

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



In November 1954  
WHB had its first #1  
rating report. In  
the last 7 years . . .

by every measure . . . by  
every standard . . . there has been

no interruption in **WHB's** dominance

. . . because there's been no interrup-  
tion in WHB production ingenuity  
. . . precision . . . creativity . . .  
news coverage . . . concepts  
of community service.

To make WHB's position  
in the market *your*  
position, call Blair, or  
George W. Armstrong,  
Executive V. P.

10,000 watts  
710 kc.

**Kansas City, Missouri**

one of the news-making **STORZ** stations

<b>WDGY</b>	<b>WHB</b>	<b>WTIX</b>	<b>KOMA</b>	<b>KXOK</b>	<b>WQAM</b>
Minneapolis St. Paul	Kansas City	New Orleans	Oklahoma City	St. Louis	Miami

WDGY, WHB, KOMA, KXOK, WQAM represented by Blair.

WTIX represented by Features

## RADIO SAYS: 'LOOK AT ALL FOUR'

Broadcasters suspect  
that am medium is not  
accorded equal status  
with tv, mags. dailies

Page 35

## Alcoa remolds its ad profile via television

Page 39

## How to kill 'vampire video' in commercials

Page 42

## A food broker sounds off on ad agencies

Page 44

DIGEST ON PAGE 7

# SPECIAL!



When locally-produced public affairs programming is both informative and popular, you can be sure that the talent which creates it is special. Typical examples: "Alone in Its Greatness," KMOX-TV's salute to the St. Louis Municipal Opera, which attracted a 32% share of audience; "Grant in St. Louis," a candid close-up of an extraordinary American, which had a 36% share of audience; and "St. Louis 1985," an unconventional look into the future, which achieved a fancy 40% share of audience in 4-station St. Louis (ARB). These and other imaginative, local "specials" all competed successfully against strong prime-time network opposition. This all-out attention to the local community is one reason why the community goes all-out for Channel 4. Why, month after month after month, the special audience winner is

**KMOX-TV**

CBS Owned—Channel 4 in St. Louis.



## THE VITAL NEW CONCEPT ...



This is the new home of KTRK-TV, dedicated to the people of Houston and the Texas Gulf Coast. It is of revolutionary design, with the simple efficiency of a circle employed to house the production and technical functions. Flowing from the circle to enclose the court are the office and business functions of the station arranged for ultimate harmony in day-to-day utility.

(See the back page for the floor plan.)

The circular building houses two studios combining 8000 square feet of floor space. Interior walls are eliminated to become totally control rooms, while the outer studio walls in arcs afford greatly increased linear dimension all completely visible from control. Both the court and the west lot are cabled for extensive outdoor shooting. This generous attention to production facilities reaffirms the station's traditional belief that we serve the community best when we can originate locally all types of programming.

*The vital new concept of this building is a familiar one in Houston —that we build for tomorrow today. The building is a reflection of our people and our way of life, discarding old concepts for new and better ones. We fashion the future with our eyes on the stars and our hands hard at work. So, as we have become the petro-chemical colossus and the oil and energy capital of the world, the second port of the nation and its space capital tomorrow, we now can say as well — The Television Station of Tomorrow is in Houston Today! KTRK-TV*

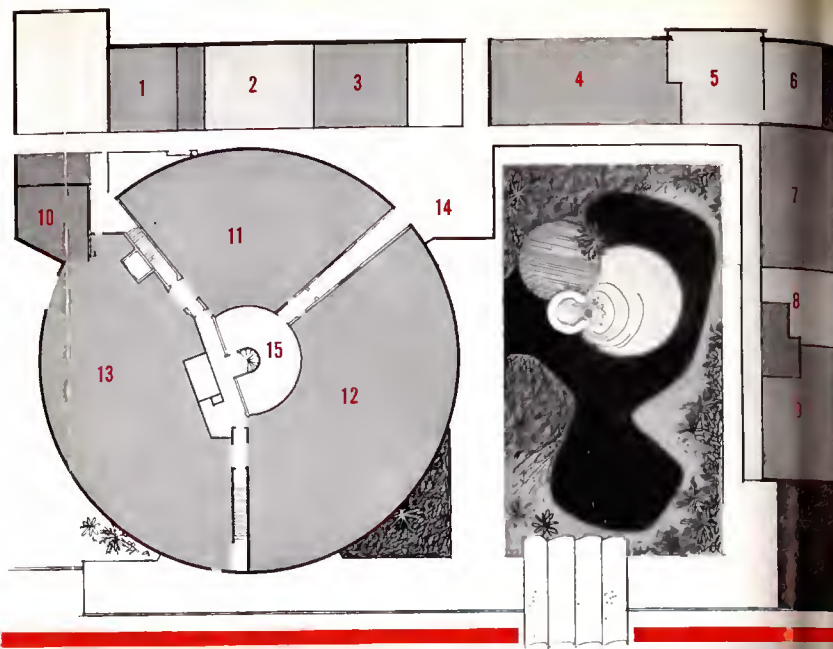
*A new television building  
is more than glass and  
steel and stone.*

It is the best symbol of a station's dedication to its public. This dedication penetrates deeply into the community as the station seeks new and better ways to meet the public needs. It goes far beyond the letter of the broadcast law which directs that the public interest, convenience and necessity shall be served.

The new building means that the community has approved the past efforts of the station and has rewarded it with attention and trust. And, as the public approves, the station improves.

Progress thus is served, and the station, grateful to its public for their trust, and firm in its faith in the future of free broadcasting, dedicates a new building to house that trust and that faith.

*This has been true  
all over America  
during the past decade.  
It is true in  
Houston today.*



#### LEGEND

- |                         |                      |
|-------------------------|----------------------|
| 1. FILM                 | 8. PUBLIC RELATIONS  |
| 2. DRESSING ROOMS       | 9. SALES             |
| 3. NEWS                 | 10. ART              |
| 4. PROGRAM & PRODUCTION | 11. STUDIO "B"       |
| 5. CONFERENCE           | 12. STUDIO "A"       |
| 6. EXECUTIVE            | 13. PROPERTY STORAGE |
| 7. ACCOUNTING & TRAFFIC | 14. LOBBY            |
|                         | 15. PUBLIC VIEWING   |

The spaces marked indicate how the varied functions of a television station are placed to achieve maximum efficiency in relationship to each other, and to the total process. The Engineering spaces, including control rooms, occupy the second level above the Property and Public Viewing areas. The patio with pool and fountain will offer unmatched opportunities to produce excellent local programs and commercials in beautiful natural settings.

**KTRK-TV**  
CHANNEL 13



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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- 35** SPONSOR survey of broadcasters and agency executives reveals that clients indeed 'look at all four' media with radio emerging, economy, flexibility
- Alcoa remolds ad profile**
- 39** Aluminum giant replaces diverse program with co-ordinated effort which takes its lead from network tv; customer support taken over by spot radio
- How to kill a tv 'vampire'**
- 42** Techniques, production tricks, casting, etc., which detract from main product message in tv commercials are 'vampires,' agency men agree
- A 'broker' talks about ad agencies**
- 44** Prominent New York City food broker handling over 20 major radio and tv advertisers says majority of ad agencies are weak in merchandising
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Member of Business Publications Audit of Circulations Inc.



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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 40¢. Printed U.S.A. Published weekly. 2nd class postage paid at Baltimore, Md.

ALL  
  
 are on  
**WDBO-TV**  
 in  
**CENTRAL FLORIDA**  
**ARB\* reports**

**WDBO-TV**  
**DELIVERS**

**35.4%** more homes  
 than sta. "B"  
**65.4%** more homes  
 than sta. "C"

from 9am to midnight  
 in CENTRAL FLORIDA'S  
**BILLION DOLLAR MARKET!**

**NIELSEN\*** reports

## HOMES REACHED

STA.	MON.-FRI.		SUN.-SAT.	
	12-3PM	3-6PM	6-9PM	9-Mid.
WDBO	304	306	546	446
'B'	166	148	389	271
'C'	61	193	295	243

**WDBO-TV**  
**CH.6-CBS-ORLANDO**

**BLAIR TVA has more FACTS!**

\* March, 1961 Reports



By Any Yardstick

# THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

# WKRG-TV

CHANNEL 5 MOBILE, ALA.

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



13 November 1961

# SPONSOR-WEEK

## BPA'S COMING OF AGE

New tone emerges from New York meetings: desire to match agency needs supplants "incestuous" talking

The Broadcast Promotion Association, after five years of meetings, has finally come to Madison Avenue, where, in the opinion of one member, "they should have been all along."

The era of "incestuous talking to one another about promotion gimmicks is over," said one BPA member. "Now we know what agencies really want—facts and figures about our stations."

In meetings held 6-8 November at the Waldorf-Astoria in New York, attended by about 75% of the BPA membership, this new tone was in the air: from now on solid research would be "in" and the jumbo postcard would be "out." Instead of exchanging ideas about gimmicks that attracted the attention or flattered the ego of station people, from now on promotion people would settle down to giving serious attention to the real needs of agencies for station promotion.

### Role of station rep

The station rep is the chief factor in the promotion of a quality station image, according to three agency v.p.s who spoke at a workshop session at the BPA in New York last week.

The three are Theodore Grunewald, senior v.p. and director of radio/tv for Hicks & Greist; Frank Kemp, v.p. and media director of

Compton, and Ben Holmes, BBDO v.p.

Grunewald called the station image "more of a feeling" than anything else, which "could not be created overnight" but was the "sum total of everything on the station—programs, personnel." Absence of gimmicks was also important.

Kemp described the most important factor as "the station representatives' day to day negotiations with buyers." He regarded factual information and a reliable, conscientious sales staff as essential.

Holmes said, "the good station image is a reflection of the attitudes and abilities of owners and management. If their standards of taste are high then a good station image is a natural concomitant. The buyer will know it, and so too will agencies, listeners, or viewers."

### What timebuyers want

Three agency timebuyers told promotion managers and station people the kind of sales promotion material they are looking for.

The timebuyers, speaking at a BPA panel last week, were Janet Murphy, Lawrence C. Gumbinner; Allan Silverman, Norman, Craig, and Kummel; Philip Stumbo, McCann-Erickson. Panel moderator was Gene Muriaty, WTIC, Hartford.

Mrs. Murphy said that agencies need to know of consumer profiles

in station areas. Silverman noted that accurate information about homes reached, market trends, and rating shares are needed. Stumbo also mentioned audience profiles and listed marketing information and success stories as important.

(Continued on page 10, col. 1)

## 1960 RADIO SPOT UP 7.4% TO \$202 MIL. —FCC DATA

U.S. radio did \$597.7 million in business in 1960, 6.7% more than 1959, according to final FCC figure just released.

Profits for all radio before federal taxes were \$45.9 million, up 8.3%.

National and regional spot business for radio came to \$202.1 million, up 7.4% over 1959.

(For chart on top 50 radio spot markets in 1960—compared to 1959 and 1958—see page 12, this issue.)

## Ziv-UA TO DROP TV FILM PRODUCTION ACTIVITY

For the tv film industry, there's a revolution in the making at Ziv-UA. In effect, the company has thrown out the policies long adopted with the Ziv side of the company and brought in those identified with UA.

For 11 years, prior to the merger with UA, Ziv has produced about 40 film series for tv—and was in fact the first company to create film shows expressly for tv.

Originally a syndicator of radio shows, Ziv has produced all its own tv series and also distributed them, in domestic and international syndi-

(Continued on page 12, col. 3)



## BPA

(Continued from page 9, col. 3)

### World radio-tv exhibit

The BPA plans a travelling world communications exhibit aboard a ship. Such a vessel, The Good Ship Hope, has been used as a traveling hospital ship.

The BPA ship was proposed by the group's board of directors at the annual convention in New York last week.

Donald B. Curran, BPA first v.p. (he's promotion director for ABC Radio o&o's) stated, "It is our desire to create better understanding of existing communications facilities and, in effect, to sell the world on communications."

The proposed ship would contain the most modern radio and television equipment including portable units. The exhibit would also contain remote units such as helicopters, automobiles, and small motor launches. Hundreds of portable radio and tv receivers would also be included for distribution to schools, factories, and institutions in coun-

tries where they are not available now.

### New Officers

New officers elected were president Donald Curran (ABC Radio o&o), first v.p. James Bowermaster (WMT, Cedar Rapids), second v.p. Clark Grant (WOOD-TV, Grand Rapids); three year board of directors terms for Daniel Bellus (Transcontinent Tv), Judd Choler (KMOX-TV, St. Louis), H. Taylor Vaden, (WJZ-TV, Baltimore), and Jean Riopel (CFCN, Quebec City), and shorter terms for Casey Caholmia (WFAA, Dallas) and Jack Door (WBNS-TV, Columbus).

Jean Godt (KYW-TV, Cleveland) will be chairman of the nominating committee; also elected were Tom Cousins (WCCO-TV Minneapolis) and Don Fisher (WCKT, Miami).

Convention sites were selected for 1962 and 1963. They are Dallas and San Francisco.

### Tv criticism

"It is impossible to get rid of criticism of television but neither is it desirable," stated Louis Hausman, TIO chief, at a BPA workshop last week.

## HAGERTY: TV NEWS NEEDS PROMOTION

James Hagerty, ABC v.p. of news, special events, and public affairs, called on promotion people to direct audience attention to good news and information programs on tv.

His remarks were made last week at a combined RTES-BPA meeting in New York.

Hagerty was worried about an information and opinion vacuum among the public, pointing out that radicalism on both Right and Left now seems to be increasing.

"What I am asking is this," said Hagerty, "are we getting through to the American people as we should—as we are trying to do. Frankly, I don't think we are."

Hagerty praised American newsmen. "American reporting is in a class by itself—honest, factual, and informative." He continued, "But the discouraging thing is the lack of attention it really receives from the American people. They seem indifferent to it, unconcerned about even the most pressing problems at home and certainly abroad."

He noted that these difficulties were not unique to broadcasting, and that newspapers and magazines had them, too.

"The difficulty is not with our news and information programs—they're good. The difficulty is with the listeners and viewers on both radio and television.

"For virtually every time our industry presents—on network or locally—public information programs, news specials or documentaries on important issues and problems of the day, there is a decided drop-off of interest by the public in these programs. All too often we find the public turning away from these programs and seeking escape—like an ostrich with his head in the sand—in entertainment programs, which even include re-runs and old movies. By the viewers' own choice, the

(Continued on page 68, col. 1)



BPA officials at annual meeting included (l. to r.) program chairman Dan Bellus (Transcontinent promo. dir.), first v.p. Don Curran (ABC Radio o&o promo. dir.), president John F. Hurlbut (promo. dir., WFMB, Indianapolis)



# 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

**Top 50 spot radio markets—1960 FCC data**  
National-regional time sales for 1960 compared with '59, '58

MARKET	NO. OF STATIONS	1960 (000's)	1959 (000's)	1958 (000's)
1. New York	30	\$26,613	\$26,597	\$24,569
2. Chicago	26	12,374	11,976	11,123
3. Los Angeles	30	9,241	8,174	7,340
4. Philadelphia	21	6,924	5,240	5,041
5. Detroit	11	6,770	6,196	5,897
6. Boston	17	5,215	4,687	4,234
7. San Fran.-Oakland	18	5,113	4,834	4,151
8. St. Louis	14	3,744	3,791	3,399
9. Cleveland	9	3,437	3,124	2,762
10. Washington, D. C.	17	3,420	3,322	2,908
11. Cincinnati	8	3,081	2,874	2,758
12. Pittsburgh	20	3,038	2,700	2,819
13. Buffalo	11	2,505	2,209	1,522
14. Minneapolis-St. Paul	12	2,491	2,625	2,326
15. Baltimore	15	2,308	1,952	1,778
16. Kansas City, Mo.	9	2,090	2,044	1,871
17. Hartford	5	1,986	1,754	1,582
18. Houston	11	1,948	1,932	1,771
19. Atlanta	18	1,873	1,849	1,668
20. Dallas	12	1,872	1,709	1,455
21. Miami	13	1,817	1,745	1,422
22. Seattle-Tacoma	18	1,742	1,364	1,342
23. Milwaukee	8	1,659	1,998	1,481
24. Columbus, O.	6	1,649	1,533	1,242
25. Portland, Ore.	16	1,598	1,349	1,178
26. Indianapolis	6	1,577	1,595	1,405
27. Louisville, Ky.	9	1,538	1,523	1,149
28. Des Moines	6	1,493	1,500	1,491
29. Albany-Sch'y-Troy	9	1,396	1,245	1,210
30. Providence	12	1,324	1,076	1,075
31. Denver	18	1,322	1,269	1,218
32. Rochester, N. Y.	6	1,286	1,092	930
33. New Orleans	10	1,256	1,230	1,113
34. Memphis	10	1,218	1,050	1,077
35. San Antonio	10	1,213	1,130	1,074
36. San Diego	9	1,188	983	864
37. Sacramento*-Stockton	6	1,122	788	685
38. Omaha	7	1,012	1,021	1,048
39. Syracuse	9	984	926	750
40. Nashville	8	947	969	975
41. Dayton	5	942	755	555
42. Tampa-St. Petersburg	15	927	884	697
43. Richmond	8	875	813	832
44. Cedar Rapids	3	874	811	859
45. Birmingham	12	860	817	792
46. Charlotte, N. C.	7	853	872	990
47. Ft. Worth	7	843	755	693
48. Jacksonville	11	811	666	571
49. Oklahoma City	8	798	706	703
50. Fresno	9	724	647	607

\*Omits 4 Stockton stations, \$220, in previous reports.

**Ziv-UA to drop production**

(Continued from page 9, col. 3)

and also to U. S. networks.

UA, long known in theatrical film for staying out of its own production, but connecting with independent and autonomous producers for financing and distribution arrangements, merged with Ziv last year.

Last week's epochal development is this: Ziv-UA is dropping the "Ziv" produce-it-yourself concept and is adopting the "UA" formula. Richard Dorso, with Ziv since 1955, is now executive v.p. in charge of programs.

Dorso stated he intends "to attract new creative producers" to work for Ziv-UA, "particularly those who have not worked in television before." He said he is offering them "the opportunity to develop their own ideas and project with complete freedom."

For several years Ziv was a network supplier as well as being the largest domestic tv film syndicator and a major international syndicator. During this time it introduced as many as six series a year produced for syndication, and had up to three additional network series.

However, the complexion of the industry has changed drastically since the time of the Ziv-UA merger last year. Ziv-UA is still the largest producer of domestic syndicated shows, but its rate is now down to three shows so far in 1961.

It is assumed in trade circles that Ziv-UA has had approximately the same fixed costs when it produces nine shows a year as when it makes three and that such costs, proving prohibitive, have been a factor in its switch of strategy.

Several other major syndicators have dropped out of production and co-production in the last year. These include ABC Films, CBS Films, MCA, NBC Films, and NTA.

The first program project under the new Ziv-UA approach is "Acres and Pains," based on S. J. Perelman, to be produced by David Schwartz.



# Why WFLA-TV bought Seven Arts' Volume II

Says George Harvey:

"The first Seven Arts package offered fine TV entertainment, but

# WE LIKE VOLUME II EVEN BETTER!

"It's a stronger over all package. We bought it to improve our Friday Night Movie. It

takes an exceptional movie product to deliver maximum audience in a prime time slot against competitive network programming. Warner's 'Films of the 50's' give us the best available product for that kind of exposure."

George Harvey, Vice President and  
General Manager, WFLA-TV, Tampa, Florida



## Warner's films of the 50's... Money makers of the 60's



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)

# Sponsor backstage

## The show business pace quickens

The interdependence of one branch of show business on the other has often been discussed in *Backstage* as well as in many another pillar and periodical. But it seems to me that the new 1961-1962 season, now in its first giddy months, finds television and theatre, night clubs and motion pictures, records, radio—all borrowing each from the other—at a pace never previously achieved. One of tv's most successful young comedians, for example, George Gobel, is sweating it out as "Erwin" in a musical comedy version of *Three Men on a Horse*, called *Let It Ride*. With a single exception, the rough New York critics clobbered the show, although George himself got some good notices. One of tv's most successful writers, on the other hand, Robert Arthur, almost single-handedly sabotaged the first Broadway musical for which he wrote the book. This, of course, would be *Kwamina*, which five critics out of seven rapped on the basis of its bad book, while these five and their two colleagues almost unanimously praised Agnes De Mille's choreography, Richard Adler's score and the fine work of a cast headed by Sally Ann Howes (Mrs. Adler), Terry Carter and Brock Peters.



## Regarding a Miss Cook

Starring a couple of evenings ago on *The Ziegfeld Touch* was a young lady who has been one of my favorite performers ever since I saw her four or five years ago in *The Music Man*. I refer to Barbara Cook. Barbara is co-starring in Kermit Bloomgarden's new musical comedy *The Gay Life*. And since my company Capitol Records has a couple hundred thousand dollars in this show, I have been following it. About four weeks ago, it opened at the new Fisher Theatre in Detroit. And after running there at a healthy box-office gross of some \$80,000 per week for three weeks, it moved on to Toronto. I saw it again there last Tuesday at that fine Canadian city's magnificent O'Keefe Auditorium. (I can't resist saying here that Mayor Wagner and his fellow N.Y.C. officials should take a look at the Fisher and the O'Keefe, come back to New York and match the grandeur of these outlying showhouses.)

