued from page 29)

**Traffic report.** Again GMAC is probably the best known sponsor of local traffic reports and road conditions, having geared many commercial messages to this specific service for more than five years. Whether these reports originate from mobile units or helicopters (as they do at WFIL, Philadelphia, and WHDH, Boston), they now enjoy the status of program staples, native to a station's log as news, weather, and sports.

**Farm.** Although not particularly given to radical innovation—by nature, traditional—farm programs nonetheless are still top specific buys for the specific regional audience. U. S. Rubber, International Harvester, Ford Tractors, American Cyanamid and Ceig Agricultural Chemicals, among others, continue to reap the benefits of farm news programs.

**Discussion.** Panel programs on radio are enjoying a healthy renewal of advertiser interest. Chiefly responsible for this regeneration is programing on the order of the Storz stations' *Night Beat*. This particular open-end discussion show (aired generally from 10 p.m. to 1 a.m.) stresses local issues involving local (usually public) figures. The audience is invited to telephone in—a decided boost to the question-answer format. On most of these programs sponsorship is by segment as well as participation.

**Time signal.** Aye, there's the rub. Outside of limited buys by a handful of national advertisers (most notable in recent months: Johnson & Johnson baby powder, with a 7 a.m.-4 p.m. schedule on West Coast stations), time signals are the most neglected single staple in radio today. Most reps are hard put to supply the reasons, especially when communities are more time-conscious and time-prone than ever before. As one rep puts it: "What Bulova sowed, keen successors reap. It's the quality *keen* we're looking for."

**Community calendar.** A similar dearth of advertiser interest here. Some admen believe that the relative unexcitement of such programing is responsible, but many stations are hacking up their claims of intense listener appeal with ratings data.

**Special events.** Alvin Homes spon-

sors a pre-election day straw vote on WHK, Cleveland. Miller beer sponsors the Indianapolis PGA 500 Golf Tourney on WXLW, Indianapolis. Noxzema sponsors a *Cover Girl Beauty Contest* on WFUN, Miami; KYA, San Francisco, and KDEO, San Diego. Diverse as these activities appear, they are all special events, and because of the more than ordinary impression they make in their respective communities, get more than cursory attention by media people.

There are myriad programs and vignettes, however, of the capsule variety, which are not easily filed in the categorical checklist. A hurried trip around the country reveals some random program types.

Dogs, for example. WOAI, San Antonio, has a lost and found feature for pet owners called *Doggone Bulletin*. Kasco dog food is in a number of markets with daily pre-taped interviews made in the pet food department of local supermarkets. Red Heart dog food has a *Puppy Patrol* program on KLEO, Wichita, and KOEO, Albuquerque.

Or the classified ad. There's a *Trading Post* on KARK, Little Rock, where non-commercial items for bartering are sent in by listeners. KIRL, Wichita, has a feature called *Work Call*. Twice each day the station reads a help wanted ad supplied by the U. S. Employment Service.

Take food. WSB, Atlanta, has a popular item called *Picnic Party Patrol*. During the summertime picnic season, the station drops in on gatherings at public picnics and backyard cook-outs, awarding prizes to groups using any of the food products advertised on the show. In a special feature on WISN, Milwaukee, young homemakers are told what the day's lunch menu in public schools will be.

Flexibility is the key. WDAF salutes a Greater Kansas City Area citizen who has shown extraordinary service to the community, the nation, or mankind in general, three times a day. Q-Tips salutes the Baby of the Day on WIL, St. Louis, and WRIT, Milwaukee.

"It's almost trite in broadcasting circles," one adman says, "to insist that radio is local. Who doesn't know it's local? But that's the beauty of it. In what other medium can a national advertiser, say, like Chesterfield, sponsor a local fishing program and share image status with the fish?"

## TV COMMERCIAL COSTS

(Continued from page 35)

"Let's face it," he adds, "a storyboard is not easy to read. It is not easy even for the most professional person to transfer the storyboard in his mind from the paper to the film."

One of the primary factors involved in cost control is choosing the right film producer and bringing him in early for consultation. How does an agency go about selecting a producer?

According to Cohen, the most essential factor is knowing the producer in depth. "Who are his directors? His camera men? His lighting people? We must know if a producer is a success in the kitchen and a spectacular failure in the boudoir," Cohen explains.

Although the film producer can assist in solving technical problems, several ad executives point out that the agencies themselves—through their creative departments—can go a long way in cutting down costs.

"Simplicity is still the first rule of a good commercial," Cohen believes.

Instead of trying to dazzle the viewer with elaborate and expensive productions, some of the most effective commercials, according to several ad men, have emerged out of storyboards that called for few actors and a handful of props.

Arnold Kaiser of MPO Videotronics offers the following checklist for the director who wants to keep costs to a minimum:

- Adequate meeting of minds prior to shooting. No production meetings should take place on the set.
- Make sure actors are rehearsed and know their lines.
- Check out the sets. Make sure they are in the proper place and are the ones agreed on by the agency and the client.
- Check out the props. Here, too, make certain they are right ones.
- Check out the wardrobe. Make sure that the clothing to be used has been determined well in advance.
- Don't over shoot. Too much shooting costs money.
- Check the scripts carefully for timing. Scripts that run long or short require costly editing on the production set.
- Get started at 3:30 in the morning, not 12:30.



## TIME TO TALK BACK

(Continued from page 37)

available at no greater cost than the price of an annual service policy and the willingness to sit through a number of commercials, many of which will also amuse, instruct, and educate.

I get just as mad as the next fellow at some of the more revolting commercials you people accept, largely because I believe they endanger your livelihood and mine. But the advertiser who engages in these malpractices is likely to be just as noisome in print as he is in television, and I can tune out his commercial as readily as I can refuse to read his advertisement in the newspapers and magazines. Even so, tv manages to produce a highly respectable proportion of its programs for the minority of viewers who want better-than-average fare for their entertainment.

Why, then, is a medium of such overwhelming popularity with the majority of viewers subjected to such a continuing barrage of criticism from the minority? Any why doesn't television boldly talk back?

The answer to the first question, in my opinion, is that television serves too many masters. The newspapers concentrate primarily on news coverage. The magazines, with the exception of four mass audience books, are edited either for specific segments or specific interests of the reading public. But television must be all things to all people.

Another complicating factor is that the special interest segments of the viewing public want their type of television *when* they want it. It seems to me that the theater-goer who will plan an outing three months ahead of time to avoid paying scalper's prices will complain bitterly if television doesn't offer his type of play at precisely the hour it is convenient for him to switch on his receiver.

Which of tv's many audiences is its prime responsibility? For two compelling reasons, *it must be* the broadest possible mass audience.

First, television has an overriding obligation to serve as many of the people as possible, not just the sophisticated few.

Is television *not* to give people what they want to see? Or is television's duty to try to improve their education or raise their cultural level at a faster rate than the educators, the press, the book and magazine publishers, and

all the available arts have been able to do?

I definitely do not think so. Freedom of choice is now threatened all over the world as never before: let's not speed its destruction by inhibiting it here.

The second reason television *must* serve the mass audience is the matter of economics which I mentioned earlier. Advertising pays the bill for all the good things on television as well as those considered bad; and advertisers, to survive and build the economy, must have mass audiences to build mass markets. Without the nearly two billions of dollars advertisers are now spending annually in television, where would the money come from for the programs on television that even the critics and special interest groups like? Without advertising money there would be fewer of them, not more of them.

And why is it bad, as some people seem to think, for television to cater to the mass audience when other media of communications do it without criticism? *Look* magazine, with its 7,000,000 circulation, caters to the mass audience. Could the *New York*

*Daily News* build its 4,000,000 Sunday circulation without appealing to the mass audience? Yet these private enterprises are seldom criticized, and are required neither to serve special interest groups nor to forego advertising.

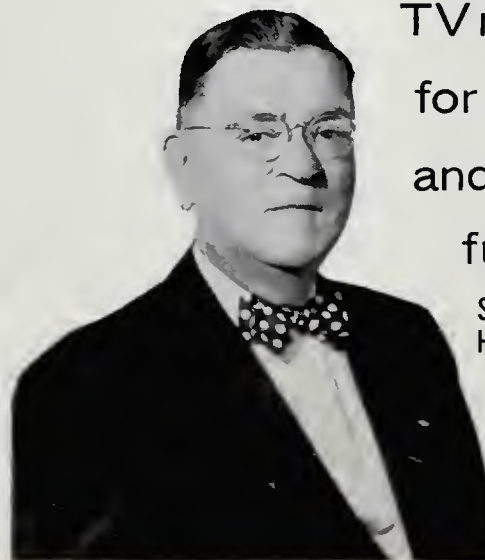
If television is to be used where it is most helpful in education (in classroom instruction) it should be programmed for the purpose by an educational tv network which is subsidized in the same manner the schools and colleges are.

I have watched some of the formal educational programs television has assayed for adults, and I want to say that you must be a bear for punishment to sit through them. Only the iron-willed seeker after adult education, who will force himself relentlessly to night school, can be expected to profit from these experiments, and they would serve even him better at night in the classroom under the eye of an instructor than in the wee hours of the morning when his prime concern is to get his eyes open.