Miss Cook, as I started to say, demonstrated on the Ziegfeld special last Sunday, as she does in every performance of *The Gay Life*, that she is one of the most talented singing and acting stars in our midst. I don't know whether the theatre contributed her to tv or vice versa, but both media may be grateful. Co-starring with Barbara is a contribution from Italian to American show business. He is Walter Chiari, who I am told is one of Italy's leading actor-comedians. He does an unique and showmanlike job as Anatol, the great lover in *The Gay Life*, and I'm sure we'll be seeing him on Broadway as well as on tv. In Italy, great lover or no, he was widely


(Please turn to page 17)

1020'  
above  
average  
terrain

the  
extra  
377'  
and  
new  
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power  
transmitter  
means  
3217  
square  
miles  
added  
with  
more  
TV  
homes  
than  
ever  
before:

**NEW  
TALLER  
WOC  
TV  
TOWER**

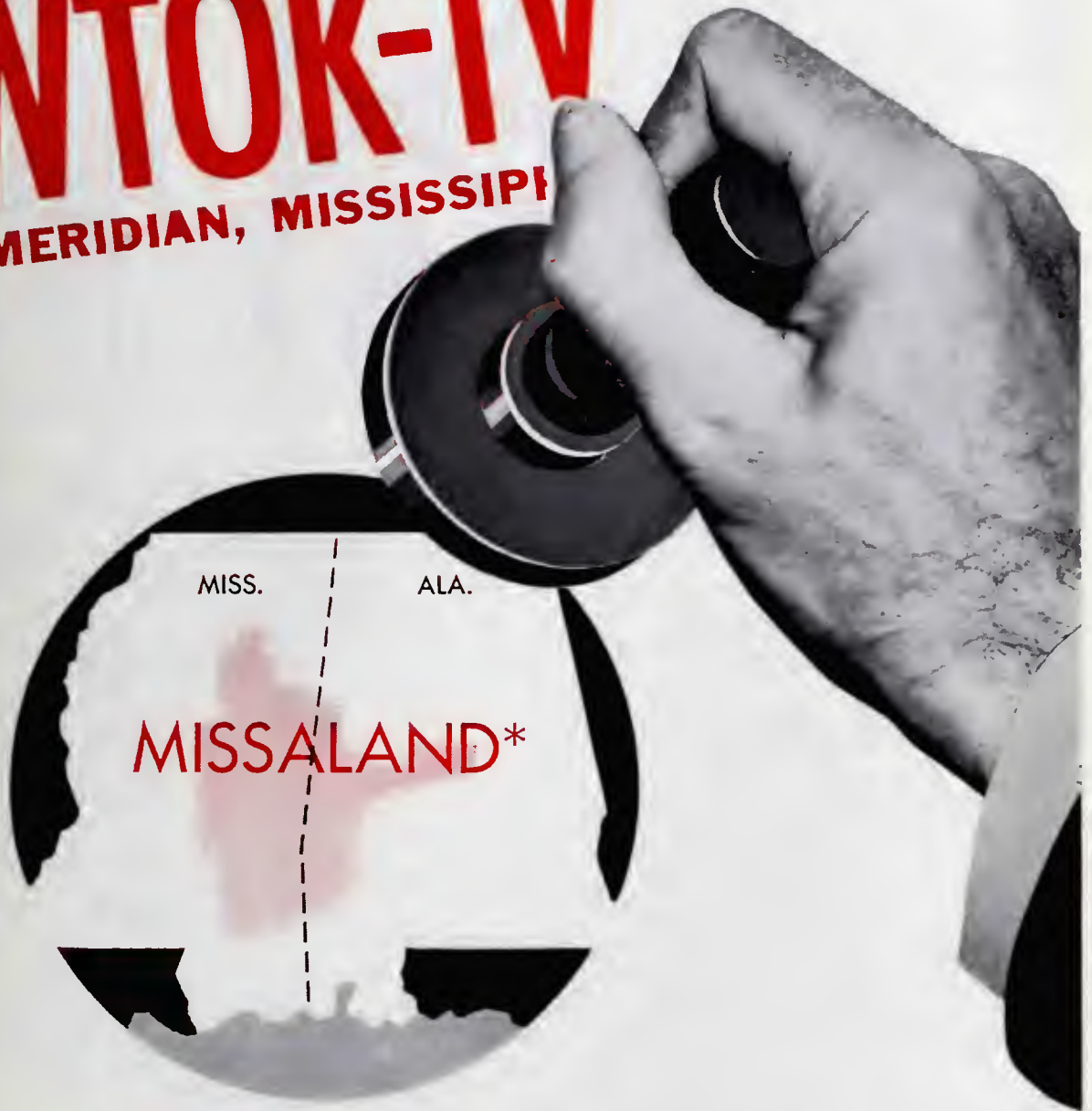
SERVING  
THE QUINT CITIES  
DAVENPORT IOWA  
BETTENDORF IOWA  
ROCK ISLAND ILL  
MOLINE ILL  
EAST MOLINE ILL

WOC-TV Channel 6   
D. D. Palmer, President  
Raymond E. Guh, General Manager  
Pax Shaffer, Sales Manager  
Exclusive National Representatives  
Peters, Griffin, Woodward, Inc.



# WTOK-TV

MERIDIAN, MISSISSIPPI

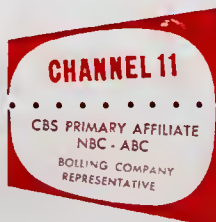


**\*MISSALAND . . .** a most efficient media buy. Missaland comprises thirty-six counties in Mississippi and Alabama covered only by one television station—WTOK-TV. Facts prove that WТОK-TV offers advertisers one of the nation's most efficient media buys. Add to this a big new bonus market—the McCain Naval Air Station just commissioned at Meridian.

Before completing your next market list, take a close look at WТОK-TV. Here are five good reasons why:

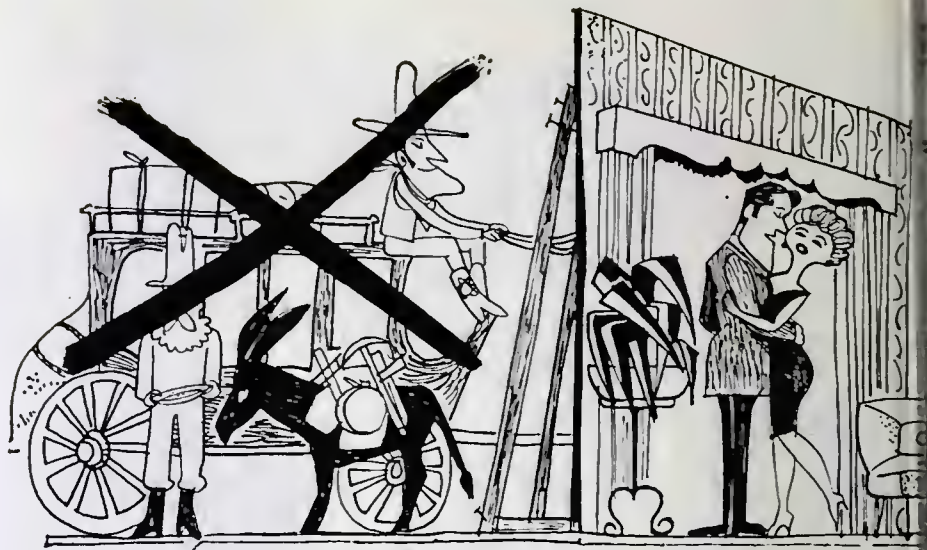
- 159,400 Television Homes
- \$530,093,000 Retail Sales
- \$796,636,000 Effective Buying Income
- 2,500 New military and civilian personnel
- \$12,000,000 New Annual Payroll

Copr. 1961, Sales Management Survey of Buying Power, further reproduction is forbidden



MAXIMUM POWER 316,000 WATTS

MISSISSIPPI'S FIRST  
VHF TELEVISION STATION



## Western Without Stagecoach

In the Sacramento area, where stagecoaches rolled and gold once rushed, many people need look no further than their family trees for action stories of the Old West. Finding modern, live dramatic fare, however, is another matter. Like so many areas west of Broadway, Sacramento has very little live theater.

Corinthian station KXTV is doing its part to remedy this. "The Ties Have It," a drama locally written and acted, was produced and aired by KXTV. Finalist in the Corinthian Stations Public Service Award competition, the show is one of several being presented to encourage local writing, local little-theater groups, local talent, and local dramatic schools.

In a computer world of machine decisions and hot pursuit of numbers, KXTV's action is hardly calculated to make Sacramento's Broadway replace its eastern namesake. It is, however, typical of the Corinthian viewpoint: A station's ties to a community, like all friendships, need to be kept in good repair. We believe that this kind of originality is not only good citizenship but a sales virtue as well.

*Responsibility in Broadcasting*

**THE CORINTHIAN**



publicized as the very favorite friend of Ava Gardner, and having watched him dispense his zestful charm and on and off stage in Detroit and Toronto, I can easily understand why Miss Gardner was fond of the young man.

Not too long ago, Nat King Cole taped an exciting one-hour television spectacular in Canada called *Wild Is Love*. It ran on the Canadian Broadcasting Corp. tv network and won great critical acclaim. General Artists Corporation is currently negotiating with several American sponsors and agencies for a run on the Cole show here. Nat, of course, is currently at the Copacabana in New York, and I was literally awed, as I have been every time I have watched him work over these very many years. There is no other singer who works with the complete ease and effortlessness of Nat. There is truly no singer whose every note is as true and warm, whose every gesture is as meaningful as Mr. Cole's. Without ever punching or pressing he holds the Copa audience in the palm of his hand for well over an hour—show after show. After the first opening night, I told him how great I thought he'd been, and he said he'd been a little tired, but was trying not to show it. Believe me, he didn't. Tired or not, I have never seen Nat give anything less than a masterful performance. I hope GAC sets a deal for the special soon so that you'll have an opportunity to see him.

### Queen of the girl singers






And I feel the same way, on the distaff side, about Peggy Lee. She did a special pre-opening night charity show Monday night at Basin Street East. Peggy is, in my book, the queen of the girl singers, just as Nat is the king of the male vocalists. Both are vastly expert, highly-trained and experienced dramatic performers as well as musicians of the very first quality. Ask any musician, or any other singer, and they will say exactly the same about Peggy and Nat. Peggy takes extremely difficult tunes, like "The Best Is Yet to Come," and delivers them with a soft, subtle, sexy artistry that is indescribable. Her performance of "Fever" is a classic, and she sings blues right up there with Ella and the late Lady Day.

Peggy, of course, does all the singing guest shots on tv networks that her personal appearance schedule allows. One of these days, however, some producer or director is going to build a show around Peggy or utilize her in a job that calls for acting as well as singing.

Sunday night on the CBS TV network an impressive example of interdependence and interweaving talent and media in show business was displayed. This was the two-hour presentation of the Graham Greene *The Power and the Glory* starring such great names of the theatre and motion pictures as Sir Laurence Olivier, George Scott, Julie Harris, Mildred Dunnock and Patty Duke, to name just a handful. The show was produced by David Susskind, who controversial Open End show has been alternately praised and denounced. This version of the Greene story not only featured some of the finest actors and actresses in the theatre, but had an original musical score by a young man who will write some great musical works in the years to come. His name is Lawrence Rosenthal.

And the two-hour special sponsored by Breck and Motorola will go into motion picture theatre exhibition in foreign countries. As I said, interdependence and interchange has always been with us in show business. But more so this season than ever.



-  **KOTV**  
TULSA
-  **KHOU-TV**  
HOUSTON
-  **KXTV**  
SACRAMENTO
-  **WANE-TV**  
FORT WAYNE
-  **WISH-TV**  
INDIANAPOLIS
- WANE-AM**  
FORT WAYNE
- WISH-AM**  
INDIANAPOLIS

Represented by H-R

**ATIONS**

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

### It's all settled

We thank you very much for setting us straight as to the correct name of your magazine, and sincerely apologize for our error in addressing you.

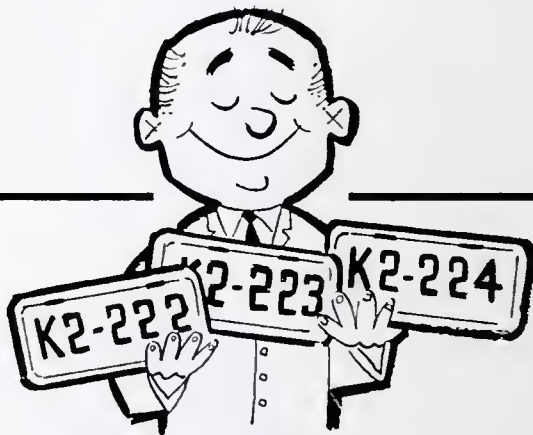
As you well know from our previous letter (SPONSOR, 11 August, 49th & Madison) we are sincerely interested in using trademarks and trade-names correctly. We will therefore naturally take all necessary steps in using your magazine's name correctly in all future correspondence with your fine magazine and also in all future mentioning of your magazine.

Norman St. Landau  
general counsel  
Johnson & Johnson  
New Brunswick, N. J.

### Editorials: A matter of quality

I appreciate mention of the Radio-Television News Directors Assn. annual meeting in Washington in the 9 October issue. However, I would like to clarify a couple of points.

I don't believe RTNDA's concern over government intrusion into programming and our "self-criticisms" were incompatible. "Self-criticism," which I would rather refer to as "honest evaluation" by RTNDA should not be misinterpreted as an argument for programming by government dictation. RTNDA is aware there are news departments that need improvement but not at the risk of abridging the freedoms granted in the First Amendment.



## WAVE-TV viewers buy 28.8% more AUTOMOBILES

—and 28.8% more tires, batteries,  
anti-freeze and other supplies, of course!



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

The deficiencies in these news departments caused "surprising" opposition to editorials voiced by several RTNDA members. RTNDA does not oppose editorializing if the station has the manpower, resources and stamina for the job.

RTNDA has consistently opposed the provisions of Canon 35, Section 315, and has consistently supported the principle equal access. Our position on these matters is so well known that we felt it was unnecessary to restate it this year.

Dick Cheverton  
president  
RTNDA  
Grand Rapids, Mich.

### Finding the 'silver lining'

Read with great interest Bill Putnam's ad statement in the 11 September issue of SPONSOR.

May I add my sincere "Amen" to all of his remarks. The article stands out like an oasis in a desert of "hog-wash."

I certainly hope that everyone in the broadcast industry takes the time to read the article again and again and again.

Possibly some will remove their "rose-colored" glasses after they read it.

I would also hope that the FCC people discover the "silver lining" at the same time.

Edward J. Somers  
sales manager  
Pocono Bdcstg., Inc.  
Stroudsburg, Pa.

• Bill Putnam's statement on broadcast standards appeared on page 9 of the 11 Sept. issue.

### News for children is not new

Somehow or another, I missed reading the SPONSOR issue of 18 September until just the other day.

I was particularly interested in the article titled "The New Look in Kid Shows." This article certainly does hack up our own philosophy at KRON-TV. Our Monday-Friday Popeye series has included a full fledged newscast designed for the younger generation since last summer. Not only do the parents and the sponsors seem to like this type of children's programming, but the youngsters themselves must like it. The high ratings show no sign of diminishing.

By the way, congratulations to you on your move into new quarters.



hope to be able to visit you and get the 50-cent tour sometime soon.

A. Richard Robertson  
*prom. & mdsg. mgr.*  
**KRON-TV**  
San Francisco

#### Getting local attention

I was very interested to read in the 23 October edition of SPONSOR the very fine story outlining Dreikorn Breads' quality approach to radio advertising. Community Club Awards is very pleased that Dreikorn's elected to participate in a recent CCA campaign at WHAI, Greenfield, Mass.

We note that your article stated that "no fan-fare is made in stores and the stations involved in selling the Dreikorn staff-of-life do not engage in contests or similar attention getters." Dreikorn's did, on the other hand, elect to participate in a solid, quality, prestige merchandising plan which in turn was quite successful for them. Community Club Awards is proud that Dreikorn's has selected us as one of its few steps into local level merchandising, along with the Welcome Wagon.

One further note, we are also very proud that QBA is taking advantage of the opportunities offered by Community Club Awards by participating in CCA campaigns whenever and wherever possible on behalf of their independent wholesale bakers.

Richard N. Robbins  
*director of public relations*  
*Community Club Awards*  
Westport, Conn.

#### Well-launched, well-written

Let me commend you on the first in the series on the "Life of a Radio Station Manager" in the 16 October issue.

I admire the objectives you set forth in your "SPONSOR SPEAKS" column, and Paul Marion has indeed launched the series in a colorful and well-written manner.

I am sure all station managers share my appreciation for your efforts in telling an important story.

W. Frank Harden  
*managing director*  
WIS  
Columbia, S. C.

#### Researching the research

Contained in the SPONSOR story, "Radio Research: What Next?" 9 Oct.  
(Please turn to page 22)




SERVING THE ONE **BIG** TOP 40  
MARKET OF FLINT • SAGINAW •  
BAY CITY AND ALL EASTERN  
MICHIGAN



# WNEM-TV

Affiliated with WNEM FM, 102.5 MC, Bay City, and WABJ, CBS in Adrian



*women love to be wooed in the daytime*

***And on NBC Daytime you can woo them in more ways than one***

That's why it works so well for such a wide range of advertisers. NBC Daytime flexibility accommodates individual needs and budgets. For example: Mounting a sales drive for a specific product? Follow the lead of Bon Appétit. Use one or more of NBC Daytime's double crossplug shows, where the commercial pattern is designed to reach the widest audience. Each quarter-hour you sponsor provides commercial exposure on three different days. That way, your impact is spread to a maximum number of unduplicated homes. Want to create a dramatic promotion? Get the most excitement for your dollar with a short, concentrated burst on NBC Daytime. A party products advertiser tried it. They used 12 different shows in a 30-day schedule. Result: 180,000,000 commercial impressions.





essions and a rousing campaign that captured dealer support throughout the trade. Interested in prestige public service identity? NBC created a series of daytime specials for women that was greeted with wide acclaim. Purex is the sponsor. And now General Mills and Bristol-Myers identify themselves with the nation's leadership network by sponsoring NBC News Day Reports during the daytime. Do the greater part of your sales come at a particular time? Reader's Digest uses announcements once a month to publicize its new issue. Choose a pre-buying peak promotion or a year-round campaign. Reach the 70 top markets or a full lineup of 170. NBC Daytime flexibility makes almost anything possible!

***NBC Television is leader in the daytime!***



Murray Show (color) • 2:30 Loretta Young Theatre • 3:00 Young Dr. Malone • 3:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood • 4:55 NBC News Afternoon Report • 5:00 Kukla & Ollie

(Continued from page 19)

tober are some erroneous quotations from the recent Politz-Radio study.

Specifically, the material extracted from the Politz report states that it was the result of ". . . combined techniques, personal interview, qualitative diary, and *audimeter*." The reference to *audimeter* is not correct. The survey techniques involved *personal interview*—which developed the qualitative data—and *diary*—which resulted in the quantitative information. *Audimeters* were not employed.

The five-station composite table for "Types of Music Preferred for Radio Listening" contains an error in column headings. The information should be as enclosed. As you can see, the headings "Don't Listen to Music" and "Folk Music" have been transposed.

Sol Israel  
sales service  
Henry I. Christal Co.  
New York, N. Y.

**Don't forget H-R**

In the 23 October issue I notice in your article on the new Pulse Network Marketing Survey you mention a list of subscribers including some reps. I think you'd like to know that H-R Television purchased this survey and we do feel we are one of the "major firms on the selling side of media."

Martin Goldberg  
director of research  
H-R Television, Inc.  
New York, N. Y.

**Twin Cities booming**

Your 15th edition of "Tv Basics" immediately was put to use. I couldn't help but smile, however, over the population figure for my old home town (Minneapolis-St. Paul) as listed on page 12. I know that the Twin Cities are up and coming, but hadn't realized they have gone that far.

In all seriousness, however, your fact book is a valuable reference and

much use of it will be made in the year ahead.

Edward P. Shurick  
exec. v.p.  
Blair-Tv  
New York City

**Public relations for pastors**

We are producing a public relations handbook for pastors and would like to get in graphic form information regarding the coverage of radio and television.

Specifically I wonder if you would give us permission to reproduce two or three tables appearing in two of your publications. These are as follows: page 78, "Radio Basics," *Four Media Compared*; page 16, "Radio Basics," *In-Home Radio Audiences*; page 20, "Tv Basics," *National Audiences*.

Howard B. Weeks  
dir., public relations  
General Conference of  
Seventh-Day Adventists  
Washington, D. C.

**Big rating! Big buy!**



**Kid's  
Carousel**

Imaginative programming skyrockets "Kid's Carousel" to a 20 rating, 5:00 — 5:30 P.M.!

This station does not believe that violence need be the Pied Piper that causes kids to follow a TV show! And we proved it!

Kid's Carousel, a station-produced cartoon and feature show, starring Bruce Roderick, an ordained minister of a local church, has run away with the ratings\* in our busy, 28-county market.

Take a look —

5:00 — 5:30 P.M.		
WFLA-TV	KID'S CAROUSEL	20.0
Station "A"	Mary Ellen	12.0
Station "B"	Bandstand	1.0

Cash in! See your Blair-TV man for availabilities.

\*Coincidental ARB Aug. 28-Sept. 1, 1961

Channel 8  
NATIONAL REPRESENTATIVES, BLAIR-TV

wfla-tv  
TAMPA - ST. PETERSBURG







M because  
Miami is  
different  
M from  
Milwaukee...

and because people are different in different markets . . . Storer programming is different! We put together a flexible format to fit the needs of each community . . . making it local in every respect. Result? WGBS Radio is #1\* in Miami with "The sound of music and total information news." In Milwaukee, WITI-TV is #1† in prime time seven nights a week . . . Further evidence that Storer quality-controlled, *local* programming is liked, watched and listened to . . . Storer representatives have up-to-the-minute availabilities. **Important Stations in Important Markets.**

\*Nielsen—Miami/Fort Lauderdale Index July, August '61.  
†Nielsen, May, June '61—ARB, May, June '61.

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	WHEELING WVVA	TOLEDO WSPD	DETROIT WJBK	<b>STORER</b> BROADCASTING COMPANY
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	

# THE PGW

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# COLONEL'S MAJORITY

The TV and Radio stations represented by PGW offer hours of stimulating fare & entertainment to a majority of adult males in this country. They are the family pillars, the wage earners, consumers with an insatiable hunger for the necessities & luxuries of life. 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 and millions of men with spot radio on these productive radio stations. Won't you give us a call?

## FOR SPOT RADIO

<b>EAST—SOUTHEAST</b>	<b>FREQUENCY</b>	<b>WATTS</b>
☆WCBM . . . Baltimore . . . . .	680 . . .	10,000
☆WWJ . . . Detroit . . . . .	950 . . .	5,000
☆WLOS . . . Asheville, N. C. . . . .	1380 . . .	5,000
☆WCSC . . . Charleston, S. C. . . . .	1390 . . .	5,000
☆WSOC . . . Charlotte . . . . .	930 . . .	5,000
WIS . . . Columbia, S. C. . . . .	560 . . .	5,000
☆WSIX . . . Nashville . . . . .	980 . . .	5,000
☆WPTF . . . Raleigh-Durham . . . . .	680 . . .	50,000
☆WRVA . . . Richmond . . . . .	1140 . . .	50,000
☆WDBJ . . . Roanoke . . . . .	960 . . .	5,000
☆WSJS . . . Winston-Salem . . . . .	600 . . .	5,000

<b>MIDWEST—SOUTHWEST</b>	<b>FREQUENCY</b>	<b>WATTS</b>
☆WHO . . . Des Moines . . . . .	1040 . . .	50,000
☆WOC . . . Davenport . . . . .	1420 . . .	5,000
WDZ . . . Decatur . . . . .	1050 . . .	1,000
WDSM . . . Duluth—Superior . . . . .	710 . . .	5,000
WDAY . . . Fargo . . . . .	970 . . .	5,000

	<b>FREQUENCY</b>	<b>WATTS</b>
WIRE . . . Indianapolis . . . . .	1430 . . .	5,000
KMBC . . . Kansas City . . . . .	980 . . .	5,000
☆WMBD . . . Peoria . . . . .	1470 . . .	5,000
KFDM . . . Beaumont . . . . .	560 . . .	5,000
KRYS . . . Corpus Christi . . . . .	1360 . . .	1,000
☆WBAP . . . Ft. Worth—Dallas . . . . .	820 . . .	50,000
WBAP . . .	570 . . .	5,000
☆KTRH . . . Houston . . . . .	740 . . .	50,000
KENS . . . San Antonio . . . . .	680 . . .	50,000

## MOUNTAIN and WEST

KHOW . . . Denver . . . . .	630 . . .	5,000
☆KBOI . . . Boise . . . . .	950 . . .	5,000
KGMB . . . Honolulu—Hilo . . . . .	590 . . .	5,000
KHBC . . .	970 . . .	1,000
KGBS . . . Los Angeles . . . . .	1020 . . .	50,000
☆KIRO . . . Seattle . . . . .	710 . . .	50,000

☆Also FM

**P**ETERS, **G**RIFFIN, **W**OODWARD, INC.

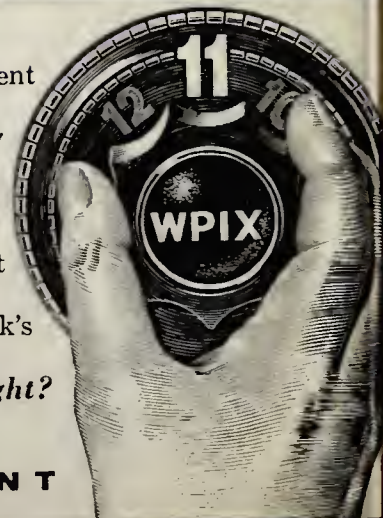
*Pioneer Station Representatives Since 1932*

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

local  
delivery



WPIX-11 services New Yorkers by delivering local news and special events with consistent excellence and dependability—as attested to by our six Sylvania Awards, two Emmy Awards, the Headliner Award and the DuPont Award. Over the years WPIX-11 has been the only New York Independent to provide live television news on a regular basis as part of its service to the community. One more important reason why WPIX is New York's prestige independent. *Where are your 60 second commercials tonight?*



**NEW YORK'S PRESTIGE INDEPENDENT**



# SPONSOR-SCOPE

3 NOVEMBER 1961

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SPONSOR

PUBLICATIONS INC.

Affiliated stations are feeling the pinch more and more from the sweeping effects of product protection that the bigger firms are able to exact from the tv networks.

The plaint from stations is getting louder in volume for two reasons: (1) they're being forced to **pass up** conflicting nighttime chain-break business too often; (2) the insistence from agencies that the **stations make good** commercial network time inadvertently impinged upon by a conflicting spot account is getting both embarrassing **and too frequent**.

In such cases of dispute the affiliate is caught between the network and the network advertiser's agency.

The network tells the agency that it had advised the affiliate in ample time of the area of product protection accorded the account and it **should look to the station for adjustment** of any conflicting adjacent commercials.

To the station the situation can be quite **sticky** particularly if the complaining agency is a pretty **good source of spot business**.

The networks admit that the product protection ground-rules as they now prevail are a greater source of grief than ever. What, they say, has aggravated the condition is the tendency of advertisers as they go through product proliferation or diversification to **expand their list of product protection demands**.

And competition in both the night and day areas being what it is, the networks, so they contend, **have no choice** but to submit to these stipulations—even though it often hits them in the pocket via their o&o's.

Add this to the station's sensitivity about the make-good demands: **somebody has yet to prove** competitive products spaced less than a half-hour, or even 15 minutes apart, actually vitiates the impact of the other.

Shulton, which lately's been on a barter-time kick, is buying some of its pre-Christmas promotion in spot tv on a rate card basis.

This campaign, entailing 10 spots a week, starts 22 November and winds up the Friday before Christmas.

The curious side of the transaction: the call for availabilities is coming from a **barter operation**, Atwood Richards, instead of Shulton's regular agency, Wesley Associates.

A move that could appreciably help the cause of spot radio: reinstating the radio specialist whose job it is to search out from among the client list opportunities where the spot medium can perform an effective and economic service.

It wasn't long ago when this type of specialist, with a flair for the creative and the imaginative, spearheaded many a spot radio campaign.

And here's why he gradually vanished: media directors with an affinity for the tightly buttoned-down organization chart **transferred the function to individual group heads**.

Again, the spot specialist (Ed Fleri of BBDO was a good case in point) was the sort that **eschewed the battle of the decimal point** and was aware of the fact, for instance, that **auto radio alone** could offer an audience larger than the home audience of the early '40's.

Kraft has a little bundle to spend on its caramel division and the agency involved, FC&B, is **scouting around for a way to place it**.

One thought is buying into an early evening tv network show with a hefty kid audience. Another is to see what might be handy in spot that would serve the same purpose.

**Warner-Lambert's Analist (Bates) is beefing up its sales pressure in some 20 markets with 13-week schedules starting this Friday (17).**

**Other spot tv action out of New York:** Gaines dog meal (B&B), three weeks, beginning 22 November; Groves' Minit-Rub (DCS&S), four weeks; P&G Ivory liquid (Compton), 20 markets, 20 November; P&G Comet (Compton), night minutes, 20 November; Warner-Lambert's Narbain (Bates), 10 weeks, 4 December.

**Out of the midwest:** One-A-Day (Wade), special holiday schedule; Helene Curtis (Weiss), second 13-week run in 50 markets for Enden shampoo.

**That annual rite of examining the program logs of radio stations is about to take place at Esty. There's \$7-8 million involved here.**

As a preliminary to this rite Esty's asked the 400-plus stations it uses to submit through their reps the broadcast logs for the **week of 16-22 October, 6 a.m. to 7 p.m.**

The agency would like delivery of those logs by the end of this week, so that it will have ample time to check them before issuing 1962 contracts.

**Focus of Esty's interest:** whether (1) there's an interval of 15 minutes between cigarette commercials; (2) R. J. Reynolds' copy is involved in double-spotting, and (3) too many commercials are crowded into the schedule per half-hour or per hour.

**As has happened before in the past two or three years, several package goods advertisers are trying to sell off some of their nighttime tv network commitments for the early or latter part of December.**

The quest for relief involves in most part higher-rated shows.

**Revlon's among those that have picked up some of these.** It's chosen Have Gun Will Travel. It's, patently, Christmas promotion money.

Of interesting note: advertiser companies aren't resorting to the year-end selloff as one means of bolstering the profits report.

**A change in the complexion of local kid show stripping may be in the offing from the reported move by Disney to put the Mickey Mouse Club into syndication.**

It would be a five-a-week strip, in either half-hour or hour form.

(For more details see **FILM-SCOPE**, page 64.)

**An acute reflection of the national state of spot tv: some of the reps report that approaches from stations looking for new connections are getting more and more frequent.**

The seekers are mostly located in the 100,000-200,000 markets.

Note the reps: those looking for a change of representation are activated by a desire for **better coverage of potential new business** and the follow-up of leads they pick up on the local scene.

Some of the station managements appear to be debating **whether to swing from independent to network** or whether a change of network affiliation would help.

**If you, as a seller of spot tv, have been puzzled by Colgate's reluctance to enter into contract-year arrangements with stations, the reason, from that advertiser's viewpoint, is simple: it hasn't the kind of a budget such an arrangement would require.**

The theory at Colgate; in order to be able to take advantage of 10 plans and maximum discounts on a national use of individual stations an advertiser requires a spot budget of **\$40-50 million a year.** And Colgate is a long way from that league.

Lever has a scattering of such contract-year positions, but with P&G it's a bookkeeping function that applies to hundreds of stations and a **perennial habit.**



ABC TV is reluctantly coming around to the procedure partially practiced by CBS TV and being contemplated at NBC TV of making the price of the program as well as the time fully commissionable to the agency.

The network procedure that dates from way back has been to price time on a commissionable basis and sell the program net, with the agency left to add its own commission to the latter element.

CBS TV last season sort of established a precedent in the other direction by **bunching time and talent for its morning plan** into a single package and making the single bill commissionable from the top. ABC TV will be following suit shortly with its Ernie Ford daytime strip.

What the network keepers of the book don't like about this flat price idea is that it means **more of a cut for the agency** and less net revenue for the network.

Network sales executives see another fly in the ointment for themselves: the client could be disposed to base the cost-per-1,000 **on the gross figure** passed on to him by the agency instead of the old standard pricing, which was less.

**You just can't discount the staying power of this trio of soap operas: As the World Turns, Guiding Light and Search for Tomorrow.**

Take a squint at their comparative popularity as disclosed in the Nielsen II October reports for this year and three years back:

PROGRAM	1961		1958	
	AVG. RATING	AVG. HOMES	AVG. RATING	AVG. HOMES
Search for Tomorrow	9.2	4,315,000	7.9	3,437,000
Guiding Light	9.5	4,456,000	7.9	3,437,000
As the World Turns	10.8	5,065,000	8.4	3,654,000

**Look for an increase in ABC TV daytime prices.**

The hike (it's now \$7,200 for three commercial minutes) will be slight and reflect additional stations more than anything else.

**Both ABC TV and CBS TV daytime sales had something to gloat about last week.**

The respective sources of pleasure: The first piece of business from Pillsbury (Burnett) for ABC TV, while CBS TV snagged the Nestlé budget effective the first of the year.

For CBS TV it was a **coup** over the other networks.

Pillsbury is scattering minutes in Camouflage and Who Do You Trust?

**Lever's been frustrated by some "intransigence" on the part of General Electric regarding a network tv problem.**

The complication: Lever thinks that the combination of Jack Benny and the GE Theatre would have a better chance against the surging Bonanza if their placements were reversed so that Benny would start at the same time as the NBC TV western.

BBDO is reported to have advised GE to stand pat.

**The latest preachment being circulated by ABC TV daytime sales. The massive user of daytime is on the wrong beam by sticking to contiguity, despite the discount attraction for buyers.**

The argument: the big advertiser can get more reach for less money by scattering the same number of minutes over **more than one network**.

And the network which gets away from the contiguity gambit would more than make up for its abandonment by the addition of **multiple advertisers**.

Sunday remains the eve on which most money is spent on regularly scheduled programming, but Saturday is the night that delivers the highest national average audience per minute.

Last fall the No. One night in terms of sets-tuned-in was Monday. Obviously, NBC TV's **Saturday Night At the Movies** had much to do with the jump from fourth to first place.

Nighttime sets-in-use for the week may be running neck-and-neck with last fall, but the gross cost of the week's program fare, according to SPONSOR-SCOPE estimates, is about **\$700,000 higher**.

Based on NTI II October reports, here's a comparison of homes-using-tv vs. total program costs for the two successive falls:

NIGHT	1961		1960	
	TOTAL PROGRAM COST	AV. HUTV	TOTAL PROGRAM COST	AV. HUTV
Sunday	\$1,220,000	54.5%	\$1,230,000	58.9%
Monday	850,000	57.5%	890,000	61.1%
Tuesday	970,000	56.1%	810,000	56.9%
Wednesday	960,000	55.5%	860,000	58.3%
Thursday	880,000	55.4%	820,000	57.2%
Friday	1,160,000	52.7%	930,000	51.9%
Saturday	890,000	58.7%	660,000	58.1%
<b>Total</b>	<b>\$6,950,000</b>		<b>\$6,200,000</b>	

**NBC is putting its afternoon schedule through another reshuffle.**

Here's the revised lineup:

TIME	PROGRAM	STATUS
Noon	First Impressions	Replaces Truth or Consequences
12:30	Truth or Consequences	It Could Be You
12:55	News	New
2:00	Jan Murray Show	Same
2:25	News	New
2:30	Loretta Young Show	Same
3:00	Young Dr. Malone	Same
3:30	My Daughter's Five	Replaces From These Roots
4:00	Make Room for Daddy	Same
4:30	Music Match	Replaces Here's Hollywood

Quite significant as a precedent, at least: Lever's Howard Eaton and the ANA broadcast committee are giving thought to suggesting to Hollywood tv film producers that they look for advertiser support in their contract negotiations with unions.

Heretofore direct advertiser interest in union negotiations has been confined to the matter of rates for commercials.

**Note for agencies:** at the ANA gathering this time SPONSOR found ad managers expressing more concern over rising commercials cost than with program costs, which the networks have been assuring them have become pretty well stabilized.

Total radio revenue for 1960 took a 6.7% hike over 1959, reports the FCC: The 1960 tally was \$597.7 million.

National and regional spot came through with an increase of 7.47%, giving 1960 spot sales a total of \$202.1 million.

(See SPONSOR WEEK, page 12, for revenue breakdown of top 50 spot markets in '60.)

**For other news coverage in this issue:** see Sponsor-Week, page 9; Sponsor Week Wrap-Up, page 68; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 80; and Film-Scope, page 64.





**PLUM:** Almost as precisely as with a builder's plumb bob, Columbia is centered geographically in South Carolina. Hub of the state, it's the center to which all eyes (like all roads) turn. And people! Total of 257,961 in the 1960 Census, making it the state's largest metropolitan area, and second only to Charlotte in *both* Carolinas, and still building. □ Add WIS-television, with its 78.7% share of the home market audience, according to Nielsen . . . add WIS-television's central 1526-foot tower that delivers (in this strategic central location) more of the state than any other station can reach . . . and you come out with a real PLUM of a buy. □ South Carolina's major selling force is

**WIS**television NBC/ABC—Columbia, South Carolina  
 Charles A. Batson, *Managing Director*

A STATION OF **THE BROADCASTING COMPANY OF THE SOUTH**  
 G. Richard Shafto, *Executive Vice President*



WIS-television, Channel 10, Columbia, S.C. • WIS Radio, 560, Columbia, S.C. • WSFA-TV, Channel 12, Montgomery, Ala. / All represented by Fetters, Griffin, Woodward, Inc.





Nielsen's figures reveal the most eye-catching thing about the booming, bustling Jacksonville market . . . WJXT! Ever since Nielsen's first Jacksonville survey in 1959, WJXT has always had the top 25 programs in television homes reached. WJXT puts you on the map regionally, with 65 vs. only 39

# REVEALING FIGURES

county coverage in all of North Florida/South Georgia. More coverage. More homes. More reasons why WJXT is the most efficient way to reach the largest number of people in this area!



JACKSONVILLE, FLORIDA

*Represented by TvAR*

**POST-NEWSWEEK  
STATIONS** A DIVISION OF  
THE WASHINGTON POST COMPANY



# Ladykiller.

Ben Casey, M.D., now TV's biggest attraction with women

If so many feminine hearts flutter so much faster on Monday nights, it's because Monday's the night Dr. Casey makes his house calls.

This understandably excessive palpitation is cardiographed in TV Q's latest popularity report.\* It shows that Ben Casey (starring Vincent Edwards) now outranks all other shows with the ladies.

The program swings with men, too. TV Q's report also rates it best-liked

of all shows—with everyone from 18 to 50.

Speaking of ratings, the latest Nielsen† gives Ben Casey the highest score for all Monday night programs. And speaking of Monday, it's now another ABC night.

There sure is a doctor in the house.

## ABC Television

\*Source: National TV Q Scores, mid-October, 1961 report. †Nielsen 24 Market TV Report. Average Audience, week ending Oct. 29, 1961, Monday, 7:30 to 11 PM.



## Four media are likened to different means of transportation\*

**TELEVISION**.....*like jet travel.....swift, glamorous, expensive!*

**RADIO**.....*like railroad.....reliable, accessible, economical!*

**MAGAZINES**.....*like oceanliner.....luxurious, leisurely, traditional!*

**NEWSPAPERS**.....*like autos.....utilitarian, ubiquitous, undistinguished!*

\*Comparison of media with transportation was made last week by a seasoned media man

### PART ONE OF TWO PARTS

# Radio declares: 'Compare me'

**SPONSOR survey of broadcasters, agency men reveals clients 'looking at all four' with radio rated best in economy, flexibility**

**T**he current doldrums in which spot radio finds itself has revived fears in the industry that agencies are not "looking at all four."

The phrase, reminiscent of a famous Plymouth ad campaign of more than two decades ago, means this, specifically: that admen are not giving radio equal status with tv, news-

papers, and magazines in their media evaluations.

Two factors have long fed fuel to radio's fears. One is that certain agencies clearly regard radio with indifference. Cited ominously as examples by reps are certain "P&G agencies." In addition, there are strong suspicions that certain other

agencies, while paying lip service to radio, actually relegate the medium to a secondary status.

A check by SPONSOR last week found no evidence there is any trend among agencies toward downgrading radio. Widespread comments indicated most agencies were, indeed, "looking at all four."

Though radio spot business may be sagging, it appears clear to most observers that there is no developing trend of a souring toward radio. National newspaper advertising is down. So is local newspaper advertising. In fact, six of nine media look for drops

in dollar revenue this year.

All reports indicate that local radio business is up. Network radio is reported doing well. The economy's rebound, expected to proceed at a firm pace by now, has instead proved somewhat disappointing, according to experts. Consumers aren't buying as rapidly as anticipated. This may exercise a brake on the start of some radio campaigns, it is reported. A great advantage of national spot radio—the speed and flexibility with which the medium can be used—becomes a disadvantage in this case, it is said. Some advertisers are holding back money to make sure that the timing of their heaviest advertising coincides with consumer buying trends.

Despite the above argument, it is clear that agency disclaimers are not pacifying broadcasters. Broadcasters are still concerned about radio's status and still pushing it. Flexibility and economy are key guns in their promotion arsenal.

Numerous advertisers, with complete disregard for the percentage of increase or decrease in spending in the medium, are entering spot radio or increasing their expenditures in the medium. Miles David, vice presi-

dent of the Radio Advertising Bureau, told SPONSOR last week. Du Pont's heavy expansion (the largest radio campaign in the firm's history) is a case in point. David also cited another example—an account which has been in other media (100% in newspapers last year) will move into radio 100% now. The name cannot be revealed at the moment.

Discussions with numerous broadcast and agency figures, elicited this recurrent set of arguments on why radio, in many instances, possesses striking selling advantages compared with newspapers, magazines and tv:

- Radio sells merchandise at a lower cost per customer than any other medium.
- Radio reaches both the great mass audience—and any segment of it an advertiser needs.
- Radio can sell rapidly.
- Radio can create excitement—among consumers and among the distributors knowledgeable about the effects of advertising.

There can be no true mix in the art of communication without the use of radio. Matthew J. ("Joe") Culligan, general corporate executive and a director of Interpublic (McCann-

Erickson, told SPONSOR. Culligan, former NBC vice president in charge of the radio network, said any advertising plan lacking radio would indeed be ineffective. Culligan on numerous occasions has described radio as the single most useful medium for most advertisers. Its cost, flexibility and marketing and merchandising extensions of value are keyed to the realities of today's business conditions, he declared. Culligan's proposition is that radio, because of certain inherent properties, is literally the perfect instrument of *imagery transfer* from the memory to the 'top-of-the-mind' during the critical hours and minutes prior to the act of buying. "Radio is the best 'point of use' advertising medium, Culligan said. "By that I mean it delivers advertising messages to the public during the use of products. The housewife uses drugs, cosmetics, food and household cleansing products *while she is listening to radio*. She can't read newspapers, she can't watch television, she can't see billboards. You can conjure up your product image at the very moment she is using your product, or the product of your competitor."

Still another agency executive, Harold Miller, vice president and associate media director of Grey Advertising, Inc, cites radio's advantages. More than with any other medium, Miller feels radio must be used creatively to make it pay. "There are too many commercials already to justify putting on just another one," Miller told SPONSOR. "But given a stand-out commercial, radio has the following advantages: (1) It is an extremely flexible medium; (2) it gives you an opportunity to obtain a reasonable reach with a high degree of frequency (meaning people listen to this station or that out of habit, but you can pick your stations and hit them over and over again); (3) during the summer months it gives you a big outdoor audience; (4) per dollar invested, it tends to have a relatively low cost-per-thousand."

The universality of radio and its low cost to the advertiser are recurrent themes when inter-media comparisons arise. Radio reaches more people, more often, for less money than any other major advertising vehicle. is the argument advanced by Wally

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## The reasons to 'look at all four' media

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1. Because radio sells merchandise at a lower cost per customer than any other medium.

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2. Because radio reaches both the great mass audience—and any segment of it an advertiser needs.

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3. Because radio can sell rapidly

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4. Because radio can create excitement—among consumers and among the distributors knowledgeable about the effects of advertising.

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5. Because radio can sell ideas as well as brands and items.

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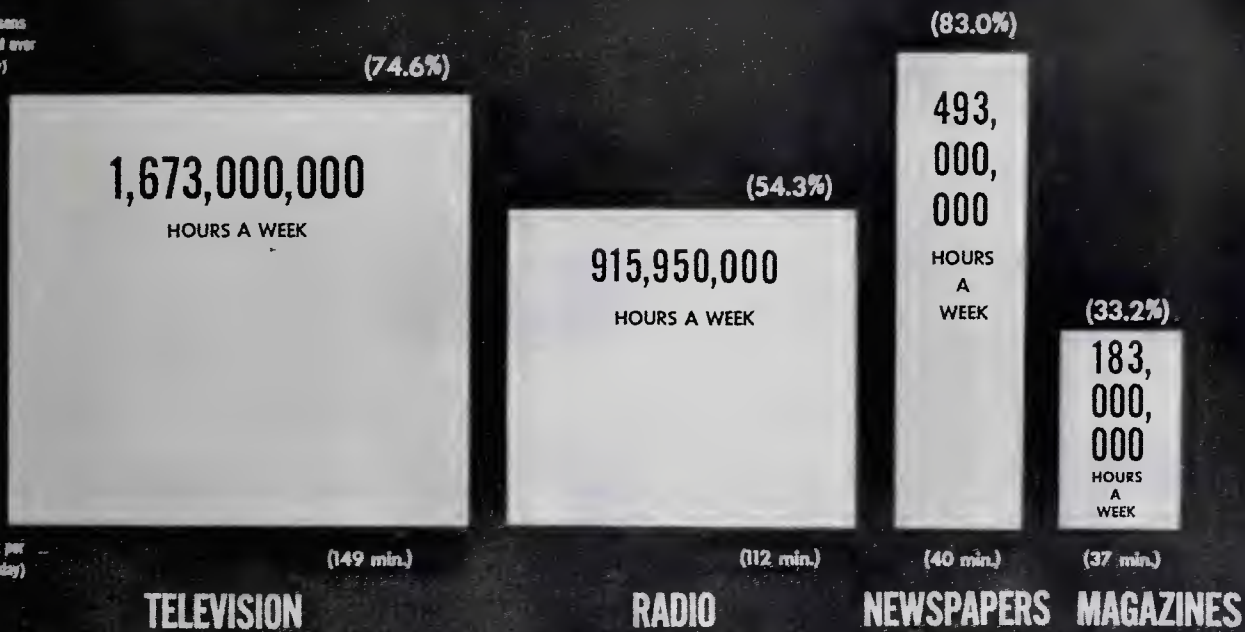
6. Because radio can fit any marketing plan.

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## Time Spent With Major Media

(% of persons  
age 12 and over  
using daily)



Source: Simmons National Media Action Report, April, 1960

**RADIO** shows up remarkably strong in comparison with other media as shown here. Radio is second to television as an entertainment medium with listeners devoting 112 minutes daily to radio tuning. In one week, 82% of all U.S. radio homes can be reached by advertisers

Schwartz, national radio sales manager, Westinghouse Broadcasting Co. Whatever size the advertising budget may be, radio delivers the circulation desired through today's "most personal medium," Schwartz told SPONSOR.

"In the top 50 tv markets, an advertiser can buy 14 times more radio than tv announcements, at similar costs, in key times," Schwartz noted. "And the list of statistics goes on and on. In 1960, over 20 million new sets were sold; sets are up 93% since 1940, while listening has increased 6%. Local stations across the country have in their possession success stories that would fill volumes. Retailers who for years shunned radio because 'it didn't work' are showing new interest as a result of the recent RAB/Higbee test in Cleveland. This extensive project clearly proved that proper utilization of radio 'does work' for the retailer. In good times or bad, radio maintains a cumulative audience which listens and buys the products it hears about."

Newspapers pooh-pooh the broadcasting industry claims that the fourth estate exerts a waning influence on the population. Newspaper publishers proclaim that every day 88% of the

nation's families get one or more newspapers and that over 106 million people, 12 years of age or older, read at least one newspaper every day. Both the newspaper and magazine industries argue that radio and tv advertising are frowned upon by the masses. It is the contention of newspapers that people prefer newspaper ads. According to newspaper surveys, well over 80% favor newspaper advertising; less than 70% prefer magazines and less than 40% lean to radio and tv.

Newspapers argue that state or county lines don't define markets. They contend that "markets are people and markets of people can be more perfectly pinpointed by newspaper advertising than by any other." One of the newspaper's most persistent sales arguments is that it is the retailer's own ad medium with local advertisers investing more than \$2.5 billion dollars annually, "more than in all other media combined," according to the ANPA.

But newspapers, in today's tough competitive market, see a grim assault on their onetime rich domain of retail advertising by radio and other media. This was made clear at the recent National Newspaper Promo-

tion Association conclave in Tacoma when speakers pointed out competitive media's incursion in both retail and national advertising. Said Dave Henes of the Detroit *Free Press* and prexy of NNPA: "The tougher the advertising dollar, the more detail they demand. And as you know, the advertising dollar is as tough as 90 days in a southern jail—and getting tougher." He said newspapers are "under terrific pressure today—economic pressure as well as pressure from their media counterparts. . . ."