As for educating the kiddies through broadcasting, I suffered through seven painful years of no

**"Look South for new economic strength... look at the Jackson**

**TV market area for solid growth and a sound future."**



Served, 1954-1957, as  
Head of Largest World-wide  
Masonic Organization  
(Royal Arch Masons)

**TOM Q. ELLIS**

Clerk, Supreme Court  
of Mississippi

**WLBT** Hollingbery **3**

**WJTV** Katz **12**

**Serving the Jackson, Miss., Television Area**

ratings with the American School of the Air on radio. That series had a noble purpose, we tried to sugarcoat the medicine more than the educators liked, we sweat and we struggled, but no dice—we lectured to an empty classroom.

So I say, let's use television as an effective tool for classroom instruction but let's spare commercial television the responsibility and let the experts—the teachers—manipulate it.

Before I close I want to put into the record three other good things television is doing, for which the medium is not getting enough credit.

First is the area of public service. Do you have any idea how many dollars' worth of time you people have contributed to the Advertising Council for its public service messages? Early next year the Council will celebrate its 20th anniversary. Available figures for the past five years show that television will have given the Council over \$331,000,000 worth of time, an average of over \$66,000,000. And last year you contributed a total of \$91,031,888—an all time record.

This is a noteworthy contribution, and I want you to know that we in advertising are not only aware of it but appreciate it greatly.

Second is your own Television Bureau of Advertising through which you can present in one important area the kind of united front the industry sorely needs.

In extolling the virtues of the television industry, I am not saying nor trying to imply that television is perfect. Far from it. There is room for improvement in television as there is in everything else, including people. (And when I say people, I do not exclude parents, teachers, government officials, and critics.)

More and more advertisers are coming to realize that television offers them values over and above the vital selling power they need. They are finding that the sponsorship of fine programs which please all segments of the audience return valuable if intangible dividends in favorable company image. Starting with next season, I predict increasing sponsor interest in "prestige" programs.

There are many hopeful signs that television is trying to improve. The networks would never have come up this year with the new "actuality" programs if they were not constantly exploring new avenues for program

material and new techniques in presenting it. As for advertising support, I would like to mention that the Lincoln-Mercury Division is sponsoring several of these "actuality" public service programs this year—including the two "JFK Reports," two programs entitled "The National Future" and a show based on the life of Vincent Van Gogh.

The stations are seeking better program techniques. I have just seen a pilot of film produced by KTTV, Los Angeles, for a proposed tv series named *Recall*. It is one of the most imaginative and effective attempts I have even seen to present truly educational and historical material in palatable and popular form.

But while helping the future look bright, let's quit letting the present look black. The record of the television industry is not one of which to be ashamed it is one of which to be proud.

#### SPONSOR ASKS

(Continued from page 42)

or possibly the "guts" to try something new and different.

This is just what David Savage and I did when we formed Universal Entertainment Corp. last May. With imagination, and all the money we could scrape up, we formed a company on the premise of being non-competitive with any other company in the industry: and above all, non-competitive with any other series in our own shop. This basic premise has paid off handsomely.

Ern Westmore's *Tips and Tricks* is the only beauty and make-up series in the industry. *Your Seat on the Stock Exchange* is the only investment show available to television: and the new Arlene Francis show, *Arlene Calling*, speaks for itself. There is only one Arlene Francis.

With all of these series, either completed or in the shooting stage, U.E.C. is in a positive position with each of these shows.

The demand for these shows by program directors, station managers, and sales managers is gratifying and proves beyond a doubt that "what's new in syndication" is what is in demand at the station level.

**Richard F. Feiner**, president, Teledynamics Corp., New York

The new approaches in syndication

today are films in color and the upgraded film series.

Many syndicators have not responded to the color demand of the increasing number of stations that can colorcast. There are 377 of the 520 stations in the country, almost two-thirds, equipped for network color.



Future of color growing brighter

About 100 of the 115 stations now equipped to originate local color can colorcast film. There is a programming need for good color films. This year, unlike previous years, virtually all of the major set manufacturers are in the color television business.

Set manufacturers, and many other sponsors, are prone to sponsor a color film rather than a black-and-white product.

The market is there and yet, there are few syndicated films in color being offered. It is true now, and for the future, that color negatives might make the difference in clinching a sale.

The present demand and potential in this area is so strong that Teledynamics is specializing in and syndicating only color films.

The great demand for color on a local level has resulted in the successful re-releasing of our *Long John Silver*. Because this series was made in color, its value has increased tremendously. It is also in demand because it is a treatment of a Robert Louis Stevenson classic and thus an upgraded film product.

Governmental urging and public support of upgrading has resulted in the successful syndication by our organization of a color production. *True Adventure*, a true-life travel adventure series. In many markets this series is the highest-rated syndicated program. In Cincinnati, on WLWT, it topped all competition with an ARB rating of 22.6 and a Nielsen 23.8.

In New York, on WPIX, it has topped network offerings during its time slot. This form of upgrading in syndicated films has resulted in strong public approval.

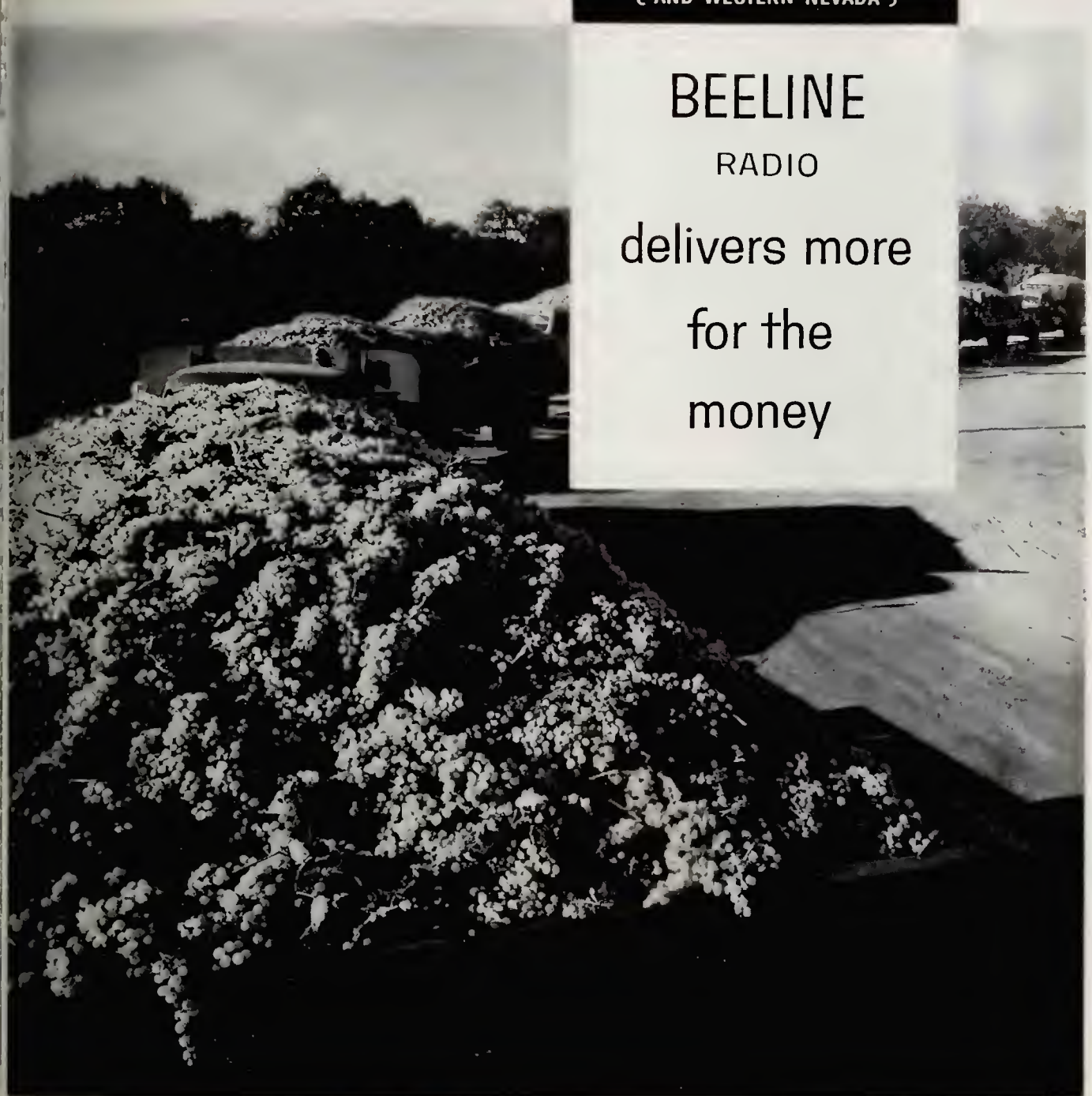


IN INLAND CALIFORNIA  
( AND WESTERN NEVADA )

BEELINE

RADIO

delivers more  
for the  
money

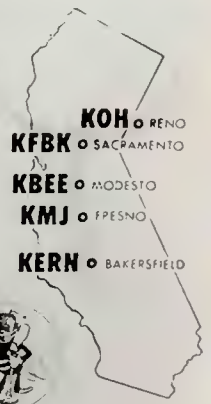


Grapes on the way to market in the San Joaquin Valley

Beeline stations cover the most agriculturally productive land in the world. In grape production, for example, Fresno county is first in the nation and five other Beeline counties rank in the top ten. This is an area which produces big and spends big.

In Inland California and Western Nevada Beeline Radio delivers more radio homes than any other combination of stations. at the lowest cost per thousand (Nielsen, SR&D).