Moreover, they were told by department store execs to provide better information about their markets and audiences for top store managements "if newspapers wish to counter the market promotion that radio and tv are providing." Norwin Yoffie, representing the Pasadena *Independent Star News*, observed: "Tv and radio realize where the biggest advertising money is—it's in retail. We are pretty smug, because we have not been hurt. One of these days we are going to wake up and find we have been hurt."

Magazines today are selling advertisers on the concept that people like the *advertising* in magazines. They are said to consider it "helpful," "informative," "attractive," "believable"

## Net execs point up medium's strength



**BEN LOCHRIDGE**  
Gen'l. sls. mgr., CBS Radio

**Lochridge:** 'Radio also serves as an ideal complement to tv. It enables advertisers to increase their frequency of reach at affordable prices . . .'

**McDaniel:** 'Radio offers economy, frequency, repetition . . . the ability to buy in a single transaction.'



**WILLIAM K. McDANIEL**  
Exec. v.p., NBC Radio

**Duffy:** 'You can string every newspaper in the country together and this still wouldn't compare to the potential reach of network radio.'

**D'Antoni:** 'Radio sets in usage today are as common as pens and pencils and are carried by people wherever they go. . . .'



**JIM DUFFY**  
V.p., dir. sls., ABC Radio



**PHILIP D'ANTONI**  
Gen'l. sls. mgr., MBS

"Cost plays an important role in comparing *Breakfast Club* to a buy in the other media, the ABC Radio exec said. "One full-page color ad in *Life* would probably cost from \$40,000 to \$50,000. An advertiser could buy a full year's campaign on *Breakfast Club* for the same money. One full-page ad in the *New York Times* would cost approximately \$5,000. This represents one exposure in one market. The same money on *Breakfast Club* represents three or four exposures in 300 markets."

The personality aspect is important in comparing sponsorship of, say, a *Flair* spot to advertising in other media and for comparatively small money, a sponsor can have a top name selling his product exclusively, Duffy said. Prospective clients also can be linked with radio newscasts which offer them identification with immediacy of news. Duffy said this is impossible for a newspaper or magazine to attain.

"Network radio is unquestionably the best buy for a limited budget advertiser," Duffy concluded. "The big advertisers will usually participate in several media—and correctly so. It is our contention, however, that network radio will stretch the sponsor's advertising dollar much further than any other medium."

Philip D'Antoni, general sales manager of Mutual Broadcasting System, told SPONSOR that his network offers an elastic sales formula that takes into consideration every possible type of advertising problem for a national client. Mutual, he said, is presented first as a basic medium and a complementary service in a two-media buy, as well as a supplemental service in a multi-media buy. "With the advent of tv, we began stressing Mutual as the complementary or supplemental buy—not only with tv, but with newspaper, magazine and billboard impressions," D'Antoni said.

He described a recent Mutual presentation which showed a national advertiser that by reducing his tv budget 5% and placing that money into Mutual he would achieve from 10 to 15% more nonduplicated advertising impressions. Because of the five-minute news program formula. Mutual's clearance pattern is quite

(Please turn to page 57)

—qualities they are far less likely to ascribe to tv advertising, according to the Magazine Advertising Bureau. MAB declares that "television exposure—whether heavy or light—is little related to the living interests of people; the medium is used for other purposes. Magazines, on the other hand, are definitely related to people's interest; the greater their interests, the more likely men and women are to be heavily exposed to magazines."

You can string every newspaper in the land together and this still wouldn't compare to the potential reach of network radio, Jim Duffy, ABC vice president and national director of sales for the radio network, said to SPONSOR. What about billboard advertising? It's limited to highways, he retorted. Magazines? They have a low penetration in rural areas, Duffy explained, adding that their basic distribution is in the metropolitan areas. As for tv, it can't possibly penetrate areas that radio has access to, Duffy asserted.

How do salesmen at ABC Radio capitalize on the advantages radio has over competing media? Weekly sales meetings are held and at least one competitive medium is discussed in detail at each session, Duffy explained. "We compare, show-by-show, the advantages an advertiser would have on ABC Radio in contrast to other radio networks and to other media. Our salesmen point up these advantages in their mailers, in person and in specific presentations."

Duffy cited several examples in pushing radio advantages.

A sponsor debating whether to advertise on ABC's daytime variety show *Breakfast Club* or on a daytime tv show should be aware of certain factors. A *Breakfast Club* buy, Duffy said, would insure him of getting a top sales personality and a great penetration at much less cost. In addition, advertising discounts are lower in all media except tv—but with tv the sponsor must spend millions in order to get a sizable discount, Duffy noted.



# ALCOA REMOLDS AD PROFILE

Aluminum giant replaces a diverse program with co-ordinated effort which takes its lead from network tv; customer support taken over by spot radio

Alcoa, the world's largest aluminum producer, is sporting a shiny, new marketing-advertising profile.

Gone is the customer-support program (1959-60) whereby the aluminum giant traded network tv exposure for business. "It was successful in terms of sales, but our image was diffused," states John J. Poister, v.p.-Alcoa account group head at Fuller Smith & Ross, Pittsburgh. In other words, giving commercial time to boost Alcoa customers left too little time to boost Alcoa aluminum.

Now the Alcoa tv commercials concentrate on aluminum's basic qualities, industries utilizing aluminum, and Alcoa's own products. To beef up its customer and retailer support program, Alcoa has instituted a 20-market spot radio drive.

Gone are the 52 separate and virtually independent programs of advertising and sales promotion which the venerable organization (incorporated in 1888) had accumulated by 1960.

Now the company's promotional efforts are channeled into a centralized program known as ADIKAM (Advertising Dominance in Key Aluminum Markets). The "M" in ADIKAM refers both to geographical markets and markets for aluminum, i.e. the building industry, transportation, consumer durables, etc.

Dominance in the key geographic and industrial markets is what Alcoa sees as the end result of a campaign spearheaded by network tv with the impact derived from that medium further pinned down at the local level through print, direct mail, spot radio, trade shows, brochures, etc., Poister explains. Plans call for co-ordinating all of these materials, with the lead usually to come from the content of the tv commercials.

For example, one of Alcoa's new, highly imaginative and artistic two-minute tv commercials promoting aluminum's basic qualities deals with

the metal's durability. Prominent in this spot, shot largely at the seashore, is a small aluminum shovel which is subjected to the pounding of the surf and other adversities, symbolizing the metal's ability to withstand the elements.

That shovel will be providing a "visual hook," as Poister puts it, for Alcoa advertising in other media and in sales promotion materials. It already has been featured in a general mailing by Alcoa which called atten-

tion to aluminum's durability and urged readers to see the durability commercial on *Alcoa Premiere*, ABC TV, Tues. 24 Oct. 10 p.m. eastern time.

Additional mileage from that durability commercial and its shovel symbol is forthcoming. Around the turn of the year, for instance, decision makers in the building industry will receive a mailing which focuses the various aspects of aluminum's durability that are depicted in the tv com-

## Tv commercials provide central theme for entire Alcoa market program

DIRECT MAIL, among other media utilized by Alcoa, ties in with the tv commercials as part of Alcoa's new overall marketing concept known as "ADIKAM," which means advertising dominance in key aluminum markets. Mailing reproduced here preceded the initial showing of new two-minute commercial on the subject of aluminum's durability. The shovel, which appears prominently in the tv spot provides a "visual hook" between the commercial and the mailing piece. Currently in preparation is a mailing specially tailored for the building industry, a key aluminum market, which also will tie in with the durability spot but will pinpoint building. Similar procedure is planned for spots dealing with the metal's reflectivity, beauty, workability, and versatility.



mercial on the particular needs of builders. And Alcoa advertisements both in building trade and consumer publications will issue forth the same type of message.

This co-ordinated effort aimed at dominance by Alcoa will accompany all of the two-minute commercials devoted to the basic qualities of aluminum, of which five are on the air, with four more slated for production as a result of top management's favorable reaction to the initial series. Other aluminum qualities covered in the current series are workability, reflectivity, beauty, and versatility.

George Wyland, tv creative director for Alcoa at F&S&R's New York office, notes that the two-minute commercials actually are hard sell but appear to be institutional, because of their artistry. They were filmed with techniques seldom employed for commercials (which rarely go beyond the rudiments of film making, Wyland laments).

The workability commercial adds drama to the myriad industrial processes shown shaping aluminum by variations in the cutting or scene-change speed.

To portray the beauty of a housefull of aluminum products, the camera executes a single, continuous pull-back necessitating a 76-foot U-turn. In pointing up the uniqueness of this latter technique, Wyland said that even in the world of feature film he knew of but one similar achievement—from one of those French "new wave" motion pictures.

Wyland notified 10 film producers of what Alcoa wished to accomplish with the projected commercials, and sounded them out on what avant-garde techniques they were prepared to employ. Based on replies as to their resources, the number was whittled to three finalists. The job went to On-Film, Princeton, N. J.

The vehicle for these two-minute tributes to aluminum's advantages, as well as commercials devoted to Alcoa's own products (wrap, siding, rainspouts, etc.), and industries utilizing aluminum (automobile, appliances, etc.) is *Alcoa Premiere*. This latest in a series of Alcoa tv dramatic presentations that goes back about a decade, has among its main assets the

## Here are key aluminum markets Alcoa

### Automotive transport



### Marine transport



services of Fred Astaire as host and narrator of all, and star of some productions.

Produced by Revue, the series is divided into an equal number of hour-long and 30-minute shows. The emphasis is on flexibility of format, aided by variation in show length, with entertainment ranging among adventure, mystery, romance, music, and comedy.

According to Arthur E. Duram, senior v.p. for tv and radio at F&S&R, *Premiere* marks a further refinement of Alcoa's conviction that good programming is good business. Top writing, acting, and directing talent have

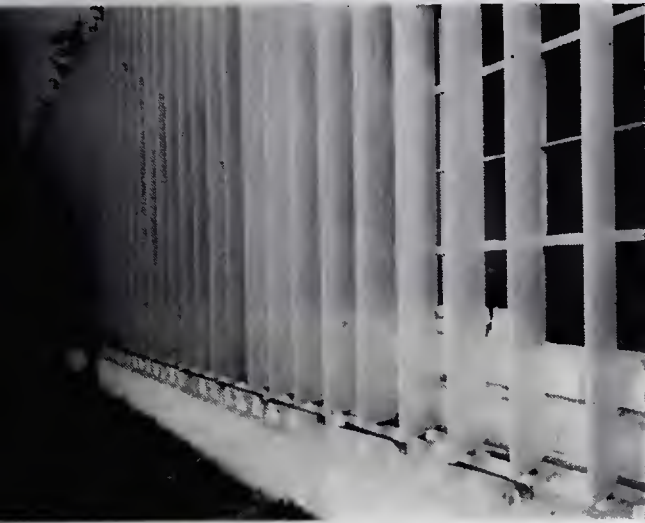
been enlisted for the show, and though this may mean some sacrifice in circulation compared to more conventional programming, Alcoa gains from the heightened impact in those millions of homes where quality is appreciated, Duram asserts.

As for Alcoa's industrial customers, though representation no longer is available to them individually on the company's network tv show, they are anything but disgruntled over the new arrangement, Poister maintains. First of all, a medium with the reach and impact of tv provides some of the best trade advertising there is, since the trade, whatever it may be, is



# seeks to dominate via centralized ad push with tv springboard

## Building



**CO-ORDINATION** is the main tactic of Alcoa's new advertising program aimed at dominance in key aluminum markets. The initial thrust comes from the network tv commercials, in most cases, with subsequent pinpointing of the message via other media and sales promotions. The scenes shown here come from Alcoa's new series of five two-minute commercials devoted to the basic qualities of aluminum. This marks a departure from prior tv tactics whereby much commercial time was devoted to customer support. It was found that business was good the old way, but the Alcoa image didn't get enough limelight.

## Furniture-housewares



## Leisure-time articles



made up of people who watch tv, he points out.

Beyond this, Alcoa has taken its first sizable plunge into spot radio. In direct support of retailers, which of course carries with it indirect support for Alcoa's manufacturer customers who formerly were eligible for the tv customer support plan. The year-round radio drive encompasses 20 of Alcoa's top geographical markets ("We wanted 50 but the budget didn't permit," relates Poister), with one station doing the job in each.

By the end of this year, some 21,000 spots will have been aired in this campaign. Nearly 5,000 dealers in the

20 markets have elected to participate, meaning they've opened their stores to Alcoa displays and/or joined in some out-of-store promotional program, in return for mention in Alcoa's radio spots.

One out-of-store promotion Alcoa found highly successful this past spring and summer was a series of water safety clinics, tying in with retailers of boats, outboard motors, and boating accessories. The retailer makes arrangements for the location of the clinic—lake, pond, river, etc.—and the speakers. Alcoa supplies on-air promotion via radio spots.

As it turned out, the dealers who

participated in such clinics often bought radio spots and newspaper space on their own to help put over the project. Additionally some stations donated free air time as a public service. Poister recalls that in one community the five-day water safety clinics drew about 5,000 people.

The quantity of radio spots per market is determined primarily by the number of area retailers who elect to participate in the program. The Alcoa radio buy is limited to stations with 5 kw or less because it offers participation to all retailers within a signal area whose goods are made with Alcoa aluminum. ■

## "Be fancy, but control it tightly," says JWT

**STATION-BREAK** commercial series created by J. Walter Thompson for new client Custom Farms Inc. (Daisy-Crest Eggs) was filmed by slick-touch Producing Artists Inc. using every trick in the movie book. JWT producer Alex Leftwich, PA pres. Bob McCahon and art dir. John Robert Lloyd achieved desired tv "mood" by creating New England daisy setting on levee near New Orleans in a matter of hours.



ON location, JWT's Leftwich watches as PA's Lloyd erects trick-perspective barn, hand-plant.

## HOW TO KILL A TV "VAMPIRE"

Admen agree with Ted Bates' Rosser Reeves that tv commercial techniques which diffuse product message are "vampire video," suggest new ways to avoid them

**W**hen an agency inadvertently "produces commercials dazzling in their art, but miserable as salesmen," there is only one result—"it can take \$1 million worth of television time and make it worth \$100,000 or less." Thus one of tv's major ad problems is pinpointed by Ted Bates chairman Rosser Reeves in his recent book, *Reality in Advertising*. Such commercials, Reeves stated flatly, are "vampire video" and represent "one of the most common and least recognized errors made in modern advertising."

Tv commercials today vary widely in concept through the soft-sell, hard-sell spectrum, and agency men by no means agree with Reeves on all his ad theories. But there is a not-so-surprising general agreement among agency men that Reeves' no-nonsense approach to the basic elements in tv commercials is on the firmest of ground.

Even Reeves' staunchest opponent, tv humorist-consultant Stan Freberg—who recently termed Reeves' book an attempt "to nurture the very type of moldy-fig technique that has today's consumers laughing at its image"—agrees on this point. "Our objectives are the same," Freberg states of Reeves' fondness for disci-

plined commercials. "We merely differ in techniques."

Undisciplined creativity and misapplied commercial technique is recognized as a major industry problem by agency men almost without exception. "Every day I see tv commercials on the air done with professional competence, but which have gone in for so much lily-gilding that viewers are distracted from the main commercial message." So states Harry Stoddardt, commercial production v.p. of Kenyon & Eckhardt. His comment is typical of opinions emanating from a variety of agency executives.

### Samples:

From Denny Sargent, v.p., McCann-Erickson: "Yes, I've seen many examples this season of the major or minor mis-use of commercial techniques. Usually, it's a situation where a client or an agency is consciously imitating a strong technique used in someone else's tv commercial for a different type of product."

From Frank Brandt, v.p., Compton: "Many people in the field of tv commercials are basically writers or advertising artists with tv superimposed. Sometimes, they tend—unless checked—to over-produce a commercial without advancing its message."

From Sylvia Dowling, v.p., Benton & Bowles: "You can't sell on entertainment alone. One strong simple selling idea in each commercial—this sells the product."

From Don Trevor, radio/tv director, Doyle Dane Bernbach: "If I can reach a viewer through emotion, I can be effective. This is a creative challenge, of course. But there's no room in a commercial, even one which relies primarily on 'mood,' for the use of technique purely for the sake of technique."

From William Gibbs, director of the tv department, J. Walter Thompson: "Of course we are aware of the dangers of 'vampire video.' We try to surround products in commercial with production elements which relate to them, and to which the viewer can relate. Technique, when it's working for you, is simply a way of presenting the drama of a particular product."

From Robert Margulies, television group supervisor, Ted Bates: "I try to avoid such vampire-video pitfall as noise for the sake of noise, pictures that fight words and vice versa, and obscure concepts. Casting, costuming, accessories, locations, optical tricks—all should be guided by what is needed for a commercial. Gen-





100 dozen real daisies on gentle slope (note barn's "distance" effect) to establish "controlled" nature setting for model Chris Noel and product

ly, the simpler the technique the better. Too many light sparkles on package may detract, for instance, although the right amount is just fine."

And so it goes. The striking amount of agreement among agency commercial production heads suggests two distinct conclusions: (1) Reeves has put his finger on an extremely basic pitfall in tv advertising, and (2) almost everyone in the business acknowledges the problem—even though opinions on what is, and what is not, an "effective" commercial may vary widely.

What can be done about impact-diffusing vampire video? At this point, agency men begin to go separate ways, although most have the same end result in mind. One useful "control" technique, which makes a very concrete advertising point, was suggested by McCann's Sargent.

"Occasionally, a copywriter or an artist brings me a storyboard for a commercial which might win us every film-festival award in sight but which would probably lose a nice share of the market for the client's product," he said. "I usually ask the staff member to pretend he is about to show

his commercial idea to the president of the client firm—who has just promised him 5% of all the gross product sales he brings in as a direct result of the commercial. Then, I ask our staffer to take another crack at the idea." Chuckled Sargent, "You'd be surprised at how fast the second draft will get back to the main idea of salesmanship."

The hard-boiled approach to commercials should not, agency men also agree, be interpreted as a ground rule which flatly denies the use of anything that smacks of "produc-

## Beware of "vampires" in these commercial production areas

### 1. Fuzzy commercial concepts

A commercial should have straight-line message when being conceived, experts agree. Demonstrate, rather than merely "showcase" the product wherever possible. Don't split viewer's attention between words and pictures; they should work together for greatest impact. If not, either can work as "vampire" against other's strength.

### 3. Production "gimmicks"

"Classic" antique car can be a great prop to set a scene, but if not handled properly it can be a constant distraction. The same applies to any eye-catching object in a commercial. Jingles should set a scene, drop to background music under announcer's voice as he makes main product points, then come back to finish.

### 2. Casting, costuming

There are some striking exceptions, but agency men prefer to avoid use of too-beautiful or too-offbeat talent in commercials since it creates risk of detracting from product message. Costuming, accessories should be chosen from standpoint of what provides correct frame for product rather than what is considered new fashion.

### 4. Tv film technology

Don't fall in love with a film technique used in someone else's commercials. Animation, visual squeeze, clockwise wipes, zoom-ins, etc. can be strikingly effective if their use is a direct outgrowth of main product message, merely detractive, in vampire fashion, if they are used simply as a projection of an agencyman's ego.

tion." It's a case of how much you control the elements (as in the example of the J. Walter Thompson-Producing Artists station-break commercials for Custom Farms Inc. and "Daisy-Crest" eggs—see pages 12 and 13).

"Technique is important," says Bates' Margulies, a onetime Young & Rubicam executive who helped launch tv's best-known soft-sell commercials, the "Bert & Harry Piel" series. As a case in point:

"If I was making a cigarette commercial which used, as a prop element, a brand-new sports car not yet released to dealers, or a very striking 'classic' car like a Stutz Bearcat, I would be very careful to see that the audience remembers 'cigarette' and not 'car' from the commercial," says Margulies. "This is a question of how you use the car. It's a great action prop to help set a scene, but from then on, your concentration, as a commercial producer, should be on the cigarette and the people, with the car as a frame."

There are exceptions to every rule, and some striking commercials can occasionally be achieved by what amounts to a heady romance with one of the several video vampires.

One such commercial was developed, earlier this year, by Boston's Sackel-Jackson Co. for a then-new product, Sparkle Scent Lestoil. It deliberately violated a pet video vampire cited by Bates' Reeves—the commercial actress who is so dazzlingly gowned and strikingly attractive that "most people could not remember what the lady had to say."

Howard Doyle, Sackel-Jackson's creative director, describes the thought processes behind the planning of the rule-breaking Lestoil commercial in these words:

"There are some 'standard' rules about endorsement advertising and talent in commercials. Under the rules, an 'endorser' should be believable, and actresses in commercials should be nice-looking in an 'average' sort of way.

"We decided the time had come for a short-term change of pace. We had used hard-sell commercials and endorsement-type commercials. We

(Please turn to page 60)

## A 'BROKER' TALKS ABOUT AD AGENCIES

➤ New York food broker says that ad agencies weak on merchandising are not able to do right by client

➤ Food brokers, he says, swing advertiser choice to tv and radio stations that offer best merchandising help

**A**dvertising agencies weak in the merchandising department are short-changing their food clients. This blunt appraisal comes from Ken Pezrow, one of the leading food brokers serving the New York metropolitan area. Furthermore, he says, this deficiency is apparent at the majority of ad agencies.

Pezrow is no novice in the food brokerage business. He started his own company—the Ken L. Pezrow Corp.—almost 12 years ago, after a long and well-rounded career in sales and food brokering. Currently he is

the exclusive sales rep, in the New York metro area, for some 20 major manufacturers. Prominent among them are these steady radio and tv users: ReaLemon; Chun King. Esquire shoe polishes, Salada tea, Bonomo candies, Bon Ami, Pennsylvania Dutch noodles, Jiffy Pop popcorn, Alpo dog food, du Pont sponges.

Pezrow is no novice to agency-food broker relationships either. Although he isn't about to admit it, it isn't too difficult to surmise from his comments that some agencies don't

### Food broker makes arrangements for all store tie-ins

**THE VALUE** of an in-store merchandising display is brought into focus by the personal appearances of video personalities, who, like Claude Kirschner of WOR-TV, New York, shown here appearing at a Long Island food mart for Jiffy Pop Popcorn, draws crowds of fans to the point of purchase. Arrangements for the personal appearances are made by the Pezrow firm, which also was responsible for setting up the food product display.





exactly break out in a rash of joyful anticipation over the prospect of working with food brokers.

Says Pezrow: "Unfortunately, the majority of ad agencies haven't the slightest conception of what a food broker is and what he does." These, he claims, are the agencies which do not take full advantage of the merchandising activities of the various media.

Pezrow is quick to clarify that this statement doesn't embrace all ad agencies. "There are" he says, "a few agencies—some of them large and others not so large—that do appreciate the significance and importance of the food broker in the advertising scheme." They're the ones that are able to create better and more effective campaigns for their clients, he says.

Pezrow points an approving finger at BBDO with whom his company worked closely recently in turning out a promotion for Chun King. He had good words for the Weightman Agency, Philadelphia, which handles Alpo dog food and Pennsylvania Dutch noodles.

He points to Cunningham & Walsh also, where plans for a joint merchandising venture to help push along the Salada tea radio campaign over WINS and WABC, both New York, are being thrashed out by Pezrow and agency people.

Stocky and the type usually called "dynamic," Pezrow personifies to observers his own definition of a food broker: "An independent businessman who might be called the last of the rugged individualists."