McClatchy  
Broadcasting  
Company



SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



# ***THE DAY*** **Chicago was attacked!\***

CHICAGO, Nov. 11—Father Dearborn, symbol of this second most important military target in the United States, learned today that Chicago *can* be defended from an enemy attack.

Chicagoans who were tuned to WBKB, Channel 7, at 9 p.m. Saturday, November 11, saw and heard a straight-from-the-shoulder, hard-hitting information program, "Countdown: Is Chicago Defensible?"

Chicago watched and found out.

Chicago saw in detail the defense that protects it against air attack: the Dew Line, the Mid-Canada Line and the local perimeter of defense beginning at Madison, Wisconsin, and ending with the Nike missile batteries within the city itself.

Chicago has learned to *rely* on WBKB for accurate information.

Chicago has learned to **expect** the exciting programming that comes from the "Climate of Creativity" that pervades the studios and offices of Channel 7.

By the way—are **your** clients taking full advantage of WBKB's "Climate of Creativity"?

\*A postulated attack.

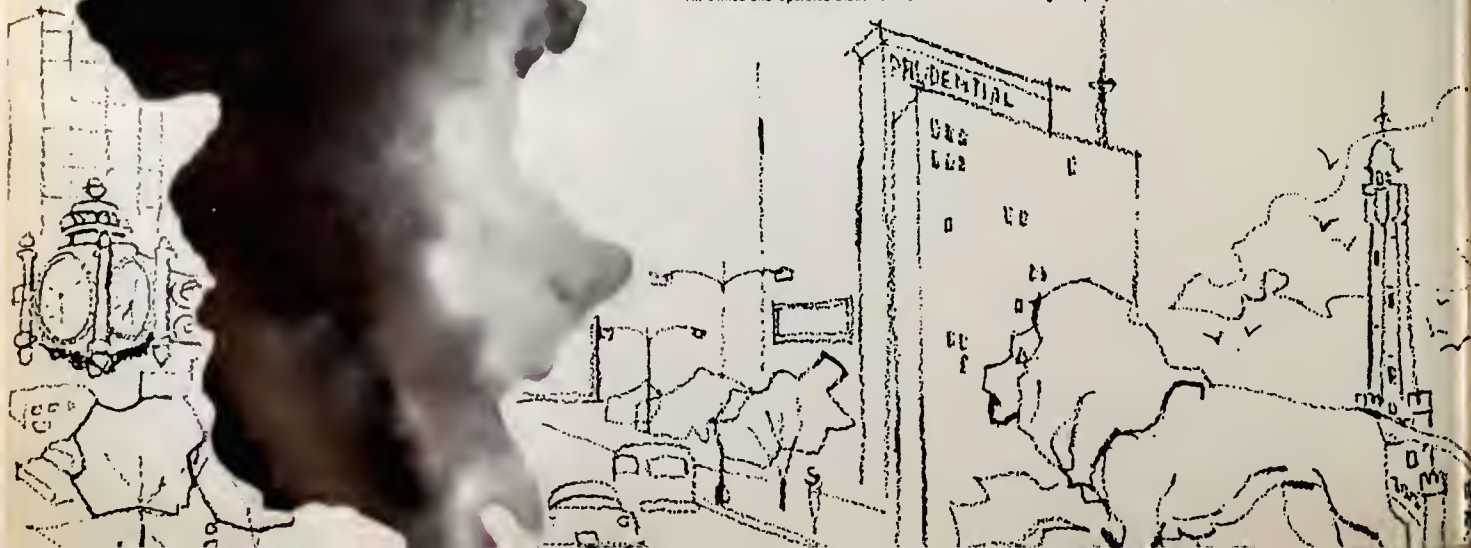
A GOOD  
CHICAGO HABIT

WBKB  
CHICAGO'S  
CHANNEL

**7**  
abc

*America's most exciting network!*

An Owned-and-Operated Station of the American Broadcasting Company · A Division of American Broadcasting-Paramount Theaters, Inc.





# WASHINGTON WEEK

27 NOVEMBER 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

**The television block-booking case is in the Supreme Court: the defendants, in asking the Court to accept the case, said that distributors engaged in selling millions of dollars worth of feature films to tv have a great stake in the outcome.**

The Justice Department warns that legal bars against block-booking may crumble without Supreme Court action.

Of the six defendants, only National Telefilm failed to appeal the decree issued by the district Court in New York. Justice Department told the Supreme Court that the decree must be toughened. Loew's, Screen Gems, Associated Artists, and C & C Super Corp., on the other hand, asked that the lower court's dictate against tv block-booking be lifted.

The Justice Department objected to the degree provision permitting a distributor of feature films to tv to withhold sale or licensing of individual films to stations "temporarily," to permit them to see if a competing station will buy the entire package. Justice said this would put pressure on a station to take bad films it doesn't want along with good films, because of fear that another station in the same market may get the good ones.

Justice also wanted stricter safeguards against "forcing" by means of pricing a film much higher when bought separately than when bought in the complete package.

Loew's was found to be in violation on only two contracts out of 203 it negotiated with tv stations, Screen Gems on two of 1,500, Associated Artists on four of 221 and United Artists on three of 418, a single brief for these four declared. They argued that court precedents bar injunctive relief where "an insignificant number of isolated statutory violations" are discovered.

The distributors went on to say that Justice Department investigators spent weeks in their offices, that the FBI had "culled" 21,000 documents from files of tv stations, that there was a 36-day court trial involving 73 witnesses and 821 exhibits. Yet only those few violations were found.

They said the lower court erred in transferring the block-booking findings in the film industry's Paramount case to the field of tv. Theatres must have feature films, and the quality determines the box-office take. In tv, feature films occupy only 3 to 8% of air time, and quality is not important, it was argued.

The distributors said advertisers buy spots in marginal times and never know what the films will be. Further, in the film case the courts were dealing with distributors who had a monopoly. In tv, the distributors of feature films must compete vigorously with each other and with other types of tv programming.

C & C Super Corp., the fifth distributor involved in the case, filed a separate brief because the facts of its case were different. At issue: the bartering of spots for feature films.

C & C told the court it was only able to pay \$15,200,000 for rights to 742 RKO pre-1948 films because International Latex put up the money on the condition that C & C would deliver large quantities of tv spots. C & C said this was "reasonable and dictated by business considerations for which there is ample industry recognition and precedent. . . ."

This is a sweeping, precedent-setting case in the television industry. While it is usually impossible to tell in advance what the Supreme Court may do, it has rarely refused to consider an antitrust case of this prominence. If it does hear arguments and decide im-

*(Please turn to page 57)*

# FILM-SCOPE

27 NOVEMBER 1961

Copyright 1961

 SPONSOR  
 PUBLICATIONS INC.

RCA Victor is understood to be considering color programing in spot markets on behalf of its color tv receivers.

Among the shows in which it's reportedly interested is MGM's Northwest Passage. In fact there's been a general revival of interest in syndicated color programing and color movie packages are at the center of this.

Latest of the color tv packages is an NTA group of 40 from 20th Century Fox, Selznick, and London Films. It's NTA's first special color package.

"Non-violent" is the password some film salesmen are using these days in describing shows to open those buyer's doors.

An ironic footnote: some seem to be the same shows which in earlier times were pushed with hints of exactly the opposite qualities.

The ABC TV engineering department has come up with a new tape gimmick: slow motion in instantaneous playback.

Trade people foresee applications in certain kinds of commercials besides special effects use in programs.

(See more on this in EQUIPMENT Wrap-Up, page 70.)

Two men moving up on the Screen Gems syndication staff are William Hart, new midwest sales manager, and his predecessor Robert Newgard, now midwest division sales manager.

Marvin Korman also steps up to the new post of advertising and promotion manager.

There's been an unusually heavy crop of off-network re-runs that have gone into syndication since the 1960-61 network season ended.

Quite a few syndicators, in fact, have virtually confined their program efforts lately to such re-runs and some, like MCA and NBC Films, will stick to this policy for the time being.

Here's an alphabetical run-down of syndicators and off-network sales reports:

SYNDICATOR	SHOW	MARKETS
ABC Films	Wyatt Earp	51
	Casper	33
	One Step Beyond	27
CBS Films	December Bride	not avail.
	Wanted Dead or Alive,	not avail.
ITC	Danger Man	21
MCA	Hours (Cimmaron City, O'land Trail, Suspicion, R'boat)	80
	M Squad	70
MGM	Staccato	20
	Asphalt Jungle	8
	Islanders	7
NBC Films	Groucho	44
	Deputy	41
Official	Peter Gunn	78
Ziv-UA	Bat Masterson	73



Distributors of post-1948 feature films to tv are using a double barreled sales argument: that their pictures can increase a station's audience rating and they can also make the time period sets-in-use climb.

Seven Arts, for instance, is telling success stories of both kinds. There's the case of KHJ-TV, Los Angeles which went from a 1.0 rating to a 20.6 ARB for its 7:30 p.m. Sunday movie since installing the post-1950 Warners.

But more unusual are those sets-in-use case histories since they appeal to stations that already have a good or dominant share.

In Baltimore WMAR-TV at 11:20 p.m. Friday went from 3.7 to 14.4 ARB with the post-50's, touching off a 33% SIU increase, and did similarly on Saturdays.

Then in Denver a weekend 55% SIU increase resulted from a nightly post-1950 strip, with an average SIU increase for the week of 14%.

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## WASHINGTON WEEK

*(Continued from page 55)*

portant points, or give directives to the lower court to reconsider those points, there will be a precedent as important as the case.