A Harvard man, he was graduated *cum laude* in 1935. He now heads, at 47, a 55-man food brokerage operation. And he has great faith in the growing importance of the food broker on the advertising scene. What's more, he's optimistic more recognition will be coming that way.

The growing influence of the food broker on the advertiser is being increasingly felt by radio and tv stations which are by-passed in favor of other broadcast outlets. Pezrow doesn't hesitate to urge a change of station or suggest a station buy, depending upon the station's ability and/or willingness to give merchandising cooperation locally.



**HELPING ADVERTISERS** choose radio and tv stations is in the province of the food broker, says Ken L. Pezrow, a leading N. Y. food broker. He picks them by their merchandising ability

Pezrow says: "Many principals' prior to the inception of an ad campaign, will contact the food broker and ask for specific recommendations on media which will bring the greatest results." This is especially true, he claims, in the New York area which is considered separately from a national campaign because of size, importance and the complexity of the market.

The food broker, he adds, pulls no punches. He speaks the unvarnished truth to his principals, his customers and to the horde of media men who pester him for a good word for their publication or station. "The food broker," says Pezrow, "has no axe to grind. He's interested only in sales. And for a good reason: the food broker gets paid only when he sells, and he knows he's got to get repeat sales in order to prosper. With this in mind, he gives his principal the station recommendation he feels will produce the greatest results.

More and more large manufacturers, says Pezrow, are turning to food brokers. Some of the reasons:

1) Food brokers working closely in

the local geographic area are experts in their territory in sales and merchandising:

2) food broker people are generally more aggressive and more creative than manufacturers' salesmen;

3) the buyer caught in the competitive squeeze and pressed for time would rather do business with a food broker who handles 20 lines than with 20 different salesmen.

Pezrow's crew numbers 47 retail men (they merchandise the products in the store) and eight who call on chain headquarters and wholesalers.

He cites as an example Fred's Steak Sauce which got a foothold on the New York market in 1950 through merchandising efforts. And he discloses that ReaLemon sales for 1961 are running 40% ahead of 1960.

Pezrow credits a good part of this increase to the in-store merchandising cooperation from radio and tv stations featuring the commercials. Personal appearances in super markets by Jose Melis for ReaLemon, and by WOR-TV (New York) personality Claude Kirschner for Jiffy Pop Pop-  
(Please turn to page 60)

# RTES SEMINARS ARE BIG HIT

- ✔ Record sell-out. RTES Timebuying Seminars point out real need for this type of training in the business
- ✔ Nominal cost of course plus top-notch brand of instructors, account for stepped-up interest in classes

**W**hen it comes to smelling out a bargain, the timebuyer, quite obviously, is no slouch. That this is so, is evident in the way they've snapped up the limited number of applications to the RTES 1961-62 Timebuying and Selling Seminars. As a matter of fact, the enrollment quota for the current class (75) was reached long before the kickoff season (24th of October) and some 45 chagrined would-be students had to be turned away.

The course this year is different from those held in previous years. For one thing, the luncheon-and-guest speaker type of approach has been exchanged for a straight classroom style. Classes which are held every Tuesday evening in a studio at CBS Radio, are an hour-and-a-half in dur-

ation and they're conducted by a recognized authority in the business.

Aside from the timebuyers who want to bone up on practical know-how—right from the mouth of an expert, so to speak—the course has attracted people from a host of allied fields. And all of them agree that the \$15 they've shelled out for the eight-week course is a smashing bargain.

What, exactly, is behind this sudden rush by people in the business to soak up the extra-curricular education? Obviously there is a famine in the projection of this type of learning.

Apparently the courses taught by qualified instructors in any number of colleges in the country are limited only to specifics or the mechanics of

a certain phase of the business.

On the other hand, however, when it comes to getting an all-round picture of the business, there is nothing, according to those who have attended the sessions, that quite touches the exchange of ideas and first-hand knowledge as taught by top men in the field today.

Of course the cost also enters into the picture. Where else can one help himself to a thorough education, one which adequately covers every facet of the business, for the tiny sum of \$15? There are many among the novice, and not-so-novice, who consider it well worth the price just to hear the industry's top-notchers talk.

Take Frank Fraysur, for instance. He writes radio and tv presentations for NBC Spot Sales. He says, bluntly enough: "A carpenter would consider 15 bucks a pretty low price to pay for his set of tools. I consider the RTES seminar fee a pretty low price to pay for adding a few new instruments to my tool box—and having the rest sharpened!"

Why is Fraysur, whose job it is to write presentations, attending these seminars? The answer, he says, is simple. "The sales presentations I write are written for time salesmen and read by time buyers. Basically, that makes me a salesman, and timebuyers are my potential customers. The more knowledge I can collect about this business, and the more familiar I am with the audience, the more effective my presentations are."

Fraysur explains that since he got his agency experience several years ago (he was assistant account executive at BBDO earlier in his career) he feared that some of the finer points in his tool kit may have grown a little rusty. "Doesn't hurt to put a new edge on them ever so often."

He adds, "anytime a relative novice, as I am, can hear men like Joe Culligan and Herb Maneloveg talk about the broadcasting business, he is certain to learn something."

Dave Rapaport, assistant timebuyer at Mogul, Williams & Saylor and a newcomer to the business, is attending the seminar because he is anxious to learn as much about the business

## What first-term RTES students are learning

SESSION ONE:	The Dual Role of Broadcasting: Communications and Advertising
SESSION TWO:	A Look Behind the Media Plan
SESSION THREE:	When the Rep Answers the Phone
SESSION FOUR:	Using the Network
SESSION FIVE:	Using Research for Your Decisions
SESSION SIX:	Buying the Schedule
SESSION SEVEN:	Getting Your Media Money's Worth
SESSION EIGHT:	Working Together for Better Advertising



as he can possibly absorb and he thinks this is a fine way to do it.

"The first two sessions," he says, "indicates that the seminar will be a valuable learning experience for me." He says he's looking forward to session five—*Using Research for Media Decisions*—because he feels that a buyer's effectiveness is directly related to up-to-date knowledge of the techniques available for evaluating media. (For a list of the session subject matter, see box on this page).

Twenty-six-year-old Dick Busciglio who has been with Cunningham & Walsh for the past two years and is now a media buyer there, is particularly impressed with the enthusiasm shown by the industry executives who are serving as course instructors.

He says "being a relative newcomer to media, I find this opportunity that the RTES has presented, to have the complexities of timebuying explained by acknowledged experts in the industry, a most valued occasion."

He passes along the suggestion—as a further contribution to the industry—that trade publications publish the program material, which, he says, deserves far broader dissemination.

Richard Bailey, Jr., whose father Richard Bailey, Sr. is president of the Sports Network, a six-year-old video tape productions company specializing in the televising of major sports and taped commercials, is new to the business and hopes to gain as much know-how about the business as possible, through the seminars.

Phil Di Meo, who has been with Modern Talking Pictures for the past five years, most of that time in the San Francisco area and for the past eight months in New York City, feels the same way about the RTES courses. The first two seminars have, he says, made him more knowledgeable and a bit more acquainted with the New York scene.

Leona Beal, advertising director for Promotional Services, Inc. hopes to broaden her scope (now confined to spot buying only) to embrace network and program buying through her attendance at these course, while Richard S. Aldrich, Jr., account representative at ABC TV, feels the classroom sessions will prove potent in helping him deal with timebuyers. "It's a great way," he says, "to pick up knowledge of the business." ◆

## Most RTES students get there real early



**MOST STUDENTS** manage to get to the CBS Radio studio, where classes are held in plenty of time. Among the early-birds at last week's session (31 October) was Richard Bailey, Jr., son of the president of Sports Network, shown here (above) checking in with Cecile Kochiras, secretary to RTES executive director, Claude Barrere. Others who made an early appearance are Frank Fraysur (left below), presentations writer for NBC Spot Sales. Also (right photo) David Rapaport, asst. buyer, MW&S (left) and Phil Di Meo (at right) of Modern Talking Pictures



# SPONSOR ASKS:

## WHAT OTHER MEDIA HAS BEEN MOST EFFECTIVE FOR YOUR CAMPAIGNS?

Those replying to this week's question are:

- **John Caudle**, WSOC-TV, Charlotte
- **Caley Augustine**, WIIC, Pittsburgh
- **Jack Lightner**, WREX-TV, Rockford, Illinois
- **Grayce Papps**, WMTW-TV, Portland, Maine

**John Caudle**, promotion and merchandising director, WSOC-TV, Charlotte, N. C.

WSOC-TV, the younger station in a two-station market, has used many media in building a positive public image and large audiences. Bill-



*Newspaper advertising brings home the viewers for WSOC-TV*

boards, newspapers, trade magazines, direct mail, and even area radio has sometimes been included in our overall campaigns. Naturally, our own facilities and those of our sister radio station, WSOC, have formed the backbone of our station promotion operations.

However, the use of other media have been tremendously important to our goal of station promotion, and the results have been impressive. Most effective, in my experience, has been a specialized use of advertising in daily newspapers. In spite of the economic battle raging between tv and newspapers—and this is particularly true of Charlotte—our use of local and area newspapers has paid off handsomely.

Obviously, newspapers have had their problems with the competition of tv, and in some cases this has spilled over into the editorial pages, but even the crustiest editors and business managers will admit that the tv page are among the very best read in the whole paper.

Readership figures in Charlotte indicate that 75% of women and 51% of men readers refer to the tv section of our local newspapers. Only the first few pages have higher readership than these tv pages.

The use of these pages has been a foundation of WSOC-TV's audience promotion campaign, and it seems to me somewhat fitting that we can turn to our own use, in a competitive medium, a readership that we ourselves have created.

Periodic newspaper advertising featuring sharp, effective ads, serve to constantly remind the viewers of WSOC-TV's programming activities. We also stress heavily in our advertisements the announcements of public services performed and awards won.

Naturally, a situation and success in Charlotte, N. C. is not necessarily duplicated in other markets, but I believe that the high readership of television pages holds true in almost all markets.

I personally feel that our station has used newspaper and other media to good advantage. I also feel—and I'm sure most tv promotion men will agree, as will astute newspaper editors—that many dailies could significantly increase their circulations by the use of more tv news, features and photographs. These that have are now enjoying—and bringing to their own advertisers—a circulation inspired by full tv coverage.

**Caley Augustine**, promotion, PR director, WIIC, Pittsburgh

Selecting one media other than our own on-the-air tv promotion as better than another for promoting our station campaigns is kind of like asking which of your children do you like best. We love 'em all.

However, like our children, some have traits and qualities for certain things that make them more effective in certain ways than others. There is no gainsaying, from our standpoint at WIIC, the importance of our "look-in" type ads or our daily re-

minder ads for promoting special programs in the press. These ads are designed to catch the readers eye and say, "this is on today, or tonight, be sure and watch it." And these are an integral part of our overall station promotion campaign.

However, WIIC, for the past couple of years has been carrying on a campaign which I feel has done a tremendous job in getting across one important factor is the creation of an image of WIIC, Channel 11, as the "Eyes of Pittsburgh." This slogan we have been pounding away at via our outdoor advertising and to date we feel that these hoards have been accomplishing our purpose.

We set a lot of store by our Outdoor Billboards. And WIIC is proud of the advertising innovations we utilize on these boards. We have some six spectaculars, the newest one in the heart of downtown Pittsburgh which has an audience exposure of about 350,000 viewers per day. But this spectacular is also one of WIIC's more versatile salesmen.

When we designed the spectacular we erected a built-in tv set with a turntable and three-movable screens. Not only can we promote our programs and station personalities, but one of the screens is reserved for community and civic messages; a



*Billboards rank first for the "Eyes of Pittsburgh" station WIIC*

factor that has gained us the appreciation of all of Pittsburgh's civic groups.

These outdoor spectaculars and signs, from the WIIC standpoint, sell one basic idea, that WIIC, is in truth the "Eyes of Pittsburgh." We don't scatter our advertising message. We must concentrate on that one idea and

(Please turn to page 50)





**YOU MAY NEVER EAT 77 HAMBURGERS AT ONCE\* —**

**BUT... WKZO Radio Will Feed You A  
Big Audience In Greater Western Michigan!**

**7-COUNTY PULSE REPORT**

**KALAMAZOO-BATTLE CREEK AREA — JULY, 1960  
SHARE OF AUDIENCE — MONDAY-FRIDAY**

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	29	19	9
12 NOON - 6 P.M.	28	17	8
6 P.M. - 12 MIDNIGHT	32	17	8

WKZO Radio gives you by far the biggest bite of the important radio audience in Kalamazoo-Battle Creek and Greater Western Michigan.

Pulse (see left) gives WKZO Radio an average of 73% more listeners than Station 'B' during 360 quarter hours surveyed, 6 a.m.-Midnight, Monday through Friday.

WKZO Radio is the *recognized* leadership station in Kalamazoo-Battle Creek and Greater Western Michigan. Ask your Avery-Knodel man.

\*Philip Yazdzik ate 77 hamburgers at one sitting in Chicago on April 25, 1955.



*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

**WKZO**

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**  
Avery-Knodel, Inc., Exclusive National Representatives

## PORT OF PITTSBURGH



### Take TAE and see

how to get more sales tonnage in the port of PITTSBURGH, PA.

According to the U. S. Army Engineers, the Port of Pittsburgh handled 6,872,194 tons last year. The greater Pittsburgh marketing area is even bigger when it comes to sales tonnage. Last year retail sales totaled \$2,883,162,000. How to tap that market? Buy WTAE. Need proof? Just look at the record. In the past year, 46 major local Pittsburgh advertisers have switched to WTAE. They know the market. They demand sales. You can get more sales for your clients' money on WTAE, too. See your KATZ representative for the story of the overwhelming local and national trend to WTAE in Pittsburgh.

BASIC ABC IN PITTSBURGH

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL 4

### SPONSOR ASKS

(Continued from page 18)

let our boards carry that one message which is before the public constantly.

As far as our use of other media is concerned, we use it when the occasion requires. We have found for instance, that radio, at times, gives us fine results. At the present time we are sponsoring a portion of the University of Pittsburgh football games over station WWSW, which gives us an extremely fine community image to an extremely high quality audience.

We also use a great number of suburban dailies and weeklies on a more or less permanent basis in order to insure that our ad messages get the highest saturation possible.

I guess if we had a favorite which is doing the job we hoped for, it would be our outdoor campaign. But, just as a reminder, our best media for all our purposes is our on the air campaigns over station WTAE . . . these can't be beat.

**Jack Lightner**, promotion manager, WREX-TV, Rockford, Illinois

The media which we have found to be most effective in promoting WREX-TV are slightly unusual, I believe. They are 1) motion picture theatres and 2) special newspaper sections.

The utilization of motion picture houses as promotion vehicles has dual advantages for a tv station. First of



*Promotions involving movie theatres stir interest in WREX-TV*

all they are effective media. Secondly, working closely with theatres naturally results in spot business for the station.

Since the station went on the air in 1953 we have tried to induce theatre to use tv. Late in 1959 theatres in three area cities combined budgets and placed a schedule for "Journey to the Center of the Earth." As part of the package, the station created a many-faceted promotion-merchandising campaign that was good for the station and so successful

for the theatres that long lines formed of patrons waiting to get in.

The station has thus far ran four such advertising-promotion campaigns for theatres. This is the formula for such a campaign. First we arrange a meeting with the film distributor and area theatre managers to formulate details of the campaign. From nine to 18 area theatres participate. Crux of the promotion is generally a contest, which consists of the following:

- 1) 75,000 entry blanks are distributed by theatres.
- 2) Theatres run contest entry blank advertisement in local paper.
- 3) Contest entry trailer shown on all theatre screens.
- 4) Displays in all theatre lobbies.
- 5) Campaign promoted on tv spot schedules, purchased by theatres.
- 6) WREX-TV credit and show promotion boldly displayed on all above-listed advertising media.

A good example of this plan in action is the promotion for "A Dog of Flanders," which was based on spot schedules shared by nine area theatres. We conducted a coloring contest with over 600 prizes. Fifty thousand coloring entry heralds were distributed by the theatres. We had trailers on all theatre screens plugging the contest and WREX-TV programs. A natural tie-in was effected with the Crayola Co., with their credit used in all media. The coloring scene was placed in newspapers in all participating area cities.

Again, the results were fantastic for a picture that hardly did average business nationally.

Not only has the medium of motion picture houses become one of our best "other" means of promoting the station, but it has become a very important account in local and regional sales revenue, with theatre, and groups of theatres' spot schedules now being placed on almost a weekly basis.

For about six years we have pursued the policy of producing our own newspaper sections, which we schedule to appear on October 1st which is the station's birthday. This serves a print media promotion to kick-off the fall shows. The sections also include articles by department heads, covering various areas of public service.

Three years ago we increased the  
(Please turn to page 61)



# PORT OF PITTSBURGH P.



**Take TAE and see**  
how to get more sales tonnage in the port of  
**PITTSBURGH, PA.**

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**

BASIC ABC IN PITTSBURGH

 **THE KATZ AGENCY, INC.**  
National Representatives

# -billion \$ ction



## NORTH CAROLINA'S GRADE A WORLD

In the rich 33 county Piedmont world of more than 300,000 TV homes reached by WSJS Television's A Coverage, retail sales exceed a billion dollars and consumer income is more than a billion and a half dollars.

Call Peters, Griffin, Woodward, Inc.

**WSJS** TELEVISION  
NB MST ALL DAY  
CHANNEL 12

WINSTON-SALEM / GREENSBORO / HIGH POINT



Media people:  
what they are doing  
and saying

# TIMEBUYER'S CORNER

NEW YORK: When Paul Theriault of Y&R was on his mid-western account tour several weeks ago, he had to take a non-scheduled, economy airline at one point, when other reservations weren't available. "Several times I thought we were coming in for a landing," Theriault told reps at the Monsignore, "but they were just spraying the crops." Then he added: "The only reason they served lunch was because we hit a flock of ducks."

A rep told a young secretary at B&B: "I'm not ready for marriage yet. Why don't we get a learner's permit first?" . . . When MW&S space buyer Bill Gooch attended the RTES seminar last week, someone commented: "He's like a Matzah ball in Irish Stew." . . . Mary Lou Benjamin of Grey asked her husband what he would like for his birthday. "Not to be reminded of it," he replied. Nevertheless, he was delighted by her surprise party.

One of the most colorful personalities Madison Ave. has seen in a long time is Stan Gillman, the Harvard man and ex-buyer who this week formed his own rep firm.

Sipping a Bloody Mary through his cigarette holder at the Drake Room, Gillman said to a station man he was pitching: "You have the charm of a used hot dog napkin."



Michael's Pub, (l to r) buyers Mike Cambridge and Wayne Silbersack of SSC&B meet with Felix Adams, who is national sales & merchandising mgr. of KRAK, Sacramento

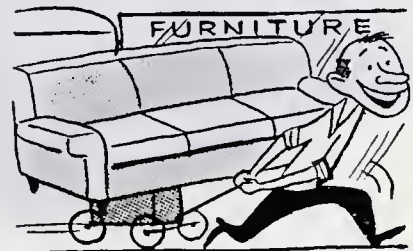
Enid Cohn of McCann-Erickson is expecting . . . Jackie Moore, who used to be with BBDO, has joined Gumbinner . . . Changes at B&B because of the new Texaco account: Merrill Grant's been made asst. media dir. on the account, with Jack Mitchum and Tom McCabe handling buying . . . Mike Keenan left F-C-B for L&N, becoming asst. media dir. . . At Compton, Steve Kates is now buying on Chesebrough-Pond's.

(Please turn to page 55)

## What they see on WJAC-TV



## THEY BUY!



The way to sell your product is to make sure plenty of people see it! And more people see the products advertised on WJAC-TV than on any other station in the Johnstown-Altoona market. Take it from ARB and Nielsen . . . WJAC-TV delivers the audiences!

But more important than size of audience, WJAC-TV also brings you a buying audience. Sales figures prove that WJAC-TV turns watchers into buyers.

For Complete Details, Contact:  
**HARRINGTON, RIGHTER  
AND PARSONS, INC.**

New York Boston Chicago Detroit  
Atlanta Los Angeles San Francisco





## *what has an eye patch to do with you?*

Two things.

One—it points out how brilliant a job advertising can really do.  
Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious. Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—(1) the eye you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's audience every year.

**▶ SPONSOR**

THE BROADCASTERS' SOURCE FOR THE BROADCASTERS' RADIO ADVERTISERS USE

1000 Broadway, New York, N.Y. 10018



# TIMEBUYER'S CORNER

(Continued from page 53)

IN  
PORTLAND  
OREGON

## THEY EYE IT

At Al Schacht's, a group of reps and buyers were talking about attractive women in the business and Joan Stark of Grey was mentioned.

"When I see her," said a rep, "I walk the other way."

"What other way?" asked a buyer.

"On my hands," he answered.

\* \* \*

CHICAGO: Dick Cass of Crosley-TV entertained a young woman buyer at the Velvet Swing, where attractive hostesses sway to and fro on swings over the audience.

"Isn't it your turn on the swing," Cass remarked to her.

"No, I'm not that kind of swinger," she replied.

Phil Morrow of NL&B is leaving for a two week vacation in Fort Lauderdale . . . Maureen Daly of F&S&R marries law student Bill Geimer 18 Nov. "He's the only one that counts," she said. "All the others are illiterate." . . . Joan Blackman of K&E, returned from a San Francisco vacation, commented about that city, "it's just a hill that made good."



AND BUY IT



ON

KOIN TV

KOIN-TV is Portland's *resultful* station because it reaches 7 of every 10 homes in a rich 34 county area, with highest ratings (see latest Nielsen).

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



Agency people at BTS' Philadelphia party: (top l-r) N. W. Ayer's Derrick Dyatt, Betty Kauffman, Werman & Schorr's Terry Falgiatore, Al Sessions, Gail Sessions, Ayer's Arne Ramberg. Sitting are (bottom, l-r) Carl Schuele and Paul O'Brien of BTS

Reps are calling K&E's all-girl media department Girlstown. Media director Dick Trea told one of the buyers: "If intelligent people like you and me would just sit down onc in awhile and talk things over, there'd be a lot more conversation."

The media director of one agency was asked if the buyers were informed that certain information about a campaign was in strict confidence. "No," he said, "I didn't want them to think it was important enough to repeat to reps." . . . George Stanton of Leo Burnett, who spoke at the Chicago Advertising's Radio & TV Workshop, told of the Pure Oil Co.'s successful use of broadcast. "Texas cowboys," he said to buyers, "are bowlegged from riding on top of oil trucks."

# WPTF

## Raleigh-Durham



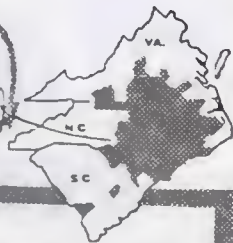
has **TWICE**  
as many  
adult listeners

**THAN** any other station in  
the nation's 28th radio market.

Source: 32-county area PULSE:

WPTF	55.1%
Station B	24.1
Station C	5.2
Station D	9.2
Station E	6.4

NATION'S  
28th RADIO  
MARKET  
NELSEN #2



# WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh, Durham  
and Eastern North Carolina

P. H. Mosan, General Manager  
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.  
National Representatives

WPTF by Ann Pul. Aud. Comp., May, 1960

National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**Colgate-Palmolive**, New York, began a 10-week campaign 30 October for its dental cream, using AA breaks in a few markets. Agency: Ted Bates. Buyer: Florence Simon. Beginning 20 November for five weeks, Colgate will also promote Ad detergent in selected markets. Time segments: fringe minutes. Agency: Lennen & Newell. Buyer: Mike Moore.