Crosley Broadcasting will be permitted to continue operation of WLW-I on channel 13 in Indianapolis until 30 days after it exhausts its legal rights of appeal against the FCC decision ordering it off the channel and grant the competing application of WIBC, Inc., for a new tv station on that frequency.

The FCC granted the company's petition for a stay of the order which would have put WLW-I out of business at 3 a.m. on 30 November, giving Crosley the go ahead with its petition for FCC reconsideration and, if it loses, the right to appeal its case.

The networks have been put on warning by the FCC that at the 9 January windup of programing hearings, there will be searching questions on any number of subjects: but the Commission stressed several areas in which questions have already been framed.

These were: (1) alleged network insistence on financial interests in programs they air; (2) relationships with talent agencies which also produce or package programs; (3) how programs are selected with a particular view to diversity and balance in schedules, news and public affairs shows; (4) how well affiliates clear for them; (5) how ratings are used in choosing programs; (6) whether sponsors have a voice amounting to "censorship;" and (7) how much voice affiliates have in program selection and content.

The FCC has asked the Appeals Court to cancel its stay against the FCC decision to permit sale of WNTA-TV, Newark by NTA to Educational TV for the Metropolitan Area.

Commission pointed out that there is a 27 November cutoff date for the sale contract, that NTA can't continue to sell time successfully with a sales contract pending and hence would have to cancel. This would mean, the FCC said, that the court would in actuality be deciding the merits of case without hearing argument.

FCC added that, contrary to New Jersey Governor Meyner, the station would be just as much or more a Newark station than it is now. It also pointed out that if the sale is permitted to go through pending a final court determination, it will be simple for the Commission to order the station returned, if the Court should so dictate at a later time.

# SPONSOR HEARS

27 NOVEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Look for another reshuffling of Colgate products among the company's stable of agencies.

Indications are strong that for one agency it will suffer a complete exodus.

The networks don't want many of their shows classified as crime, adventure, or action, but rather as general drama. And that's the way they're being designated in the Nielsen breakdowns this season.

The obvious reason: the critics have had a lot to say about not enough general drama being included in the schedules, and so the networks are accommodating them, at least in the rewriting of types.

For example, *The Defenders* has been labelled "general drama," whereas *Perry Mason*, which also deals with crime and court jousts, remains under the designation of crime-suspense.

Such series that project action and adventure as *Bus Stop*, *Ben Casey*, *Dick Powell* and *Dr. Kildaire*—using the same central character each episode—are all now blanketed as "general drama."

Much curiosity has been aroused in the trade by a top echelon trend at BBDO of building up the status of the media department.

Two recent gestures in that direction: the proliferation of media v.p.'s and the heavy promotional play given what the agency calls its "new method for scientific selection of media."

Question stemming from this curiosity: will it all add up to media eventually being made top man on the tv pole?

It was not long ago when the air media function at BBDO New York was a satrapy of the tv department.

Don't be surprised if one of the lesser cigarette makers switches one of its major brands to another agency.

The brand's market share has been standing still for quite some time, and the manufacturer is moving toward the belief that a change of copy platform might be the remedy and that this could best be compounded by a new agency.

A story going the rounds of Madison Avenue concerns a client seeking a new home for his ad account and who made his key question: What time is it?

The responses he got from these three different types of agencies have a tinge of reminiscence of the fable about the three blind men and the elephant:

The agency strongly oriented to research: "We'll have one of our men run it through the digital computer and let you know."

The agency geared to turning out stylized copy: "You're a numbers man and you'd be out of place here."


The small, economically-operated agency: "Me 7-1212 says the time is —, and you owe us 10¢."



# REACH MORE LUMBERMEN IN THE TEXAS HOT SPOT

In the Beaumont-Port Arthur-Orange market over 300,000 people are connected with lumbering and agriculture. Their average effective buying income is over \$6,600 per family. You reach them and a total of over 750,000 prosperous Texans and Louisianans in this lumbering, petroleum, petrochemical, shipping, agricultural and manufacturing Hot Spot only through KFDM-TV.



 Peters-Griffin  
-Woodward

# KFDM-TV CHANNEL 6 RADIO 580

BEAUMONT • PORT ARTHUR • ORANGE

# SPONSOR WEEK WRAP-UP

## Advertisers

Top executive echelon of the Beecham group, British-based makers of toiletries and food products has been reorganized.

New company, Beecham Toiletry div, was formed in England to merchandise toiletries internationally, with Maurice E. Bale, now president of the U. S. firm, named vice chairman and marketing dir., and William G. Ohme named executive v.p. and general manager.

Products involved include Brylcreem, Silvikrin shampoo, and Macleans tooth paste.

### ZIV-UA production spurt

(Continued from page 10, col. 2)

ties. They assert that commitments with autonomous producers are supplements to their own productions.

Keyhole would be Ziv-UA's fourth

new syndicated series sold during 1961. It also is in motion with at least two network series for 1962 use.

The three other new Ziv-UA series of 1961 are all in syndication. They are: King of Diamonds, Ripcord, and Everglades.

**MAKING FRIENDS** and influencing early-morning coffee drinkers, John Blair girls Pat Paxton (l) and Mary Lou O'Connor cheerfully serve Beech-Nut Coffee and doughnuts to passers-by during a remote broadcast of WABC's (New York) Herb Oscar Anderson show in New Jersey



**CALL FOR HELP**—Wading through the postcard response to a recent Butternut coffee contest at KGBS, Los Angeles, Sandi Delis (r) sends out an SOS for help. Public relations dir. Bill Thompson reads listeners' guesses on mystery items sealed in carafe jars to select winner



**AWARD** for public service is presented by C. Wrede Petersmeyer, Corinthian Bcdstg. pres. (r), to Dean Borba, KXTV, Sacramento



**SAFETY FIRST** is the rule at KING, Seattle, which sponsored a free vision check for hunters. D.J.'s Ray Court (l) and Pat Lewis were on hand to greet their fans and help hunters



Advertising must make its good deeds so dramatic they warrant an increasing amount of press and public attention, John A. McGlinn, Jr., told the annual meeting of grocery manufacturers.

The Campbell Soup marketing corp. praised efficient advertising for lowering consumer prices and even had something to say about poor advertising: "In our battle with world communism our best weapons are the promise of freedom and the hope of raising standards of living. It is certainly better to be coaxed, beguiled, induced, persuaded—by advertising—than to told by a super

state what to buy and how much to pay for it."

**Campaigns:** Jack's Cookie Corp. (D'Arcy) launched an extensive four-week campaign to introduce three new products in eight southeastern states, using heavy spot tv . . . Gretchen Grant frozen hors d'oeuvres (Smith/Greenland) has scheduled humorous, off-beat 60-second spots on radio in metropolitan markets . . . General Mills (BBDO) introduces Betty Crocker Toffee Swirl cake mix and Toffee Fudge frosting mix in a saturation network tv campaign beginning 11 December.

**This 'n' data:** North American Van Lines has a new marketing division, headed by C. D. Pease. Jack Schang will helm research and programs, Tunis Bond, agency relations, R. K. Smith, quality control and customer service . . . Bell & Howell formed a new mail order marketing subsidiary, The Robert Maxwell Co., to develop sales programs for products other than those handled by Sloan-Ashland and for a group of nonphotographic consumer products of other manufacturers. Maxwell H. Sroge is president.

**PEOPLE ON THE MOVE:** Henry W. Lowe to advertising v.p. at

**BRASS HAT** award is presented to Arthur Godfrey by the St. Louis Advertising Club. With Godfrey are v.p. Robert Hyland, KMOX gen. mgr. and CBS v.p. (l) and president John Lamoureux (r) with plaque



**EARLY BIRD** catches honor: First to fill United Fund quota, WADA, Cleveland, commercial mgr. Harold Noles (r) camped outside UF's door to beat Hugh McKee of Sears, Roebuck (c) and Charles Greene



**GEORGIA PEACHES** graced the streets of downtown Atlanta to promote WLWA's "Peachtree Playhouse," the new early-evening showcase of movie features for tv



**AIR-MALE DELIVERY**—WMCT, Memphis, got the first print of "Ripcord" when two skydiver members of the Memphis club drop-shipped the film into a nearby airfield

**INFORMAL** meetings marked the Taft stations management conference. Gathered here are (l to r) Sam T. Johnston, WKRC-TV, Cincinnati, gen. mgr.; Roger B. Read, Taft administration and planning v.p.; Hulbert Taft, pres.; Robert Liddell, Compton associate media dir.; Donald Chapin, Taft sales v.p.



Warner-Lambert Pharmaceutical . . . Robert H. Gray to advertising manager at Morton Manufacturing for its Blair, Anna Elizabeth Wade and Friendship House divisions . . . Edward K. Shukur to newly created post of marketing director for Helene Curtis Internacional S. A.

## Agencies

Coming trends in the agency business were outlined by Ira Rubel,

agency management consultant, during the recent NYU management workshop in New York.

New wave of mergers is caused by fierce competition in which large agencies can offer more diversified services, he said. Public ownership supplies the substantial capital needed, provides a simpler method of ownership transfer and doubles or quadruples the value of capital stock.

As agencies perform more diversi-

fied services, such as public relations, research, package design and merchandising, more of their compensation will come from fees, he said, giving larger profits than the current 15% commission.

**Thisa 'n' data:** Two Kansas City agencies, **Bruce B. Brewer and Jones & Hanger**, will merge 1 February, and continue under the Bruce B. Brewer name . . . **North Advertising and Hazel Bishop** will terminate their relationship after the latter's merger with Lanolin Plus, which will result in product conflict . . . **John E. Hayes** plans an expansion which will include personnel additions, enlarged production and art departments and a 75% increase in floor space . . . **Mutual Advertising Agency Network**, an affiliation of 22 independent agencies, has released a 12-page booklet outlining its history, operation, services and requirements.

**Agency appointments:** BOW-K Corp., Napa, Calif., to **Garfield, Hoffman & Conner** . . . Bergen county, N. J. Rambler Dealers Association to **Geyer, Morey, Madden & Ballard** . . . Simoniz to **Masius and Fergusson Ltd.** For European advertising . . . Crisp products to **Gardner for Mimi** fabric conditioner and other new products . . . Olga Co. to **Kenyon & Eckhardt** . . . Nalley's Inc., Tacoma, has retained **Beckman, Koblitz** for its Fradelis frozen food division . . . Trylon Products to **Lilienfeld** . . . Chesebrough-Ponds to **J. Walter Thompson** for Cutex and Odo-ro-no . . . Brookpark, Cleveland, has retained **Product Services** for Fab-spray and other products . . . Exquisite Form Brassiere and National Sugar Refining (Jack Frost and Quaker brands) to **Papert, Koenig, Lois**.

**Femme Fatale:** Gardner-Taylor, Memphis, one of the only full-scale agencies owned and operated by women, picked up several national and regional accounts.

New business for the distaffers: (Please turn to page 64)

# WWTV AREA RETAIL SALES TOP WYOMING'S BY 91%!



WWTV has daily circulation, daytime and nighttime, in 36 Michigan counties (NCS No. 3).

Your chances of making sales in the big WWTV coverage area (Northern Lower Michigan) are almost twice as good as in *all* of Wyoming\*.

WWTV, Cadillac-Traverse City, is the undisputed leader in 36 Northern Lower Michigan counties—delivering more homes than Station B in *all* 168 quarter hours surveyed, 6 p.m.-Midnight, Sunday through Saturday (NSI for Cadillac-Traverse City—Oct. 17-Nov. 13, 1960). You would need 13 daily newspapers or 16 radio stations to even *approach* this penetration.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

\*WWTV area retail sales are \$832,349,000 annually compared to \$436,251 for Wyoming. Source: SRDS.

### The Felzer Stations

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



# WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC  
Officially Authorized for CADILLAC-TRAVERSE CITY

Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives



Politician "A" conducted a most aggressive battle, devoted almost exclusively to detailing his opponent's shortcomings. His opponent, Politician "R," concentrated his entire campaign on vastly exaggerated tales of his own incredible achievements. On the night before the election, Politician "A" was discussing the campaign and his own chances of winning with an older politician, who had been through a lifetime of battles.

"Well," said the veteran, "I see it this way. Your opponent, "R," did nothing but talk about himself. *You* did nothing but talk about *him*. Nobody talked about you. I don't think you've got a chance of winning."

Hagerty made many excellent points, in addition to the argument that we should take the offensive and talk about America and its accomplishments and virtues, rather than continue to fight defensively.

He made the solid point that radio and television do a far better public affairs and news job than they are credited with doing by the government, broadcasting's critics, or the listening-viewing public itself. He pointed out the well-known and lamentable fact that some of the finest public affairs shows draw disgracefully small audiences. There is, he stressed, a woeful apathy on the part of the public to keep itself informed on serious public affairs.

#### **Informed citizenry and public affairs programs**

I wonder whether it might not be a good idea for the broadcasting industry, through whatever appropriate organization or joint organizations, with whatever machinery exists, to start a most aggressive promotional campaign directed toward this general theme:

*"You owe it to yourself as an intelligent and responsible citizen to keep yourself informed. Watch or listen to the interesting and exciting public affairs shows on your favorite television or radio station."*

Suppose the three television networks alone embarked on such a campaign with spots and every other promotional and publicity device they wield so well. Isn't it possible that this would go a long way toward increasing interest and audiences for the fine public affairs shows on all three networks and all their owned and affiliated stations? I feel this is a project worth considering.

I am firmly convinced that one of the reasons radio and television are so frequently unappreciated for their public service efforts is the fact that, as Hagerty pointed out, so few people really watch or are aware of the fine jobs stations do in these areas. And the more people the industry can persuade to view and listen to its best public affairs efforts, the less effective will be the criticisms by such people as FCC Chairman Newton Minow and others.

Speaking of the Chairman—I was quite amused by the letter in the 6 November issue from a gentleman named Phil Corper of the George P. Hollingbery Co. Mr. Corper interpreted my last column on Minow as "fawning at the feet of Chairman Minow." He wound up his caustic and interesting little communique with "Gee, Joe, I sure hope you make the team."

Well, gee, Mr. Corper, you go to your church and I'll go to mine. But thanks for reading the column and taking the trouble to comment about it. I wasn't really trying to make any team. I was just, as usual, stating what I believe, as clearly as I can state it.

# "Your grandchildren will grow up under Communism!"

—says NIKITA KHRUSHCHEV



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

★ ★ ★

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

**Give Now To . . .**

## **RADIO FREE EUROPE**

THE AMERICAN PEOPLE'S COUNTER VOICE TO COMMUNISM



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



Phantom Bed division of BHQ Corp., Tennessee Pharmaceutical Co. and its proprietary distributing subsidiary Econ-O-Labs, Real Estate Pictorial, Guardian Discount Co. and McKenzie Boat Co.

#### PEOPLE ON THE MOVE:

**Connor T. Flynn** to international president and **Virgil A. Warren** to managing director of Affiliated Advertising Agencies Network . . . **Donald R. Sanders** to the plans and marketing department of N. W. Ayer, Philadelphia . . . **William T. Mann** to the tv-radio department at Ayer, New York . . . **Robert Previdi** to media buyer at Papert, Koenig, Lois . . . **Charles Mangel** to press relations manager at BBDO . . . **G. Warren Sumner** to account executive at Louis Benito . . . **Beryl Seidenberg** to media director at Smith/Greenland . . . **Kennett R. McMath** to v.p. at Ted Gotthelf Associates . . . **William Strosahl, Howard Shank** and **Robert Betts** to creative directors at William Esty . . . **Mort Heineman** to v.p. of creative services at North Advertising, New York . . . **Philip J. Laven** to account executive at Leo Burnett . . . **Gil Savitzky** to media director at Golnick Advertising, Baltimore . . . **Mark Noble** to marketing and research director at Fletcher Richards, C&H, for the western division . . . **Charles Fox** from Y&R to creative services head at Buchen Advertising, New York . . . **Rodney L. Willeford** to media and research director at Phillips-Ramsey . . . **John E. Chapin** to v.p. at BBDO . . . **Roy F. Weber** to account executive at Fuller & Smith & Ross, New York.

**New v.p.'s:** The four members of the Needham, Louis & Brorby account executive department who recently got v.p. stripes are **Jack W. Copher, Bradley H. Roberts, Carl A. Shem, Jr.** and **Frederick D. Sulcer** . . . **Richard M. Citron, Rudolph Perkal, Jack Vibber** and **Jack P. Whitehouse** at Hal Stebbins Inc. **Kendall J. Mau** was promoted from senior v.p. to executive v.p.

## Station Transactions

**A three-way transaction in Rochester, N. Y., has been consummated and approved by the FCC.**

WHEC, Inc., a wholly-owned subsidiary of Gannett Co., acquired the Veterans Broadcasting share of WVET for \$3,900,000. The WVET call letters will go out of existence.

Veterans' acquired, for \$6,665,000, WROC (TV & FM) from Transcontinent Television Corp. and will retain the call letters. Transcontinent has bowed out of the Rochester tv and fm market.

**Station Sales:** **WDOK** (AM & FM) Cleveland, to Transcontinent Television by Civic Broadcasters. Broker: R. C. Crisler . . . **WJBW**, New Orleans, to Carmen Macri by Tarlow Associates. Broker: Blackburn & Co. . . . **WEOA**, Evansville, Ind., to J. B. Fuqua of Augusta, assuming the new call letters WROZ.

## Associations

The establishment of a broadcasters National Library Foundation was recommended last week by **Joseph L. Brechner, WLOF-TV, Orlando**, president and general manager.

He told the NAB fall conference that the Foundation could be used to raise funds, construct, staff and maintain a permanent library building in Washington, D. C., which would house valuable broadcast material which now disappears into private collections or is lost forever.

**Gene Hendryx, president of the Texas Broadcasters Association**, conveyed to the group his impressions which came out of an informal meeting with **Newton Minow**.

Hendryx's commentary in brief:

- The FCC chairman doesn't have two horns or a forked tail.
- Minow ought to meet face to face with broadcasters to clear up any misinformation on his views.
- Though Minow has been giving most of his attentions to tv, broad-

casters could expect more concentration on radio in the future, and in Hendryx's view, radio out to extend cooperation before "crying wolf."

Trouble-shooting and consultation are new services of the Georgia Association of Broadcasters.

The aim: To show the FCC and the industry that the GAB is willing to make every attempt to solve its own problems and uphold the highest standards.