**Procter & Gamble**, Cincinnati, has chosen night minutes as the promotion vehicle for Crest. The selected-market campaign begins immediately and runs to the end of the P&G year. Agency: Benton & Bowles. Buyer: Mary Miller.

**Bristol-Myers**, New York, starts a seven-week campaign today in eight markets for Sal Hapatoca. Time segments: day and fringe minutes. Agency: Young & Rubicam. Buyer: Bill Dollard.

**Warner-Lambert**, New Jersey, begins a 13-week campaign today in selected markets for Complex C. Time segments: night minutes. Agency: Ted Bates. Buyer: Chet Slaybaugh.

**International Latex**, New York, will use night minutes and breaks to promote Isodine and Isodetts in four selected markets. The 16-week campaign begins 3 December. Agency: Reach, McClinton. Buyer: Bud Pfaff.

**Chun King**, Duluth, has delayed the third flight in its current campaign. A strategy switch from fringe to prime nighttime minutes involves a re-evaluation of its 35 to 40 markets. Agency: BBDO. Minneapolis.

**Corn Products**, New York, launches a five-week campaign today in limited markets, for Mazola oil. Time segments: night minutes. Agency: Dancer-Fitzgerald-Sample. Buyer: Jim Ward.

**Miles Laboratories**, Elkhart, Ind., is stepping up its pre-holiday schedules for Alka Seltzer and One-A-Day vitamins. Agency: Wade Advertising, Chicago.

**Gulf Oil**, Pittsburgh, plans a four-week flight in Denver, beginning 23 November. Time segments: minutes. Agency: Young & Rubicam. Buyer: Eleanor Fetzer.

**Continental Baking Co.**, New York, began a 9-week, limited-market campaign 30 October, on behalf of its Wonder Breads division. Time segments: minutes. Agency: Ted Bates. Buyer: Dan Monahan.

### RADIO BUYS

**Sues, Young & Brown**, Los Angeles, distributor for Zenith radio products, will promote a new line of low-priced stereo console models during a six-week saturation campaign on 17 Southern California fm stations. The schedule of over 5,000 minute announcements runs through 20 December. Agency: Mullen, Breen & Waldie. Buyer: Sherman Mullen.



**COMPARE ME**

(Continued from page 38)

high, D'Antoni said. "We also have developed the mix-and-match formula where we challenge our own competitors and other media on a dollar efficiency basis," he said. "We feel mixing and matching is the most realistic approach today to the specific advertising problems that intense competition and keener point-of-sale merchandising have raised."

D'Antoni said the thirst for information is reflected in today's pattern of evermounting sales of receivers of all types. Last year, he noted, 11 million sets were sold, and this year sales may top the mark. "Radio sets are as common as pens and pencils and are carried by individuals wherever they go, even more so than pens and pencils," the Mutual executive observed.

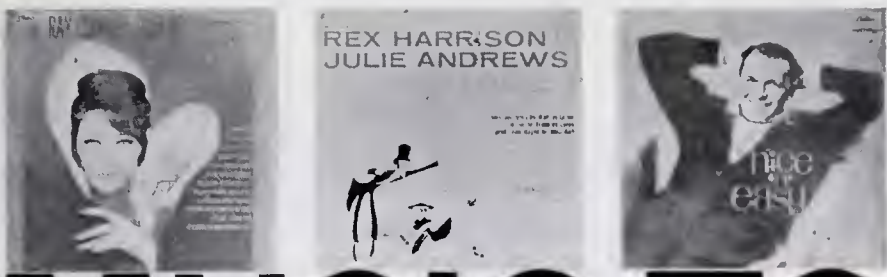
At 5:15 on a recent Wednesday afternoon, the CBS Radio network sales staff was asked if it were possible to insert a commercial for the *Saturday Evening Post* in the same day's schedule. To the complete satisfaction of the sponsor, the Curtiss Publishing Co., its message was heard a bare two hours later, coast-to-coast, on the *Carol Burnett-Richard Hayes Show*—a vivid example of radio's flexibility, unmatched by other media.

Flexibility is but one facet of radio's advantages over tv and the printed page, according to Ben Lochridge, general sales manager for the CBS Radio network. "Our flexibility is backstopped by some of the top names in showbusiness. And through radio's unique penetrative qualities these top names go where the prospective buyer goes, speaking of the product at home, in automobiles, on picnics or at the beach. And most of these messages are delivered before the 'Missus' goes shopping, when she is in a receptive mood."

He cited one example of CBS personality effectiveness, quoting James D. Wells, director of marketing for William Underwood Co., who said: "Two Arthur Godfrey commercials outpulled two half-page full-color ads in leading magazines by far."

Radio, in Lochridge's opinion, also serves as an ideal complement to tv. It enables advertisers to increase their frequency of reach at affordable prices, he said, adding that radio

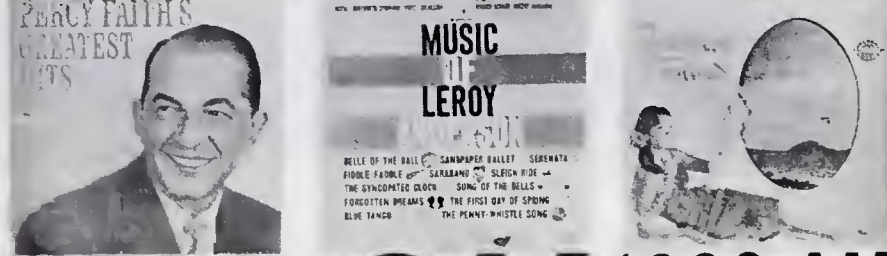
(Please turn to page 60)



# MUSIC TO



# SELL BY!



# WDOK 1260 AM 102.1 FM



## CLEVELAND'S NO. 1 INFLUENCE

WDOK, 1515 Euclid Ave., Cleveland 15, Ohio

MAin 1-2890 • TWX: CV 158

Fred Wolf—President & General Manager

National Rep.: H-R Representatives, Inc.

PLaza 9-6800

# RADIO RESULTS

## AUTOMOBILE

SPONSOR: Geller Rambler

AGENCY: Gold Advertising

**Capsule case history:** Local radio as a follow up to national advertising was the strategy behind a recent build-up for Herb Geller's Rambler agency in Detroit. When Geller put up his shingle eight months ago, he toyed with both newspaper and radio. But he soon discovered via talks with customers that the prints were running a tired second to radio as a car pusher. Now, Geller is strictly a one-medium man. This summer he zeroed in on the young adult male by buying four minute commercials per week over WKMH's baseball show *Tiger Dugout*. As Geller puts it: "national advertising carries the burden of stimulating appetites to learn more about the Rambler. If I can plant the seed that will make people think of my agency as the place to come for this information, I'm one leg up on a sale." Geller figures radio does the job because "unlike print it humanizes my message with personal warmth, conviction and sincerity." Geller relied solely on live commercials for his pitch.

WKMH, Detroit

Participations

## MODELING SCHOOL

SPONSOR: John Robert Powers School

AGENCY: Direct

**Capsule case history:** The John Robert Powers school in Pittsburgh has long used radio as basic ingredient in its advertising approach. They utilize the technique of having operators stand by to take down the names of prospects who respond immediately to the sales message. This procedure has proved successful for the modeling school. "Our telephone operators are aware whenever KQV has run one of our announcements by the way the switchboard lights up," said Ruth E. Schall, director of the Pittsburgh school of modeling. Powers has used many other media, and many copy approaches, but none has produced anywhere near the results of radio. Radio is the only medium which has delivered as many inquiries to Powers with such speed. "We have found that prospects must react to our messages while the impression is still bright in their minds, and this is why radio is ideal for our kind of approach," Miss Schall added. The school plans to continue to use radio as its ad base.

KQV, Pittsburgh

Announcements

## AUTOMOBILE REPAIR SERVICE

SPONSOR: Bob's Auto Service

AGENCY: Direct

**Capsule case history:** Bob's Auto Service was a small automobile repair shop which opened in downtown Tampa, Florida. After five months of operation, the repair service increased to the point where it was forced to expand by adding another complete building. "Our growth has been, to say the least, spectacular," comments owner Robert Guthrie, who attributes his success largely to his use of radio. "I credit this growth to two important elements," says Guthrie. "First good work at a fair price; secondly, to telling the automobile drivers of Tampa what I have to offer, and where they will find this service. This is a job that WLCY radio has done for me almost exclusively." Bob's Auto Service takes a few classified advertisements in the Tampa papers, but the bulk of its advertising budget goes to radio. The results are that Bob's practically doubled its business in five months. A further result of the radio advertising campaign was that the repair shop opened at a second Tampa location recently.

WLCY, Tampa

Announcements

## LAUNDRY AND DRY CLEANERS

SPONSOR: Our Laundry and Cleaners

AGENCY: Direct

**Capsule case history:** Our Laundry and Cleaners is a medium establishment, and solicits business from a comparatively wide area in Charlotte. The service operation bought participation in WSOC's morning show for an 18-month period, and achieved very satisfactory results. Said David W. Allen, manager of the laundry, "During the time of our radio advertising on WSOC our business has been very successful and has shown a remarkable growth. I credit much of this success as a direct result of their fine program of informing the public of our services, and also to their very friendly personable manner of announcing. At one point during our association with the station, the contract terminated and for six weeks the laundry business showed a steady decline. Needless to say, we were grateful to resume our sponsorship again." The establishment considers radio advertising to be integral part of its marketing operation, and will continue to employ the medium to bring in business.

WSOC, Charlotte

Participations





# Frostie, anyone?

With barbed wire walls and 50-megaton bombs in every headline and newscast, WWDC Radio devoted its full week of editorials recently to a simple human problem. We know of no more meaningful Christmas message, particularly this Christmas. The editorial:

"Possibly several dozen cats get lost every day in Washington. Some of them probably are never missed. But that's not the case with Frostie. Because his loss means so much to two people, WWDC thinks the story worth telling.

"Frostie has no pedigree. He's just a white cat with two black spots the size of a dime between his ears. He's about 7 months old and has blue eyes. Until last month he lived happily with his master and mistress in the 3900 block of Lantern Drive. He thrived on a diet of ground steak, fish, eggs and cod liver oil. When his owners went off to work, Frostie amused himself around the house—sometimes inside, sometimes outside. But one evening, when his folks came home, Frostie was gone.

"They've advertised for him in the papers. They've printed up 1200 circulars and distributed them door to door in the area.

Weekends and evenings they go out searching for him in the car. They question trash collectors, deliverymen, postmen.

"It seems very likely that Frostie has found a new home. But his loss is still keenly felt on Lantern Drive. There's a reward for his return. No questions will be asked. How about it? Anybody seen Frostie? If so, call WWDC."

Somebody did call, with word that they had heard the editorial and had found Frostie three weeks previously. He was returned the same evening. At least two people and one cat in this wild world were happy.

## WWDC

RADIO WASHINGTON, D.C.



... the station that keeps people in mind

Represented nationally by John Blair & Co.  
Member of the Blair Group Plan



## COMPARE ME

(Continued from page 57)

reaches the homes which view television the least. Moreover, radio is the ideal buy for a client whose budget is tight.

It is extremely difficult to compare the advantages of one advertising medium as opposed to another. William K. McDaniel, executive vice president, NBC Radio network, told sponsor. On the one hand, he said, advertising in network radio is by its very nature a national sales effort, while advertising in other media such as newspapers or spot radio or spot tv could easily be a local effort.

McDaniel stressed the importance of merchandising in any media purchase. "We submit that in impact on an advertiser's sales force, in in-store displays, a network radio campaign with its personalities, its aura of show business, is far more dramatic than a newspaper campaign. Like Lochridge and other radio execs, he cited radio's flexibility, its ability to change radio copy or launch a campaign enabling a sponsor to capitalize on fast-moving marketing developments.

He advanced three basic reasons for changing the programing concepts of NBC Radio which now features NBC's *News on the Hour*, *Emphasis* and *Monitor*. First, the radio audience changed during the Fifties (development of a leisure-oriented society on-the-go); second, the radio set itself has changed (car radios, portables, transistors—these can be taken with you . . .), and third, the methodology of radio advertising changed in the Fifties.

"With radio having a highly mobile, tune-in and tune-out audience, a single program sponsorship one time a week can no longer deliver the big, national audiences demanded by advertisers to make their investments pay off," McDaniel explained.

What seems certain is that radio is dominant in the instant transmission of news and other vital information, notably weather news. In a recent RAB survey in every U. S. time zone, it was learned that more people rely on radio for weather information than all other media combined. Moreover, it is the educated opinion of many media experts that people today consider radio first for the latest news.

(Part II next week)

## VAMPIRE

(Continued from page 41)

asked ourselves 'What would happen if we built a Lestoil commercial around the woman least likely to be voted America's Typical Lestoil-User?' We liked the idea. So did the client. So, we signed Zsa Zsa Gabor for the commercials. How un-typical can you get?

"It was a deliberate parody of the typical testimonial commercial . . . and it worked just fine, largely because we made all the major copy points of Sparkle Scent Lestoil in terms of a visually-distracting personality. The commercials stood out as attention-getters amidst the serious-sell techniques used by most of the competition."

There have been other rule-breakers which have managed to be effective commercials, but they have nearly all been made by pros who knew what they were doing, and who made the commercial's gimmick work for them, rather than against them.

High-fashion props, often distracting, have been used to great advantage by cosmetic houses like Max Factor, Revlon and Helena Rubinstein. Pretty girls on water skis, usually a so-so device to set mood, was used effectively a few seasons ago by Kaiser Foil to demonstrate the tensile strength of a sheet of aluminum foil inserted, via a pair of wooden clamps, in the tow rope. Male quartets are generally supposed to be heard but not seen, but Liggett & Myers has built a high-remembrance series around a montage of stills of a day in the life of The Limelites, who perform the background jingle.

There is nothing wrong, admen agree, in producing a commercial which has taste, imagination and effectiveness in the viewer's living room. To believe otherwise, as one agency man put it, "would be like condemning *Gone with the Wind* or *Bridge on The River Kwai* as movies simply because they were successful at the box office."

And agency men also feel that a succinct summation of the problem can be found in Rosser Reeves' parting shot on vampire video. Ineffective commercials, says Reeves, are usually made by admen who "were seeking to please their own egos; they were not seeking reality."

## BROKER

(Continued from page 45)

corn (see photo page 44) have done much for boosting sales, he says.

Pezrow, who is married and the father of two children, is a Chicagoan by birth. An honor student, he was awarded the Harrey E. Burroughs Newsboy Scholarship to Harvard.

His first exposure to the food business came during his school days. While attending Latin School and Harvard, he earned money for his education by working after school and during vacations for Economy Grocery Stores, Boston (now Stop and Shop, Inc.) For a year after graduation from Harvard, he was general manager of Ecco Public Market, Hyde Park, Mass., then the largest store in the Economy chain. From 1928 until graduation from college, his positions in the Economy embraced stints as order boy, office boy, retail clerk, ice cream sales supervisor and assistant store manager.

Since then his career included sales and management positions with Beechnut Packing Co.; Doughnut Corp. of America; J. B. Carr Biscuit Co., and Silver Skillet Brands, Inc. He was vice president and director of sales for Silver Skillet which is a canned meats packer. He moved to Delicia Chocolate & Candy Mfg. Co. and later joined Otto Weber Assoc. In 1949, he resigned his post as v.p. at Weber to form his own firm.

With solid sales background, it is understandable that Pezrow has such strong feelings about salesmanship and salesmen. And it's not difficult to fathom why he literally blows up at remarks such as one made by an executive of large ad agency. "Salesmanship and salesmen," said the ad man, "are a thing of the past."

"This statement could not be farther from the truth," declares Pezrow bristling with anger.

"This ad executive," he spouts, "ought to climb down from his ivory tower and get out in the field where he'd find out how it is more important than ever that a manufacturer employ salesmen—good salesmen—who know their products and who know how to sell and merchandise. Salesmen who are paid only after merchandise is successfully sold can't make their living spouting headline-seeking generalizations at sales executives club luncheons!"



**SPONSOR ASKS**

(Continued from page 50)

number of area newspapers which carry these special sections from three to five. They appear in four general dailies and the Catholic "Observer." This testifies to the success of this medium.

We believe that rather than scheduling a series of smaller ads over a period of time, come on with a big blast at a crucial month—the beginning of a new viewing season—with a big blast that has a good chance of being saved for future reference.

All newspapers are now happy with this annual promotion. As early as August they come to us soliciting the tabloid. We receive from 30 to 40 per cent "free ink" based on the paid space.

**Grayce Papps**, promotion director, WMTW-TV, Portland, Maine

Mt. Wash. TV is an area station. The unique problems involved in promoting an area station, such as



WMTW-TV's "Movie Log" promotion reaches into 1100 separate communities

WMTW-TV are created by the need to reach individual viewers in a vast coverage area. Our vast coverage area is the result of a carefully planned and intricately executed transmitter on top of Mt. Washington, New Hampshire which is the highest peak in the northeastern United States—a mountain 6400 feet high, a mountain five times taller than the Empire State Building.

"The Mountain" services an area that covers tri-state Maine, New Hampshire, Vermont and eastern N. Y. State encompassing 36 counties and over 1100 individual communities.

Advertising media available within "the mountain" area include 37 daily newspapers, 55 weekly newspapers and 41 AM radio stations, plus an uncounted number of newspapers and radio stations within our Canadian coverage area. Pinpoint coverage to all these media would stagger any cost-conscious promotion director.

(Please turn to page 76)

**FACTS PROVE Conclusively!**  
**K-NUZ IS HOUSTON'S**  
**NO. 1 BUY**  
**ADULT AUDIENCE and TOTAL AUDIENCE**

Here are the latest **FACTS** and **FIGURES** on cost-per-thousand **TOTAL** audience and cost-per-thousand **ADULTS** delivered by Houston Radio Stations. **K-NUZ** again is conclusively Houston's number one **BUY!**

**TRAFFIC TIMES**  
 6 AM - 9 AM and 4 PM - 7 PM  
 Monday thru Friday

STATION	Cost Per 1000 Total Audience	Cost Per 1000 Adult Audience
K-NUZ	\$1.19	\$1.46
Ind. Sta. "A"	\$1.54	\$1.97
Net. Sta. "A"	\$2.08	\$2.23
Ind. Sta. "B"	\$2.40	\$2.72
Net. Sta. "B"	\$3.45	\$3.61
Ind. Sta. "C"	\$1.55	\$1.61

9:00 AM - 4:00 PM  
 Monday thru Friday

STATION	Cost Per 1000 Total Audience	Cost Per 1000 Adult Audience
K-NUZ	\$1.17	\$1.56
Ind. Sta. "A"	\$1.28	\$1.92
Net. Sta. "A"	\$2.56	\$2.73
Ind. Sta. "B"	\$1.85	\$2.27
Net. Sta. "B"	\$4.84	\$5.16
Ind. Sta. "C"	\$1.63	\$1.72

Source: July-August PULSE, 1961 ¼ hour average ratings against published one time minute rates in October 1, 1961 SRDS.



**THE LEADER IN HOUSTON — 24 HOURS**  
 Affiliated with **K-QUE** — Houston's  
**TOP FM STATION**  
 MEMBER OF TEXAS QUADRANGLE  
 IN HOUSTON, CALL **DAVE MORRIS**  
**JACKSON 3-2581**



**THE KATZ AGENCY, INC.**  
 National Representatives

# WSOC-TV and Charlotte . . . station and city on the grow, grow, grow!



*Charlotte's industrial  
and business development  
first 6 months\* 1961:*

33 new firms

Plant investments  
by new firms—up 205%

New jobs created  
—up 12%

Amount building space  
used—up 31%

*\*Compared with same period '60*

Charlotte is one of your finest areas for sales growth. Business expansion far outstrips U. S. average . . . and Charlotte leads in healthy N. C. by a healthy margin. Nation's 29th in wholesale distribution; tops giants like Louisville, Richmond, Miami. Get more sales, more advertising exposure for your money. Get on Charlotte's WSOC-TV, a great area station of the nation.

# WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta, WHIO and WHIO-TV, Dayton



# WASHINGTON WEEK

13 NOVEMBER 1961

Copyright 1961

SPONSOR

PUBLICATIONS INC.

Westinghouse and General Electric are the latest victims of the stiffening attitude at the FCC: both got letters in connection with license renewal applications and with the Westinghouse application to buy KLAC, Los Angeles.

The letters were outgrowths of the bid-rigging anti-trust cases against leading electrical manufacturers.

Westinghouse and GE top officials had pleaded they knew nothing of the illegal activities of underlings. The FCC wanted to know, in view of this defense, whether they would know of transgressions by station management, and if there is "proper discharge of the responsibility of top management."

The companies were directed to answer a long list of questions in this vein, and to do so as quickly as possible.

FTC and FCC cooperation in the field of false and misleading broadcast advertising has also been tightened.

FTC is now making available to FCC a list of its actions in this respect, and FCC is passing the story along to all stations. Inference is that advertising found lacking in candor and truthfulness should be dropped, though there is no concrete threat against licensees.

FTC is also making available to the general public a list of its actions on a monthly basis, along with Commission lectures about beware of fakers.

The FCC has switched its programing probe to Washington for the chapter in which the networks will give their testimony: date has been set for 9 January.

Bearing witness to the growing weight the FCC is giving this subject is the fact that the Commissioners will sit en banc to hear the network testimony. Previous chapters have been under the jurisdiction of chief hearing examiner James Cunningham.

These proceedings began all the way back in May 1959. Although twice held up for court proceedings to compel testimony by independent program suppliers on matters these suppliers held to be confidential business information there has also been much FCC foot-dragging.

The FCC says that the segment beginning 9 January will at long last be the end of the trail.

The Commission set out to hear from all principal groups which supply programs for tv with regard to policies and practices in the network tv programing process.

The issues at first appeared to revolve around whether there is a concentration of power in the hands of the networks. Soon, however, there were such questions as sponsor control and monopoly of the field by talent agencies.

The Alford (D., Ark.) House Small Business subcommittee hearings on whether small advertisers are kept off prime time on their local stations by large national advertisers, due to start last Monday, were postponed for a month at the last minute.

Official explanation for the new 6 December date was given as the uncovering of new evidence and new witnesses. There was no hint as to what the new material might be.

*(Please turn to page 65)*

# FILM-SCOPE

13 NOVEMBER 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

**It's all over for Ziv-UA as a tv film producer with its own cameras.**

From now on Ziv-UA will follow the UA formula of working with autonomous producers who'd get financing and distribution cooperation, but who'd produce tv series independently. UA has done this very successfully in theatrical production.

Prior to Ziv's merger with UA last year Ziv was the biggest of the syndication companies in distribution and also the biggest syndicator in the production area. (For story on how the UA formula supplants the Ziv pattern at Ziv-UA, see SPONSOR-WEEK, page 9.)

**Walt Disney has retained residual rights to shows like Mickey Mouse and will probably syndicate them through his own Buena Vista company.**

And reports are that he's ready to do that pretty soon.

The four year backlog of cartoons that ran on ABC TV will be freshed up with some new production for the syndication release.

Naturally, it would mean that a sales setup would have to be created—and it would mark the entry of Buena Vista into syndication.

**ITC now has a claim to a share of first place honors with Ziv-UA for the most first-run entries in syndication for 1961: each has three.**

Danger Man, third ITC show, hedges its episodes among 15 first runs and 24 re-runs off CBS TV, which bought it to fill a 1960-61 mid-year slot. Series is already sold to WNEW TV, New York; KABC-TV, Los Angeles; KING-TV, Seattle; KOA-TV, Denver; KTUL, Tulsa; KOLN, Lincoln; WEHT, Evansville, and elsewhere.