**New officers:** Ohio Association of Broadcasters chose **Joseph Bradshaw, WRFD Worthington**, president. **James Hanrahan, WEWS, Cleveland** and **Lawrence Rogers** (Taft Broadcasting) were named v.p.'s . . . **George Whitney, KFMB-TV (TV & AM), San Diego**, was elected president of the California Broadcasters Association. New v.p.'s are **Hugh Turner, KTIM San Rafael** and **Al Constant, KRON TV San Francisco**.

## Tv Stations

**TvB Postscripts:** The promotion of tv must be strengthened in proportion to its competitors, TvB president **Norman E. Cash** told the bureau's annual meeting in Detroit.

Because of tv's growth in ad dollars, competition has aimed all its shots at tv almost exclusively, he said, and their combined bureau budgets now exceed TvB's by four to one.

**Glenn Marshall, Jr., TvB chairman** and president of **WJXT, Jacksonville**, warned that tv's total efforts are being fractionalized and dissipated from within. "Either we continue to agree that our total effort must be more than the sum of our individual desires, or we divide to be conquered," he warned.

**Broadcast House Enterprises, Inc.** which provides services to tv and radio stations, has just been formed with **Norman Gittleson** as president.

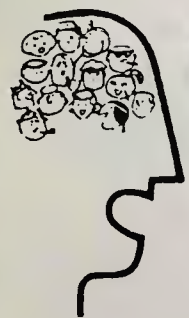
The firm, which operates out of Manchester, N. H., provides an ex-



# WWDC

**What famous communicator said what?** Here's one that's short and sweet! A four-word statement, bearing the initial letters you see above. A **forward** statement, too—nothing diplomatic or couched about it. But as we've indicated, it has its sugary aspect—as well it should, coming from one so well-bred. Put your tête to the test—then check the answer below. En garde!

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



# WWDC

*Radio Washington*

*... the station that keeps people in mind*

Member of the Blair Group Plan . . . represented nationally by John Blair & Co.  
And in growing Jacksonville, Fla., it's WWDC-owned WMBR

Marie Antoinette—"Let Them Eat Cake"

clusive franchise service for a new copyrighted ad registered sales service, "Numbers Up," which has been tested in Omaha and Lincoln and sold to date to some 30 stations.

**Thisa 'n' data:** ARB division of CEIR and A. C. Nielsen signed a license agreement under certain Nielsen patents for devices used by ARB in its metered system of tv audience measurement . . . **WTMJ-TV**, Milwaukee, in conjunction with the Milwaukee Journal "Consumer Analysis" queried 885 viewers on tv's effect on children and the family. Among the findings: 75.5% said tv has had a good effect on family life (vs. 5.1% in the negative) . . . **WTIC-TV** (AM & FM & TV) dedicates its new facilities located in downtown Hartford's urban renewal project, to-night from 9-10 p.m.

. . . A new publicity service designed to bring the activities of tv stations to the attention of national advertisers, has been started by **George Green Associates**, New York. Service, limited to one station per market, will be directed by Roy V. Smith and Jack Coneybear.

#### Ideas at Work:

**WJRT**, Flint, Mich. published the second edition of its "Family Fun Book," a 16-page comic book including games, puzzles and coloring pages which promotes its ABC and local program schedule.

#### PEOPLE ON THE MOVE:

**Robert M. Akin** to director of finance at Storer Broadcasting . . . **Bob Bernstein** to public relations director at WBC . . . **John Hopkins** to president at KTVT, Fort Worth . . . **Orville Gibboney** to assistant chief engineer at WTAR, Norfolk . . . **Frank Hovore** to sales promotion manager at KTTV, Los Angeles . . . **Ross M. Holmes** to regional sales manager at WLOS-TV, Greenville . . . **Nat Levine** to general manager at KDUB (AM & TV), Lubbock, Tex . . . **Odin S. Ramsland** to executive v.p. at KDAL, Duluth-Superior . . . **Claude Cain** to tv sta-

tion manager at KID-TV, Idaho Falls . . . **W. V. "Bill" Hutt** to assistant general manager at KTHV, Little Rock.

**Kudos:** **Robert E. Dunville**, president of Crosley Broadcasting Corp., is one of nine persons appointed by Governor Michael V. DiSalle to the Ohio Educational Television Commission, which will formulate plans for statewide educational tv . . . **KGO-TV** San Francisco, received a certificate of commendation from Governor Edmund G. Brown for its "Summer jobs for students" community tv campaign. Station donated \$26,220 worth of air time and helped instigate similar contributions from other Bay Area tv outlets . . . **WFBC-TV**, Greenville, national sales manager Douglas A. Smith was awarded the AFA Bronze Metal for distinguished service in advertising.

## Radio Stations

**Don Leonard**, v.p. and media director at Fuller, Smith & Ross, gave spot radio a boost before a CBS radio spot sales seminar in New York.

Said Leonard: "Everyone who has a product or service to sell can use radio and he can undoubtedly use radio more successfully than some of the media he's now using."

Leonard described radio as "the true universal medium."

Radio will receive the entire **Salada Tea** budget estimated at \$1.5 million. Tea firm had been almost 100% newspaper advertiser before the switch.

Through **Cunningham & Walsh**, Salada has gone into more than 20 markets with 40-70 announcements per week. Campaign is scheduled for a year.

**Offbeat Sales:** Newest sponsor on **WORL**, Boston, is the International Ladies' Garment Workers Union. Spot schedule is part of the union's 10-year program to increase public

consciousness of the ILGWU label.

#### Ideas at work:

• **KGW**, Portland, Ore., gathered over 500 discarded radios in its two-week public service campaign, "Operation Radio Rescue." Station reconditioned the radios and distributed them to local hospitals, orphanages and convalescent homes.

• **WWSW** (AM & FM), Pittsburgh is getting salutes from listeners for its new practice of playing the national anthem every day at noon.

• **KMBC**, Kansas City, helped out in the recent transit company strike by urging automobile listeners who were willing to pick up stranded pedestrians to turn on their lights and offer lifts.

• **WTRY**, Troy, N. Y., has changed its format from "more or less rigid popular music" to a greater variety of records including big band, novelty and show tunes. Station is also eliminating 16 daily newscasts in favor of "news as it happens" and is adding some 250 "featurettes" weekly on varied subjects.

**Happy Birthday:** Second oldest station in the country, **KWG** celebrates 40 years of service to the Stockton, Calif. area this month.

**A president apiece:** Five Wisconsin and Michigan corporations which operate radio stations have elected new presidents to replace the late W. E. Walker who had helmed all the companies until his death.

New officers are: William R. Walker (Heart O' Wisconsin Broadcasters), Charles R. Dickoff (Broadcaster Services, Inc. and Value Radio Corp.) and Joseph D. Mackin (WSJM, Inc. and Beaver Dam Broadcasting Co.).

#### PEOPLE ON THE MOVE:

**David R. Klemm** to promotion director at WIL, St. Louis . . . **James G. Wells** to v.p. at Leland Bisbee Broadcasting . . . **D. Lennox Murdoch** to assistant to the president at Radio Service Corp. . . . **Lawrence J. Ziemman** to sales department at KWK.





“Move over fellas.....”

For this, five key radio stations in the nation's cornbelt are used on a year-round basis by Pioneer. They are: KICD, Spencer, Ia., WCCO, Minneapolis; WHO, Des Moines; WMT, Cedar Rapids; and WNAX, Yankton, S. D. Pioneer's 15-minute news programs are usually scheduled between 12:15 and 12:45. "We know the farmer is listening then," says Bradley.

SPONSOR: Oct. 30, 1961, Page 39

# KICD IS ON THE TEAM!

(The farm SELLING team that is, son)

Represented Nationally by

VENARD, RINTOUL & McCONNELL  
New York—Chicago—Detroit—Dallas

TORBERT, ALLEN & CRANE  
San Francisco—Los Angeles

Cousin JIM BOWDEN  
Minneapolis

St Louis . . . **Craighton Knau** to farm service director of WNAX, Yankton, S. D. . . . **Ben Falber, Jr.** to v.p. and director of operations, **Russ Arnold** to v.p. in charge of facilities and **George Foulkes** to sales v.p. at WTHI, Terre Haute . . . **Gale Blocki, Jr.** to Chicago sales staff of WNEW, New York, radio national sales . . . **Jack Powers** to director of news and public affairs at WABC, New York . . . **Robert M. Riley** to assistant general manager at KTHS, Little Rock . . . **Boyd W. Lawlor** to v.p. and general manager at WJJD, Chicago . . . **Daniel E. Hydrick** to general manager at KBOX, Dallas.

**Kudos:** KOIL, Omaha, received a special award from the United Community Services for its contribution to the success of the 1962 campaign. Station taped over 100 endorsements and aired them on a saturation basis of 96 a day for the entire campaign period.

## Fm

**Signing on the air 12 November, Michigan's newest FM outlet, WNEM, Saginaw, has a coverage area from Pontiac to Alpena.**

Under the direction of James Herington, program manager, the station will devote two-thirds of its broadcast day to popular tunes and show music.

**New office:** Heritage Representatives, Bellingham, Wash.-based FM rep, has opened a New York office, headed by George Pamental.

**Resignation:** Leo Hoarty has left the post of general manager at WYFI (FM), Norfolk.

**KFMN, Abilene, devoted an entire broadcast day to local talent recently, and secured Bank of Commerce sponsorship for the entire local talent spectacular.**

The six-month young independent

outlet previously two other all-day spectaculars—one devoted to opera and one to spoken word selection. Plans are under way for a December program devoted to Bible readings by Abilene ministers.

## Networks

**CBS TV's strategy to strengthen its Wednesday and Thursday night positions involves the reshuffle of five programs, built around the 28 December departure of "Investigators."**

New contenders for Thursday, 9-10 p.m. rating honors will be a new Groucho Marx series and "Mrs. G. Goes to College." Filling "Mrs. G.'s" Wednesday, 9:30-10 p.m. berth is "The Dick Van Dyke Show," whose Tuesday time (8-8:30 p.m.) will be taken by an evening version of the afternoon game show, "Password."

**New affiliate:** KBTR, Denver, has joined the ABC Radio lineup.

# CREATIVITY

Bringing the exact effect and flavor of the client's and the agency's creation intact to the television screen . . . that is CreaTVity. It is hard to define but easy to recognize in any good commercial. It requires the total effort of a crack production team, working with the most modern equipment.

CreaTVity is the reason the finest agencies choose Audio Productions to serve their most valued clients, again and again.

## AUDIO PRODUCTIONS, INC.

630 Ninth Ave., N. Y. 36, N. Y. • PL 7-0760



# KXYZ and KXYZ/FM

create vibrant and exciting radio for America's *seventh* largest city



the bold musical pattern of  
prestige programming radiates  
from KXYZ and KXYZ/FM in Houston

\* KXYZ (1320 kc) and  
KXYZ/FM (96.5 mc)  
Simulcast the Sound of  
quality 24 hours every  
day.

*Call your Adam Young repre-  
sentative today for complete in-  
formation on KXYZ-KXYZ/FM  
in Houston.*

As a stone dropped in calm water sends ripples dancing to the shore, so does KXYZ-KXYZ/FM's bold pattern of beautiful music cover the more than 2,000,000 people in and around America's seventh largest city. Coverage with depth, power and richness that is unmatched on the great Gulf Coast.



IN THE AIR . . . EVERYWHERE . . . OVER GREATER HOUSTON

Another Station of



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

*One of America's Fastest Growing Radio Groups*

## Representatives

Rep appointments: KETV, Omaha, to Harry S. Hyett . . . WHIM, Providence, to Eckles & Co., for New England sales . . . WRVM, Rochester, New York, WNOP, Newport, Ky., and WXTR, Providence, to Jack Masla.

### PEOPLE ON THE MOVE:

George Pious to account executive in New York office of CBS Television stations national sales . . . Frank Di-Graci to sales staff at Young-TV, N. Y. . . . Ray Rhodes to San Francisco sales staff of Sandeberg/Gates.

## Film

The 1961 International Broadcasting Awards competition for the best radio and tv commercials will be centered at the WCD, Inc. studios for New York judging.

The annual contest sponsored by the Hollywood Advertising Club selects finalists, runners up, and trophy winners in 25 categories of tv commercials and 15 classes of radio commercials. This is the first year that print will be shipped to London, New York, and Chicago for the judgment of people who can't participate in the Hollywood selection.

**New Companies:** Lynn Tv Enterprises, Inc. has been formed by H. Gerry Girouard to distribute to tv and promote talent. The first program property is "The Red Report," a five-minute, 130-episode account on the Communist threat. It features Herbert Philbrick, the ex-FBI man who wrote the best seller, "I Led Three Lives."

## Public Service

NAB, with help from the AP and UPI, arranged for some 250 interested radio stations to obtain tapes of Pablo Casals' historic concert at the White House.

The wire services carried a note polling interest and, receiving an overwhelming response, NAB concluded an agreement which stipulated that the program be broadcast on a one-time only sustaining basis.

**Civil Defense:** WTRL, Bradenton, Fla., ran a month-long campaign to inform listeners on how to prepare for nuclear war. As part of "Project Prepare," d.j. Bob Keehn was confined in a fallout shelter for one week. . . . WMCA, New York, held a 24-hour remote broadcast from Times Square to kick-off "Operation Survival." . . . WKBW, Buffalo, ran an experiment in which station employee Kay Bee lived for two full weeks in a fallout shelter with a direct line to the station.

**Public service in action:** WAST-TV, Albany, will score an historic first 3 January when it televises the opening session of the New York State legislature. . . . CBS donated \$35,000 worth of tv equipment to WGBH-TV, Boston's educational station destroyed by fire last month . . . WOWO, Fort Wayne, still receives community praise for its 15-year-long practice of announcing emergency "no school" announcements. Over 700 school principals carry WOWO code cards and make good use of them in the heavy Indiana snows.

## Equipment

**Breakthrough in tv sportscasting, an electronic supplement for videotape recorders which can slow action to one-half speed and multiples of one-half, has been developed by a six-man ABC engineering team under Al Malang.**

The VTX (Videotape Expander) got its first on-the-air trial 23 November during the NCAA football game on ABC TV. Action highlights were recapped in slow motion during half-time and following the game.

The network, which launched the development of VTX because of its

accelerated sports schedule, plans to use the process on "Fight of the Week" and other action sports shows.

**High on the agenda of industry problems facing this week's winter conference of the EIA are implications of the FCC program for promoting wider use of uhf and a review of the New York city experiment. Other topics of concern:**

- Equipment used in closed-circuit tv teaching systems.
- Recommendations on renewal of the Reciprocal Trade Agreements Act.
- How the European Common Market expansion affects U. S. export business.
- EIA position on federal ownership of space communications research and development contractor patents.
- Creation of EIA committee to make technical recommendations to FCC on AM stereo radio.

**New products: University Loudspeakers, Inc.,** has a new Uniline sound column which offers the highest power handling capacity in the columnar loudspeaker field, using dual-element speakers similar to those used in high fidelity sound reproduction. . . . Marconi Radio has a new high-power (250 kw) short-wave sound broadcasting transmitter, using trapezoidal modulation and vapor-cooled main valves.

**Thisa 'n' data:** An engineering committee of NAB has begun work on a project to update existing recording and reproduction standards and include a new section for stereo. . . . Norelco has published their latest high fidelity equipment and components catalog.

**New Agency:** Marsan Industries has appointed the Metlis & Lebow Corp. to handle advertising and Richard D. Gersh to do publicity for its Pixi-cam closed circuit tv equipment.





All-Transistor RCA Tape Recorder, Type RT-21

## Ideal for Stereo or Monophonic Recording

### You'll Appreciate These Convenience Features:

- Continuously variable cue speed control
- Easy access to all components
- Tape lifters DC solenoid operated
- Sapphires used to lift and guide tape
- Interlocked record operation
- 3¼ and 7½ in/sec tape speed provided (15 in/sec available)
- Half track recording with full or quarter track optional. Rack or console mounting.

"Convenience" features make operating the RT-21 Transistor Tape Recorder a pleasure. Many new RCA developments are included in this truly professional audio recorder which is the first audio recorder to include continuously variable cue speed control. Remote control of all operating functions greatly improves operator flexibility. Basic recorder is supplied in two sections—a transport tape panel and a control panel, permitting custom or standard rack mounting. A portable carrying case is also available. Duplicate record-playback amplifier is available for two or four track stereo recording.

*For complete information write to  
G.A., Dept. BD-264, Building 15-5, Camden, N.J.  
In Canada: RCA VICTOR Company,  
Ltd., Montreal. Another fine new product  
from the Broadcast and Television Equipment  
Division of RCA.*



The Most Trusted Name in Radio  
RADIO CORPORATION OF AMERICA

# WHAT ARE YOUR PHOTO REQUIREMENTS?

## QUALITY—

Do you get top quality? yes   
 (Our excellence is "known by the companies we keep.") no

## SERVICE—

Do you get the service to meet newspaper and magazine deadlines? yes   
 no   
 (Our ordinary delivery is 24 to 36 hours—one hour on request.)

## DEPENDABILITY—

Do you have photo coverage at a moment's notice whenever the occasion arises? yes   
 no   
 (We have a staff that is large enough to cover simultaneous assignments—and in a hurry.)

## RATES—

Do you pay a reasonable fee for your photographs? yes   
 no   
 (Our rate is \$22.50 for a minimum assignment of three negatives.)

## COLOR—

Do you pay as little as \$2.00 for quality 8x10 Ektacolor (Type C) prints? yes   
 no

If ALL "yes" boxes are checked, chances are 100 to 1 you are using

**BAKALAR-COSMO  
PHOTOGRAPHERS**

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



If you have even one "no" box checked, be sure to call us (no obligation) for more details.

# Tv and radio NEWSMAKERS



**Grady Edney** got his v.p. stripes from Storer Broadcasting and will helm national radio programming in that capacity. Edney, who joined Storer in 1957 as WIBG, Philadelphia, program manager and moved up to national radio program director in 1959, sports a 20-year track record in broadcasting. He began at WSJS, Winston-Salem, in 1941, was program director of the American Forces Network in 1946, and returning to the U. S., served as program manager at KCBQ, San Diego, and WBZ, Boston, Mass.

**Clyde C. McClymonds**, manager of special services for Storer since 1953, was also made a v.p. He joined the company in 1940 as an engineer and in 1941, he helped in the construction of WWVA, Wheeling. McClymonds first began his engineering career in 1939 at WCSC, Charleston. During the war years he was employed as a civilian in the Signal Corps and returned to broadcasting in 1945 with WHBC, Canton, O. He rejoined Storer in 1947 when it was still the Fort Industry Co. in Detroit.