ITC's two other new shows, Whiplash and Supercar, are in 111 and 71 markets.

**Desilu will set up its own office for worldwide syndication of its tv film backlog, none of which has been used outside the U. S.**

Richard Dinsmore will leave Screen Gems to head the new unit.

Other tv film houses with their own overseas sales representation are MCA, Screen Gems, Ziv-UA, NTA and the three network syndication arms; also others such as Warners have had special overseas representation of their own.

**Syndication sales forces are cheered by the approach of December with its usual network drop-offs opening up extra time periods.**

Although new shows will be thrown into some of these time periods and others will be occupied by shifted shows, when the January schedule arrives there are usually some good syndication openings around.

These spots have been especially good in the past for 26 week shows because they can drop off their first runs by summer, do their repeats in the third quarter, and, then, if necessary, vacate the time spot when the next fall season starts.

**UAA has confirmed that its service departments have been consolidated with those of Ziv-UA in Cincinnati.**

But UAA is keeping separate sales offices in New York, Chicago, Dallas, and Hollywood that will operate separately from Ziv-UA's.



The five Westinghouse stations have purchased ABC Films' Wyatt Earp reruns and will program them weekly in early evening slots.

The last of the five to buy the group was WJZ-TV, Baltimore. The re-run series is sold in 55 markets.

Lloyd Burns, Screen Gems' international v.p., is off for three weeks in Europe to look at sales and production possibilities.

Just back from five weeks in the Far East, he has Mexico and South America on his agenda after Europe.

Unlike other small companies which are bearing down heavily on new documentaries, Tv Marketeers is one distributor which is sticking to action-adventure.

TvM's latest is The Flying Doctor, first run here in the U. S., produced by ABC (Australia) and previously sponsored in Canada by Colgate. All 39 episodes are in the can.

This is the distributor's second new show of the year; the first was Sea Hawk.

Meanwhile the Wynn Nathan company is bolstering its re-run portfolio as well; it acquired Dr. Hudson's Secret Journal, Headline, Heart of the City, Mayor of the Town, and others from MCA, of which Nathan was at one time syndication sales chief.

VHF, Inc., a New York commercials producer, has figured out what to do with a video tape commercial that has outdated copy.

The solution is for the announcer to post-sync while watching a monitor.

In one commercial for North Advertising with Arlene Francis, the whole production was post-synced.

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## WASHINGTON WEEK

*(Continued from page 63)*

Since the question to be considered appears to revolve around the ability of national advertisers to tie up local stations with network programs, it would seem to bear a remarkable resemblance to proceedings on network option time already in progress before the FCC.

There is some question also as to whether the subcommittee might bow to strong pressures for reversal of its decision not to study the effect of pay-tv on small business, and on its ability to find prime advertising time on local stations.

The FCC has issued a permit for construction of an all-Spanish-language uhf tv station on channel 34 in Los Angeles; the action drew a strong protest vote from Commissioner Frederick Ford.

Ford said that the action would form a precedent for use of uhf for specialized stations. He added this could endanger the FCC's goal of full commercial use of uhf, and that it could also make needed uhf channels unavailable for education tv when the educators get around to claiming them.

Applications for new drop-in vhf channels in Grand Rapids, Mich., Syracuse, N. Y. and Rochester, N. Y., have assumed aspects of a gold rush.

Total has reached 11 in Rochester, 10 in Syracuse and 6 in Grand Rapids, and only if applicants can get together on a "trusteeship" arrangement will there be any chance for any of the three stations to get on the air without long delays.

# SPONSOR HEARS

13 NOVEMBER 1961

Copyright 1961

SPONSOR  
PUBLICATIONS INC.

A problem plaguing agencies on the commercials side is the indisposition of some Screen Actors Guild members to reveal their product conflicts.

The embarrassment for agencies: to find out after the actor has finished the studio job that he recently worked on a commercial for a competitive product.

One protection for them, say burnt agencies: SAG adopt for its membership a truthfulness clause and enforce it with stiff fines—to be relayed to the offended agency.

An alien to the business was asked for his offhand definitions of terms commonly used in air media and his response was something like this:

Wild spots . . . night clubs where anything goes.

Fringe time . . . a watch or clock decorated with doodads.

Blitz . . . the innocent as well as the wary have to take it.

Saturation . . . when you can't imbibe another drop.

Chain-break . . . caused by a weak link.

Beef up . . . a diet rich in fats and carbohydrates.

Run-of-schedule . . . you pick your own time to travel.

Scatter plan . . . you throw it around with due aforethought.

Frequency and reach . . . getting away out there often enough.

Section I . . . Tiffany prices.

Ad agency showmen are looking askance at the trend toward resurrecting old successful comedy teams in cartoon form.

As they view it, a situation comedy cartoon can click only if the characters can do things that are impossible to humans. Animated gags aren't the sole answer.

There's a sound reason for the trend among the local rating services to accord more and more goodwill attention to reps.

It's this: the services get most of their money from stations and the stations' choice of service is naturally influenced by what the rep thinks will serve him best.

The rep obviously takes his cue from what most agencies use, and, to add another link, the agencies look to the clients for their own choice.

As some Madison Avenue admen see it, there's an element of the crocodile in the tears being shed by newsprint columnists over what they deem air media's shortcomings in covering the news.

Cracked one of these admen: If tv and radio really went all out as a competitor in the news area, the same columnists would wail that bread's being taken out of their mouths.

Box-office Hollywood is finding that magazines and newspapers are turning with equal alertness and avidity to tv for space-filling artwork and stories.

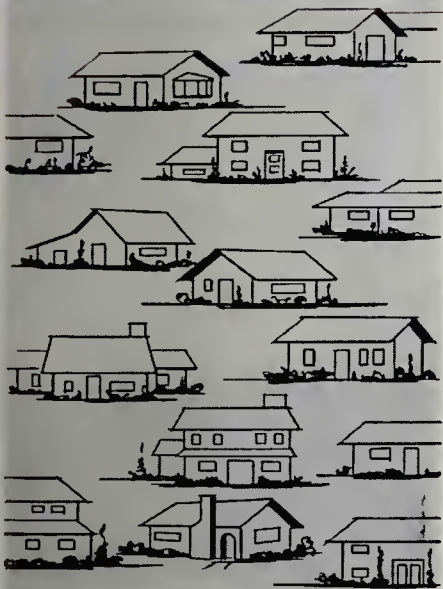
The one thing that the editors ask from the press agents is that the material be graced with some imagination and reflect a minimum of the old Hollywood clichés.

Let it not be said that the costly failure, Ford Star Time, of three seasons ago failed to leave some endowment behind it.

You'll recall that Mitch Miller's Sing Along was introduced on that series.



more  
homes...



more  
people...



more  
potential  
customers

## delivered on WFAA-820 Dallas!

A NEW CONCEPT PAYS OFF! WFAA-820's "Southwest Central" format is just six months old, and already it has made the dominant radio voice of North Texas even BIGGER! There have been gains in 25 of 26 quarter hours; more men listeners; more women listeners; more potential customers delivered on WFAA-820 in the metro and station total coverage area than on any other station!\*


"WHAT IS SOUTHWEST CENTRAL"? It's a modern concept in radio... more complete news coverage... a fresh sound in music... featur-


ized programming including farm, sports, fashion, food, markets, editorial, business, timely public service features... genuine ELECTRONIC JOURNALISM. The "Southwest Central" concept was formulated to retain the solid following of loyal, long-time WFAA listeners and to add appeal for a vast new audience of young adults — that youthful age from 17 to 77 — all prospects for your products!

WFAA-820 truly delivers those who control the nation's purse-strings! Let your PETRYMAN put this potential to work for YOU!

(\*Source: A. C. Nielsen, July-August, 1961)

**WFAA-820**

RADIO  DALLAS

Represented by  The Original Station Representative



AT "Communications Center" DALLAS

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

# SPONSOR WEEK WRAP-UP

## Advertisers

"Project X" may have stolen much of the bright light at the ANA convention (SPONSOR 6 November), but several significant sparks were kindled as leading advertisers touched on industry problems.

Mounting tv costs generated general concern and Howard Eaton, Lever Brothers executive and ANA Broadcast committee chairman, referred to a plan now underway to encourage film producers to seek advertiser support in talent union negotiations.

"Segmentation" was a theme com-

### Hagerty: Tv news

(Continued from page 10, col. 3)

Cowboys and Indians and the Private Eyes seem to have the edge.

"I admit I can't understand this disinterest—but it does exist."

Hagerty then called on promotion

people for their assistance. "You can help our news department programs—you can call attention to them—you can give them the nationwide and local publicity they honestly deserve." Hagerty urged: "You can plug them—as you plug entertainment programs."

**TOUGH ASSIGNMENT**—WKY-TV, Oklahoma City, on 48 hours' notice, covered President Kennedy's recent highway dedication—in the middle of three-million-acre forest preserve. With help from WTVT (TV), Tampa, two mobile units traveled 3,000 miles for the event



**SIGNING FOR TEXIZE** sponsorship of a news show on WFBC-TV, Greenville, N. C., is Miss Bettye McCowan, media mgr. of Henderson Adv. with stn. sls. mgr. Bob Glass



**HONORARY CREW** member Debbie Drake displays cruise chart presented her by the Chiefs of the U.S.S. Aucilla, who view her daily exercise show on WAVY-TV, Norfolk



**PRETTIEST PROMOTION**—KHJ-TV hired three "harem girls" to promote telecasting of 'The Land of the Pharaohs.' Congratulating each other are publicity dir. Tony Arnone (l) and programing dir. Wally Sherwin



**REAFFILIATION** with Mutual Brdcstg. System by KHJ, L.A., is confirmed by RKO-General brdcstg. v.p. Hathaway Watson (r) and MBS stns. v.p. Charles W. Godwin. Frank Erwin, assistant to MBS pres., looks on



mon to marketing talks delivered by William Hesse, B&B president, Wallace Drew, Coty v.p., and William Steers, DCS&S president. The day of the single national brand is gone, they said, and replaced by a mammoth effort to appeal to each of many segments of the market.

**Campaigns:**

**King Korn Stamp Co.** went all-out to mark the 2 November opening of a new Bohack market in Manhattan. Campaign included local spots on WMGM, WINS, WABC and WOR, and a seven-day stint on the WNBC moving message sign in Times Square.

Shoppers got some 400,000 free stamps but the lucky winner drove away in a Falcon station wagon stocked with free Bohack groceries.

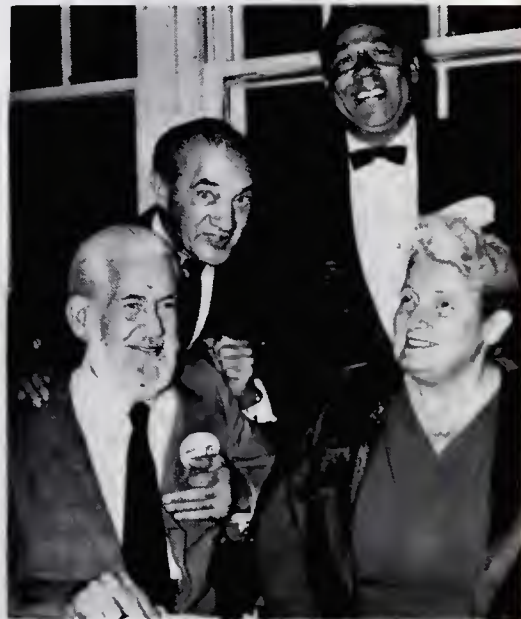
**Sues, Young & Brown**, Los Angeles distributor for Zenith Radio products, bought over 5,000 spots for what it terms "the biggest campaign in FM history." Scheduled on 17 Southern California FM stations, the unprecedented promotion is on behalf of a new, low-priced multi-speaker stereo console.

**PEOPLE ON THE MOVE:**

**L. J. McGrady** was appointed director of advertising for The Electric Auto-

lite Co. . . . **Robert E. Brooker** resigned as president of Whirlpool to become president of Montgomery Ward. **Elisha Gray**, Whirlpool chairman, will take over the vacated position . . . **Gordon Parrish**, Los Angeles public relations manager for Coca-Cola, has rejoined the parent co. as liaison with bottlers in the areas of advertising and merchandising . . . **William B. Horsey** has been named assistant advertising manager in charge of promotion for consumer and institutional sales of Salada Tea . . . **J. R. Lakin**, formerly with General Motors, joined B. F. Goodrich Tire Co. as v.p. of marketing.

**NEW OFFICERS** elected by the Missouri Brdcsrs. Assn. are (l to r) Harold Douglas, KMMO, Marshall, secy.-treas.; Robert Hyland, KMOX, St. Louis, pres.; Don Daily, KGBX, Springfield, v.p. Standing (l to r) is the new board: Elmer Donze, KSGM, St. Genevieve; Earl Dougherty, KXEO, Mexico; William Bates, WDAF-TV, Kansas City; Sam Burk, KIRX, Kirksville

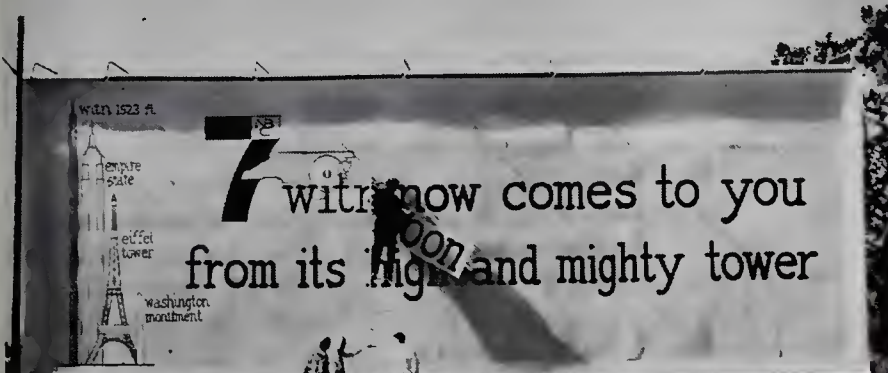


**POWER BOOST** to 5 kw called for a celebration at WGHQ, Kingston. Gathered were (l to r) Gabby Hayes, Al Kelly, Peg Leg Bates and Mary Margaret McBride

**HIGH AND MIGHTY** describes the new transmission tower at WITN, Washington, N. C., which began operating 21 October. The tower is higher than the Empire State Building



**INTERNATIONAL AGREEMENT** is sealed with a handshake between Barton A. Cummings, pres. of Compton (r) and Noel Nixon, managing director of N. V. Nixon, Pty., Ltd.



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



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

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

From survey to survey; the true yardstick is SALES! Dollar for dollar by any survey, your best choice is St. Petersburg buy

**WSUN radio 62**

Tampa - St. Petersburg

NEW YORK: WILLIAMS, BRINTOUL & MCCONNELL  
ST. PETERSBURG: AMES S. AYERS

**International Entente:**

Campbell Soup Co. acquired a controlling interest in Les Industries Alimentaires (Biscuits Delacre) of Vilvorde, Belgium, producer of cookies, crackers and associated products.

**Agencies**

We must sell America instead of giving it away, charged Charles H. Bower, president of BBDO, last week in an address before the Economic Club of Detroit.

A united effort is needed to combat communist propaganda and advertising is essential, he said. Critics of advertising "are attempting to dismantle our only possible propaganda apparatus, just when we need it most," he warned.

Wexton reshuffled its top executives, with Larry Schwartz, president since 1953, moving up to chairman and chief executive officer.

Martin Solow, formerly executive v.p., becomes president and creative director, and Adrian Price was named executive v.p. and supervisor of client service.

Elected v.p.'s: Henry Yaris and John P. Little at Kudner . . . Richard Mann at Smith, Henderson & Berey . . . Fred J. Hatch at MacManus, John & Adams.

**PEOPLE ON THE MOVE:**

John F. Sanderford, Jr., to account executive at Zimmer-McClaskey-Frank, Richmond . . . Betty Kornacker to media director at Irving J. Rosenbloom & Associates, Chicago . . . Charles B. Russell to Boston public relations manager at Albert Frank-Guenther Law . . . S. Brady Brown and James D. Cameron, Jr. to account supervisors in the contact department of Y&R . . . Maurice Bowers to media manager at F&S&R, L.A., and Virginia Weigl to media buyer at the same office . . . Robert J. McDonald to account executive and Abbott Davis to media supervisor at Knox Reeves, Minneapolis . . . David P. Hotz to account super-

visor at Papert, Koenig, Lois on the Pharmacraft Laboratories account . . . Harold W. Gully to public relations manager at Leo Burnett . . . William H. FitzSimmons to account supervisor at Foote, Cone & Belding, L.A., on the Grocery Products division of Purex . . . Monie Vandervort to sales promotion executive at Leo Burnett . . . Howard Colwell to copy chief at Kudner . . . Mort Reiner and Leonard Sorlio, formerly radio-tv time buyers at Hinks & Greist, have been promoted to broadcast media supervisors.

Agency appointments: KNX Los Angeles to Guerin, Johnstone, Gage . . . Talb Industries, Pell Pharmaceuticals and Waber Electronics to Alan M. Shapiro Advertising, Philadelphia . . . Canadian Pacific Airlines to K&E . . . Fairfield Laboratories, new proprietary drug firm, to F&S&R, L.A. . . Shoreline division of Salada Foods to R. E. McCarthy from DDB.

Kudos: Paul J. Paulson, account executive at Compton, was chosen president of the Wharton Graduate Business School of New York, a club composed of leading business and industrial executives in the area.

**Station Transactions**

KRGV (AM & TV), Weslaco, Tex., has been transferred from the LBJ Company to Kenco Enterprises.

Stoddard P. Johnston, formerly with KTVU, Oakland, is the president and general manager under the new ownership.

New Quarters: KTRK-TV, Houston, formally dedicates its new studios 20 November, the station's seventh anniversary.

Located on a four-acre site, the two new studios are fan-shaped and housed in what's reportedly the first round tv studio building in the U.S.

**Associations**

Beware the entertainment phonies who put "a shocking twist in a rou-



tine plot, sprinkle it with profanity, inject a judicious amount of pornographic titillation, and hail it as a masterpiece of mature programing."

So warned Robert D. Swezey, NAB code authority director, speaking to the North Carolina Association of Broadcasters.

Another big problem for tv will be the "box office smasheroos" now being produced for movie theaters but destined for tv, he added.

The Florida Association of Broadcasters will hold a one-day seminar in Jacksonville 21 November. James O. Juntilla, assistant chief of the FCC broadcast bureau, will translate FCC attitude on program logging.

Other speakers include Marcus Cohn, Washington attorney and William Kaland, Westinghouse Broadcasting Co.

**Tv Stations**

Corinthian Broadcasting program managers gather in New York 13-14 November to exchange ideas on common-interest topics like public service.

Highlights of the meeting will be the annual public affairs awards to stations and a speech by a CBS newsman.

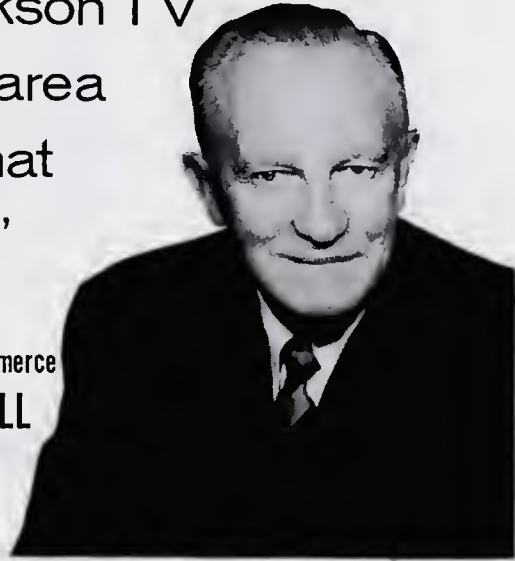
KTTV, Los Angeles, closed a news sponsorship deal with Great Western Savings and Loan similar to the NBC-Gulf Oil "instant news" contract. Beginning 1 January, the bank will pick up the tab for all fast-breaking news stories and special bulletins.

Joining with GW for sponsorship of a regularly-scheduled special events package will be Liggett and Myers.

**Ideas at Work:**

WMT-TV, Cedar Rapids, expects to clear \$10,000 from sales of its monthly booklet which supplements its daytime "Home Fare" show. Newsletter includes recipes, sewing tips, gardening and craft ideas.

"America looks to the South for economic growth, and the Jackson TV market area leads that growth."



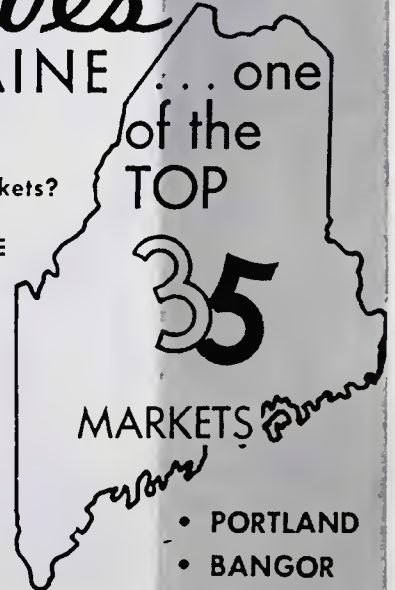
Past President,  
U.S. Chamber of Commerce  
**BOYD CAMPBELL**  
Pres., Mississippi  
School Supply

**WJTV** Katz **12**      **WLBT** Hollingbery **3**

Serving the Jackson, Miss., Television Market



LOBSTERADIO  
*serves*  
MAINE



**W  
L  
O  
B**

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

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

**1 RADIO ENTITY WITH  
8 TRANSMITTERS**

**LOBSTERADIO  
EXECUTIVE OFFICES:**

Columbia Hotel,  
Portland, Maine  
TEL. 5PRuce 5-2336

**MANAGER: MEL STONE**

REPRESENTED BY:  
Devney-O'Connell Co.

BOSTON  
George Eckels & Co.

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

**Kudos:** Lewis H. Avery, president of Avery-Knodel, has been re-elected to the Board of Directors of TvB.

**PEOPLE ON THE MOVE:**

**John C. Sellers** to account executive at KIRO-TV, Seattle . . . **Harry E. Travis** to public service director at WWTW, Cadillac-Traverse City . . . **Terrence S. Ford** to assistant promotion director at WJW-TV, Cleveland . . . **Frank Browne** to Midwestern Sales and Marketing manager at

KTTV, Los Angeles . . . **Norman Paul** to local sales manager at KNTV San Jose . . . **Leonard N. Sable** to account executive at WTMJ-TV, Milwaukee . . . **Joel Carlson** to manager and **Clayton Edwards** to director of news at WTAR Norfolk . . . **Dave Maxwell** and **Bill Walker** to station managers at KLYD (tv and radio respectively), Bakersfield . . . **Jim Gillespie** to account executive and merchandising dir. at KXTV, Sacramento . . . **Robert Hanna** to WCKT, Miami,

as National Sales Service.

**Kudos:** KGO-TV, San Francisco, received a Certificate of Commendation from Gov. Edmund G. Brown for its "summer jobs for students" community TV campaign. The 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 Medal for distinguished service in advertising.

**Radio Stations**

The unmistakable imprint of wire copy marks most broadcast journalism, which suffers from a frightening sameness and ambiguity. So said **Dick Cheverton**, WOOD-TV, Grand Rapids, before the Broadcast News Seminar in Missouri.

Radio-tv newsmen have been the victims of a corrosive process, particularly on the local level, he said, calling for better training and a return to original reporting.