**Frank Beazley**, veteran broadcast salesman, has been appointed general sales manager of WCAU-TV, the CBS o&o in Philadelphia. Beazley goes to Philadelphia from New York, where he was account executive for CBS tv stations national sales. Previously he was with the network's national sales organization in Chicago and San Francisco and with the sales department of KNXT, the network o&o in Los Angeles. He is a native of Oklahoma City and a graduate of Stanford University in California.

**Michael E. Drechsler** moved up to the spot of station manager-operations at WKNB after two years at this Hartford station as assistant manager. He was formerly with the Beacon Broadcasting Co. and the Newark *Star-Ledger* in New Jersey, and for a time was with NBC in New York. Drechsler also produced, directed, and wrote tv scripts for the U. S. Army while serving in the Signal Corps. Civic minded, he's active in the Mental Health campaign, the Chamber of Commerce, and religious groups.





## The seller's viewpoint



*Fm's advertiser appeal lies in its ability to deliver quality, asserts Bob Richer, head of the recently-formed rep firm that bears his name. He warns those who would have fm go after mass audience via more balanced programing that this would tend to interfere with the medium's raison d'etre.—to deliver audience that's tops in disposable income. He draws an analogy between fm and The New Yorker magazine, stating that the latter's circulation is relatively low, yet it carried more advertising in 1960 than any other publication. In addition, he calls for more complete fm audience size data.*

### What are we doing to fm?

**T**here has been considerable talk recently about the growth of fm and, in fact, a recent article in one of the trade magazines heralded fm as a mass medium capable of delivering mass audiences.

In my opinion, this is a most serious mistake. for if fm is to truly survive and prosper, it must remain a limited medium and not concern itself with delivering tonnage. At all costs, it must avoid the numbers game.

Oddly enough, it is the fm broadcaster himself who is creating this hazard, not the advertiser or his agency. The man who pays the bill long ago learned that in most cases it is not nearly so important to have masses of circulation as it is important to have efficient circulation. He is interested in advertising his product to people who are willing and *able* to make the purchase. Better to have a few of these than to have a message wasted on many who are willing but *unable*.

The fm broadcaster has lived in the shadow of am and tv for so long that he seems to feel inferior unless he can deliver the same numbers as those delivered by his larger media cousins. This, of course, is sheer nonsense. The whole idea of fm's appeal to an advertiser lies in its ability to deliver quality, and quality is seldom available in large numbers. *The New Yorker* magazine has a circulation of only 432,953, but it carried more advertising in 1960 than any other publication. The reason, pure and simple, is that its audience is just about tops when it comes to prestige, social awareness and disposable income. In many respects it comes quite close to matching the quality of the fm audience.


Perhaps one of the reasons most fm operators have such a consuming desire for numbers is because many of them were or are am operators as well. In today's am market, any buy that comes in for over \$1.00 spent to deliver 1,000 listeners is considered out of the question. To approach this type of figure in fm requires the station operator to

either reduce his rates to such a degree that an agency can't be bothered to plan a spot buy in his medium or else he can try to pump up his circulation. Either way he gets hurt.

The fact that advertisers have not seen fit to spend more than \$1.00 per 1,000 in am is an indication of what they think of the audience quality. Fm however, with its quality (if we can keep it), can maintain a higher c-p-m with little or no difficulty. The four-color, cost-per-thousand of *Life* is \$6.99, *McCall's* is \$5.65 and *Time* an incredible \$8.41.

The advertiser is generally agreeable to paying a higher c-p-m for fm provided he has two items at his fingertips. First, he must have a fairly good idea as to how many people *will* receive his message (and I repeat, it doesn't have to be astronomical) and, second, he must have a fairly good idea of the demographic characteristics of that audience. Fm has done an adequate job of providing information on the latter, but has done a lamentable job with regards to the first. The reason for this failure, of course, brings us back to the original premise. Quantitative research has been slow because of the fear that the smaller numbers would alienate advertisers. Ridiculous!

In summary, let me point out a few facts: Frequency modulation (and I exclude am stations duplicating programing) has had its appeal because of the quality of its programing and the quality of its sound. This has drawn the listening connoisseur—a comparatively rare commodity and one for which advertisers are willing to pay a premium. Dilute this audience with lower income, less discerning listeners and we destroy one of the most powerful marketing influences available to the perceptive advertiser today.

The time to protect this incredible selling potential is now. Let's not recklessly expand the audience, instead let us deliver what we have in a logical manner. 

# SPONSOR SPEAKS

## Get out and see them

Our hats are off to Pete Cash and the TvB Board of Directors for the highly successful series of meetings held recently in Detroit with automotive advertisers and agency men (see page 25).

It was a shrewd, beautifully timed and executed job of industry-to-industry selling and illustrated once again the value of the "get out and see 'em" approach.

Actually, we've been witnessing a very healthy trend in recent months toward more direct, local-level contacts between sellers and buyers of tv and radio time.

Leonard Goldenson and Ollie Treyz of ABC, for example, have nearly completed the task of personal calls on each of the country's 100 top advertisers, an almost unparalleled undertaking for a network president and board chairman. And as Olly told SPONSOR recently, "we went to listen and learn—not to sell."

Such a grass roots approach works equally well for buyers. The other day we were talking to James Delaney, advertising manager of Sinclair Refining, who told us of Sinclair's recent country-wide search for local-level tv and radio programs.

According to Delaney, until an advertiser gets out in the field and sees and hears what's really going on, he has no idea of the opportunities in broadcast advertising.

For years, SPONSOR has urged broadcasters, advertisers, and agency men to drop their habit of office-bound, arm-chair thinking and start making calls. There's just no substitute for first hand knowledge of people, places, and projects.

We're happy to see such encouraging signs that "Operation Grassroots" is receiving so much support.

And while we're on the subject, we'd like to suggest the same sort of undertaking to Governor Collins in his relations with the NAB membership.

In our opinion, Governor, 100 individual calls by you on radio and tv stations on their own home grounds would do more to strengthen your knowledge of broadcasting and broadcasters, and their understanding of you, than any other project we can think of.

We hope you'll consider it seriously in 1962.

## 10-SECOND SPOTS

**If it isn't one thing, it's another:** James C. Hagerty, ABC v.p. in charge of news, special events and public affairs, opened his 6 November address to RTES-BPA with a striking comparison between his current preoccupations, and those of his recent career as Presidential press secretary.

Here's how he spelled it out:

"For the last eight years, because of my job, my interests were centered on many aspects of the political life of our nation—on defense capabilities, scientific advances, foreign policy and a complex of domestic problems—on the strength of the economy at home and on the awesome question of war or peace abroad.

"Today—only 10 months later . . .

- My defense: adequate protection against outside packagers

- My science: Nielsen, Tv-Q and Arbitron

- My foreign policy: establishment of peaceful coexistence with Madison Avenue

- My complex of domestic problems: Huntley-Brinkley and Doug Edwards

- My economy at home: cost control

- And the awesome question of war and peace—Newton Minow."

**No biz like show biz:** WNTA-TV, Newark, N. J., has been fending off a barrage of phone calls ever since the outlet initiated the highly off-beat technique of animal-delivered station breaks. Utilizing its collection of animal lip-synchronized excerpts from old Pete Smith Specialties, the station has been dubbing its announcers' voices into the filmed mouths of an orangutan, water-buffalo, lion, tiger, and more domesticated types such as a sad-eyed beagle, and a silky Persian cat.

Those incoming phone calls are from viewers anxious to carve out a show biz career for their pets. One lady pitched at length on behalf of her chicken which she said could sing and dance. In an effort to dissuade her gently, a station official asked if the chicken could deliver the outlet's call letters. Her anguished reply: "By the time I could teach it to do that, you may be out of business."





Lake Michigan

- MUSKEGON
- GRAND RAPIDS
- MILWAUKEE ●
- MADISON
- RACINE ●
- DUBUQUE
- ROCKFORD
- KALAMAZOO
- CHICAGO ●
- SOUTH BEND
- JOLIET ●
- ROCK ISLAND
- PEORIA ●
- DECATUR ●
- SPRINGFIELD



# WGN RADIO

delivers more counties\*  
 more homes\*\*  
 more adult listeners\*\*  
 than any other Chicago radio station!

Member of Quality Radio Group, Inc.



IN CHICAGO, WGN RADIO means quality programming and dedicated community service.  
 CHICAGO: 2501 Bradley Place, LAkview 8-2311  
 NEW YORK: 220 E. 42nd Street, MUrrayhill 2-7545  
 Represented by Edward Petry & Co., Inc., except in Chicago, New York, Philadelphia and Milwaukee.

\*Nielsen NCS 61. Advance Station Service.  
 \*\*Nielsen, August-September, 1961, Chicago NSI Report (average quarter hour—Sunday through Saturday, 6 a.m. to 12 midnight).



## THE BUSY **RED** PHONE AT TTC!

All TTC stations base their operations on deep, penetrating news coverage . . . especially on the local level. Now 54 men and women in the 7 TTC newsrooms are united into a team by this new TTC red-phone hookup. With stations on each coast and in Mid-America, TTC newsrooms will get first hand reports -- first -- from any area.

- The point of all this is not just to trumpet about what

big operators we are in news. The point is that a large part of the selling force of TTC stations is generated by this news policy . . . and we can prove it. • TTC stations will continue to concentrate on substance in programming, because we believe real substance is the only quality that will continue to support broadcast sales long after the fads have faded out.

**TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17**

SYMBOL OF SERVICE



WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.  
 WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,  
 KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

WDAF-TV, WDAF-AM, Kansas City, Mo.

Represented by



The Original Station Representative