**Ideas at work:**

- **WJAS**, Pittsburgh, ran a "Trick or Treat for UNICEF" drive this Halloween in four communities.
- **KMBC**, the new MBS affiliate in Kansas City, prior to its 29 October debut ran a telephone marathon called "Operation Opinion" to determine the listening tastes in its coverage area.
- **KNX**, Hollywood, is donating more than 20,000 45 RPM records from its collection to various civic groups in the city.

**PEOPLE ON THE MOVE:**

**Robert Williams** to local sales manager at WAPI, Birmingham . . . **Adaline Bussard** to public relations and sales director at KGMI-FM, Bellingham, Wash. . . **W. V. "Bill" Hutt** to assistant general manager and **Robert M. Riley** to commercial manager of KTHS . . . **Thomas Viscardi** to director of sales development at WADO, New York . . . **Kenneth John-**



son to sales service coordinator at WLS, Chicago . . . **Charles R. Sanders** to manager at WSPA, Spartanburg . . . **Ronald B. Egar** to sales representative at WOKY, Milwaukee . . . **James F. Simons** to General Manager and **Robert E. Sharon** to General Sales Manager at KFWB, Los Angeles . . . **Edd Routh** has returned as v.p. and general manager at KNOE, Monroe . . . **Fred Beaton** has resigned as assistant manager of KWKW, Pasadena, to become a regional membership executive with the Associated Press . . . **George Wilson** to executive operation manager and **Lee Simms** to public service director at WTMA, Charleston, S. C. . . . **Tim Sullivan** to assistant station manager at KGMC, Englewood, Colorado.

**Kudos:** **KIDA**, Des Moines, received the Army's public service award "for presenting the vital and significant story of the Army to a major audience of the American people . . . **WJBK**, Detroit, v.p. and general man-

ager **Harry R. Lipson** will be guest lecturer 20 November at Michigan State University.

## Networks

**CBS** has mapped a \$14,500,000 modernization plan which will consolidate its tv and radio facilities in one production center at 11th Avenue and 56-57th streets in New York.

Target date for completion of the center, which will house top management, domestic and foreign news departments, six tv and five radio studios, is January, 1964.

**ABC TV** program strategists have decided to sub a new **Bert Parks** daytime strip for the **Bob Cummings** reruns now slotted 11:30 a.m.-12 noon.

New show's competitors are "Double Exposure" (CBS) and "Concentration" (NBC).

(For revamped NBC daytime schedule, see SPONSOR-SCOPE, page 30.)

**ABC TV** rounded its roster of daytime newscast sponsors with the addition of **J. B. Williams (Parkson)**.

The full-sponsorship deal for "ABC Midday Report with Alex Dreier" marks the first time one advertiser has picked up the entire tab for an ABC TV daytime news strip.

**New Affiliate: WGAR**, Cleveland, will switch its affiliation from CBS to NBC in the interests of "more flexibility and more time for local programming," according to **Herbert E. Evans**, president of the Peoples Broadcasting Corp., owners of the station.

**Radio sales:** **ABC** signed a 26-week deal with the National Institute of Rug Cleaning for one day a week of "Breakfast Club" . . . **ABC** also picked up 52 weeks of business from **Pennzoil Motor Oil (Eisaman, Johns & Laws)** for co-sponsorship of "Frank Hemingway News" on the 106-station Radio West network.

**New v.p.'s:** Elected at NBC were **Charles R. Abry**, v.p. and general sales executive for tv; **Ernest Lee**

# COLOR TV



I'LL SAY THIS . . .

"WLW Television Stations have gone all out to sell RCA Victor Color TV sets in the grand tradition of the Crosley Broadcasting group . . . covering store fronts and home fronts to really mean business for RCA Victor. Advertisers have a pot of gold waiting for them at the end of the WLW Television Color rainbow!"



*Raymond W. Saxon*

Raymond W. Saxon, Vice Pres.  
Marketing  
RCA Sales Corporation

Call your  
WLW Representative . . .  
you'll be glad you did!



Crosley Broadcasting Corporation

"Talent? They're loaded . . . at both ends of the camera . . ."



Represented by

NB

Edward Petry & Co., Inc.

**WSM-TV Channel 4**  
NASHVILLE, TENNESSEE  
America's 37th Television Market

Based on 485 Homes Delivered 6 P.M. to Midnight Nov. 60. March '61 (estimated)

Jahncke, Jr., v.p. standards and practices, Angus Robinson, v.p. tv network sales, central division.

## Representatives

Rep appointments: KUXL, Golden Valley, Minn., which began operating 6 November, to James D. Bowden . . . KFIF, Tucson, to J. A. Lucas, California. for West Coast sales . . . KTVE, Monroe, La., to Venard, Rintoul & McConnell.

## PEOPLE ON THE MOVE:

Pierce (Pete) H. Foster to Edward Petry from the N. Y. office of WGN, Chicago . . . Leonard C. Warager to N. Y. tv sales staff at Katz.

## Film

CBS Films sold its 65-episode series, "You Are There," to the St. Louis Public Library.

Educational station KETC began broadcasting the program 31 Octo-

ber in a prime slot, with repeat broadcasts during the day for public schools in-class viewing.

ITC's "Whiplash" is now in 111 markets with new sales made to WLW-D, Dayton, WEHT-TV, Evansville, and WESH-TV, Orlando.

"Supercar" sales were made to WDEF-TV, Chattanooga, WNBC-TV, Binghamton, WDBJ-TV, Roanoke, KOMO-TV, Columbia, Mo., WEHT-TV, Evansville, WPTV, West Palm Beach, WHAS-TV, Louisville, WLYH-TV, Lebanon, upping the market total to 71.

## Public Service

WXYZ-TV, Detroit, produced a 30-minute documentary called "Detroit Vs. Time," to answer negative reports about the city's economic climate which appeared in the national magazine 27 October.

Station sent newsreel crews throughout the area to capture "the true flavor and spirit of the industrial complex." Many leading businessmen commented on Detroit's vigorous prosperity.

KOIL, Omaha set up \$500 scholarships at Creighton University and the University of Omaha.

The awards will be presented annually to the senior from each school who shows "the greatest promise in the field of contemporary communications."

Public Service in Action: KRAK, Sacramento, launched a three-week campaign to promote bicycle safety. On the air announcements informed school children of a 15 check point and prize drawing 17 November at the local Goodyear Service Store.

KUDOS: KOCO-TV, Mid-Oklahoma City, is receiving praise from religious leaders and viewers alike for its new feature, "Prayer for Peace." The one-minute prayers delivered by Oklahoma ministers are aired throughout the broadcast day and specifically following newscasts . . . WWRL, New York, got a certificate of merit from the City Department of



ALL THE  
MONEY  
IN  
THE  
WORLD

WON'T BUY THE  
BALTIMORE NEGRO MARKET

UNLESS YOU USE **WSID** RADIO

**PROOF!** August 1961 Pulse Negro Survey  
Spots WSID No. 1

**PROOF!** July-September 1961 HOOPER SURVEY  
Spots WSID No. 1 with 100% Negro  
Programming

WSID Brochure including a detailed PULSE BALTIMORE  
NEGRO MARKET STUDY, August 1961, available on request

Contact C. Carroll Larkin, Gen. Mgr. WSID or UBC Sales,  
New York—Chicago—Los Angeles—San Francisco  
Dora-Clayton Agency, Atlanta, Georgia

**WSID** AM  
FM

ONE OH! ONE ON EVERYONE'S RADIO

910 North Charles Street • Baltimore, Maryland

SA 7-8250



Health "In recognition of its fine spirit of public service." Station is Greater New York's only all-day, Monday through Friday Negro market radio station.

**PEOPLE ON THE MOVE:** Bill Thompson, public relations and sales promotion director at KGBS, Los Angeles, will take over the direction of community affairs for the station.

## Trade Dates

The Eastern Annual Conference of the A.A.A.A. is scheduled for 14, 15 and 16 November at N.Y.'s Hotel Biltmore

Nine specialized sessions will include, for the first time, a meeting on direct mail advertising. Barton A. Cummings, president of Compton, will preside over the Conference Luncheon.

Special closed meeting dealing with the causes for criticism of advertising will be keynoted by Arthur C. Fatt of Grey, chairman of the

A.A.A.A. New York Council.

Another highlight: the application of electronic computers to problems of media strategy will be explored at the research meeting led by BBDO's Clark L. Wilson.

The Southwest Council of the A.A.A.A. will also take place 14-16 November at the Shamrock-Hilton, Houston.

Chicago chapter of the AMA holds its second annual conference meeting 17 November, with John B. Hunter, Jr., B. F. Goodrich advertising director, delivering the keynote address on the effectiveness of research.

The 17th Annual Georgia Radio-TV Institute program is set for 23-25 January at Athens.

## Equipment

RCA staff engineer Charles J. Hirsch told the EIA radio fall meeting that stereo's capacity to create a "special image," long the sole basis for evaluating it, is perhaps the least important of its contributions.

Stereo's real value is reproduction of music impossible on monaural systems, he said. It enables listeners to define separate orchestral instruments, which monaural reproduction often cancels and eliminates discords created by notes transmitted on a one-ear basis.

Hirsch is a member of the National Stereophonic Radio Committee, created and financed by EIA, which conducted tests used by the FCC for determination of FM stereo radio standards last spring.

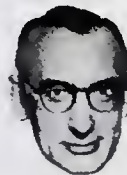
Adler Electronics, New Rochelle, has developed the first 20-watt uhf translator which should extend tv coverage beyond distance and terrain barriers.

Known as UST-20, the automatic heterodyne repeater picks up vhf signals off-the-air and converts them for both color and monochrome uhf rebroadcast.

Acquisition: Cine Magnetics, New York, acquired the magnetic strip-



You ride a winner when you put your radio spot on 10,000-watt WKOW. FIRST in total weekly homes! And FIRST again in total number of counties reached! To sell the total Madison-area market (both inside and outside), buy WKOW/1070. It's Wisconsin's most powerful radio station, by far! Ask your H-R salesman for proof. He has your copy of NCS '61 to help you sell Madison—plus all of Southern Wisconsin.



## CBS IN MADISON

# WKOW/1070

TONY MOE, Vice-Pres. & Gen. Mgr.  
REPRESENTED NATIONALLY BY H-R  
In Minneapolis by Wayne Evans & Associates  
For WKOW-TV your rep is Young Television

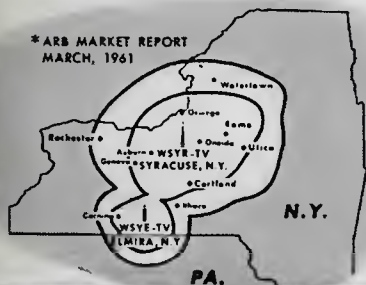
**MIDCO**

Midcontinent Broadcasting Group

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

**OVERWHELMINGLY  
THE LEADER\* IN THE  
SYRACUSE MARKET**  
**WSYR-TV**  
**DELIVERS 42%\*  
MORE HOMES THAN  
ITS COMPETITOR**

\*ARB MARKET REPORT  
MARCH, 1961



# WSYR-TV

NBC  
Affiliate  
Channel 3 • SYRACUSE, N. Y. • 100 KW.  
Plus WSYE-TV channel 18 • ELMIRA, N. Y.

Get the Fall Story from HARRINGTON, RIGHTER & PARSONS

# WHAT ARE YOUR PHOTO REQUIREMENTS?

## QUALITY—

Do you get top quality? yes   
(Our excellence is "known no   
by the companies we  
keep.")

## SERVICE—

Do you get the service to yes   
meet newspaper and maga- no   
zine deadlines?  
(Our ordinary delivery is 24  
to 36 hours—one hour on  
request.)

## DEPENDABILITY—

Do you have photo cover- yes   
age at a moment's notice no   
whenever the occasion  
arises?  
(We have a staff that is  
large enough to cover si-  
multaneous assignments—  
and in a hurry.)

## RATES—

Do you pay a reasonable yes   
fee for your photographs? no   
(Our rate is \$22.50 for a  
minimum assignment of  
three negatives.)

## COLOR—

Do you pay as little as \$2.00 yes   
for quality 8x10 Ektacolor no   
(Type C) prints?

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 Cl 6-3476



If you have even one "no" box  
checked, be sure to call us (no  
obligation) for more details.

ing firm of Frederick F. Watson, Inc.  
and will now offer expanded audio-  
visual coordination service.

**Appointments:** Peter Keane, Screen  
Gems' technical dir., elected SMPTE  
New York chairman . . . Robert T.  
Borth, General Electric's Washington  
representative, government relations  
service, reappointed chairman of  
EIA's Congressional Information  
Committee . . . Ben Edelman, assist-  
ant manager of government-industry  
relations for Western Electric, re-  
named chairman of EIA's Educa-  
tional Coordination Committee. ▀

## SPONSOR ASKS

(Continued from page 61)

How do we solve the problem of ad-  
vertising in newspapers when the  
largest metropolitan newspaper in  
our coverage area reached approxi-  
mately 14% of our viewers?

Obviously, we must avail ourselves  
of the most effective of the media  
readily available . . . and we do . . .  
and tailor our promotion to supple-  
ment the areas that are most difficult  
to reach by means other than our  
WMTW-TV signal. Our tv "Movie  
Log" which was specifically designed  
to bring program information into  
the home of the viewer has enjoyed  
wide circulation and in addition has  
provided attractive advance schedule  
of film programing through WMTW-  
TV.

"The Movie Log" gives us a chance  
to highlight the first run films and  
the most famous of our features for  
an entire month. The WTMW-TV  
movie library contains 3400 of the  
best titles available to television.  
That giant library—unchallenged as  
the largest in all television—is both  
an important part of programing and  
the obvious target for emphasis pro-  
motion. The "Log" serves as a tangi-  
ble and informative reminder of the  
fine programing available for the  
viewer.

The problem of distributing the  
"Log" to our enormous audience is  
handled as a customer courtesy dis-  
tribution through leading supermar-  
kets in Maine, New Hampshire and  
Vermont, retail outlets, Rexall drug  
stores, AAA motels and 15 cable  
companies. And once made available,

it becomes the customer requested  
"service." Approximately 100,000 Tv  
Movie Logs bring information about  
"the mountains" programing to our  
viewers each month.

Another tailored and very success-  
ful promotional campaign makes ef-  
fective use of our easily recognized  
Channel 8 Flag Wagon which visits  
viewers and brings tv personalities  
and prizes right into the home and  
communities over a three state area.  
The excitement generated by Flag  
Wagon visits to a neighborhood re-  
inforces the promotional image we  
are creating and reflects the identity  
people make with the station throug-  
hout northern New England.

Obviously, an area station, such as  
Mt. Washington serving a vast com-  
plex of communities in northern New  
England has unique promotional  
problems requiring singular answers.  
While we utilize the standard and  
accepted methods of advertising and  
promotion, such as newspapers, di-  
rect mail, billboards, etc., we continue  
to look for the unique answers that  
successfully project the station's im-  
age . . . and happily, the "books"  
demonstrate. ▀

## WTRF-TV STORY BOARD



FOR SALE: Original oil paint-  
ing by Rembrandt. Never sold,  
copied or hung. Sealed bids  
now being accepted for this  
collector's canvas. A. M. of  
"Sette vende!" Rome said: "Fantastico!" P. M.  
of Paris said: "Magnifique!"  
Write Joe Rembrandt.

wtrf-tv Wheeling  
PRISONER TO FELLOW INMATE: "I was  
making big money—about a quarter of an  
inch too big!"

Wheeling wtrf-tv  
JUDGE: "You say you want a divorce on the  
grounds that your husband is careless about  
his appearance?"  
CLAIMANT: "Yes, he hasn't showed up in  
two years!"

wtrf-tv Wheeling  
SIGN at Three Gaynors Bottleneck Bar:  
"Avoid the rush . . . get your Christmas  
drinking done early!"

Wheeling wtrf-tv  
CHAMPAGNING? Sylvia Dieges of Glass Con-  
tainers Institute says they have a campaign  
underway to call the cocktail party a "glass  
reunion." Make mine champagne, the wrath  
of grapes, and I'll get the "glass" spirit.

wtrf-tv Wheeling  
ENGLISH SOLDIERS and a Texas G. I. were  
playing poker when the Texan drew four  
aces. The Englishman on his right opened.  
"One pound." "Ah don't know how you all  
count your money, but Ah'll raise you a ton,"  
said the Texan.

Wheeling wtrf-tv  
SEVEN SELLS! . . . and that means the big,  
buying TV audience in the Wheeling-Steuben-  
ville Industrial Ohio Valley gets your mes-  
sage from WTRF-TV Wheeling. Let Seven Sell  
your next advertising campaign . . . just ask  
our rep, George P. Hollingbery, for the  
specifics. Merchandising? You bet!

CHANNEL SEVEN NB WHEELING,  
WEST VIRGINIA



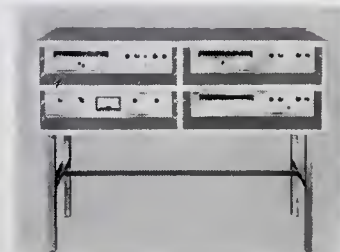
# New RCA Cartridge Tape System with "TRIP CUE"



Here's the cartridge tape system with something new—*trip cue!* This unique feature allows you to record a special trip-cue tone that, during playback, can be used to start the next device in an automatic or semi-automatic system, with split-second timing. (In TV operations it may be used to advance slide projectors.)

Delayed broadcast, spot announcement campaigns, production aids, themes, station breaks can be handled by the RT-7A with a minimum of effort. Cartridge is selected, placed in a playback unit, forgotten until "Air" time, then instantly played at the flick of a button. Cueing and threading are eliminated.

Check this handsomely-styled equipment against any other for compactness and design... Provides transistor circuitry, low power consumption, simplicity of operation! It's one more in a growing line of value-packed new products for radio and television stations from the pioneer in broadcasting. See your RCA Broadcast Representative. Or write to RCA Broadcast and Television Equipment, Dept. BB-264, Building 15-5, Camden, N. J.



Typical packaging is this attractive four-unit console with single BA-7 Cartridge Tape Record and Playback Amplifier and three Cartridge Tape Decks, as illustrated.

Separate units of this system available are the Record and Playback Amplifier, and the Cartridge Tape Deck. A Cartridge Storage Rack is also available.



The Most Trusted Name in Electronics  
RADIO CORPORATION OF AMERICA



If you want to reach the people who buy time—  
you gotta go where they are.

You'll find more of them reading SPONSOR than  
any other book in the broadcast industry.

They're not reading just for fun, either. They're much too  
busy. They're reading for information. The kind of vital  
information about the broadcast industry that can  
be found in no other publication.

SPONSOR information is pinpointed exclusively to  
their interests and needs . . . written by the  
most capable and experienced staff in the field.





# WHERE THEY ARE

If you want these "buyers" to "buy" you, it makes sense to buy a schedule in SPONSOR. Because in SPONSOR you'll get only those readers who can approve the orders. The only kind we deliver is the kind who can deliver for you.



And by almost every independent survey SPONSOR delivers more of these decision-makers in a more business-like frame of mind than any other book around.

## SPONSOR

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MURRAY HILL 7-8080



## NOW YOU SEE IT

—at Beaver Creek (pop. 250)

## NOW YOU DON'T

—at Aberdeen (pop. 23,073)



You'll never come up a winner in a game like that. Yet that's what happens if you don't keep your eye on the tv contour map when you're buying the Sioux Falls market. To be sure that you do get the full coverage, ask for it by name — **SIoux FALLS/KELO-LAND**. Only one shop in New York stocks it, H-R Representatives. In fact, they're offering absolutely free an attractive portfolio of contour maps showing how KELO-LAND TV (and no other tv facility) gives you block by block, town by town, county by county coverage—the kind you have a right to expect when you pay for Sioux Falls market coverage.



CBS • ABC

# KELO tv LAND

KELO-TV SIOUX FALLS; and interconnected  
KOLO-TV Aberdeen, Huron, Waterlown  
KPLO-TV Pierre, Valentine, Chamberlain

JOE FLOYD, President

Larry Benson, Vice-Pres. • Evans Nord, Gen. Mgr.

Represented nationally by H-R

In Minneapolis by Wayne & Evans

**MIDCO**

Midcontinent Broadcasting Group

KELO LAND tv and radio Sioux Falls, S. D.;  
WLOL am, fm Minneapolis St. Paul; WKOW, am  
and tv Madison Wis; KSO radio Des Moines

# Tv and radio NEWSMAKERS



**Charles Helfrich**, veteran advertising and media man, has been named to the newly-created post of divisional director of advertising and promotion for RKO-General's West Coast properties, KHJ-TV (AM & TV), Los Angeles and KFRC, San Francisco. Having joined Cunningham & Walsh after graduation from college, Helfrich headed the media department at Erwin-Wasey from 1956 to 1959 when he moved to Donahue and Coe.

**Stimson Bullitt** has taken over the presidency of King Broadcasting Co., succeeding his mother, Mrs. A. Scott Bullitt who will continue as chairman of the board. A prominent Seattle lawyer, Bullitt has been an officer and director of the family-owned company since its inception in 1946 and the president of the Bullitt Co. since 1954. He is the author of the book *To Be A Politician* (Doubleday, 1959) and several legal-journal articles.



**Harry E. Travis** will coordinate public service activities for Fetzer Television, operators of WWTW, Cadillac, Mich. As director, he will provide a constant contact with the activities and developments in local social, economic, political and educational fields. Travis began his broadcasting career 15 years ago and has since filled various management positions with Michigan broadcast stations. He is state chairman of the Broadcast Pioneers organization and active in several civic associations.

**Virgil Wolff** has returned to The Friendly Group as general manager of WRDW-TV, Augusta. For the past five years he's been with KYW-TV, Cleveland, but was previously associated with the Friendly stations. Wolff joined WSTV (AM), Steubenville, Ohio, in 1951 and when the station received its tv allocation he took over television sales. He was later promoted to regional sales manager. He's a graduate of Ohio University.





## The seller's viewpoint

Detroit and San Francisco rank very high on one station man's list of cities in which he enjoys calling on agency media people. Jack Keiner, manager of KFMB, San Diego, Calif., finds such qualities as dignity, objectivity, humility, understanding, business maturity, receptivity, and professionalism, among others, prevalent in these cities. He admires their ability to see beyond the numbers to other facets of station performance. He finds they respect the visitor's knowledge of his own market. He also presents an interesting theory on Los Angeles' relationship to San Diego (see punch line).



### A tale of two cities that know how to receive a station man

It's a great pleasure to make calls in Detroit and San Francisco. The people in my two favorite cities either have more time or use it better. If they must, they'll graciously refuse to see you. However, if a busy schedule does allow you ten minutes, they give you ten minutes and don't spend nine of them talking on the phone. They give you as much time as they possibly can and do not treat you as an annoying intruder. They're even willing to do business at breakfast if that's the only time they have.

Status doesn't seem to matter much in Detroit and San Francisco. If the media director is the proper person to see in a given situation, you easily see the media director—or account executive, or account supervisor or chief timebuyer, timebuyer or whoever. They don't seem to feel that a sales call from a station manager or sales manager is beneath their dignity. And they *have* genuine dignity: I'm talking about some of the most important and influential media people in the entire industry.


Somehow, my favorite people encourage objectivity. Because they ask for and genuinely appreciate brief, honest, non-competitive rundowns of market developments, they get them. Both sides profit from objectivity. My friends *learn more* about broadcasting because they *care more* about broadcasting, which pre-supposes that they already *know more* about broadcasting. And that means, further, that they can and do exercise *judgment* in the purchase and use of broadcast advertising.

Let me hasten to say that this call for judgment is not from a disgruntled loser in the ratings race who is asking for consideration on bases other than popularity. On the

contrary, we have very respectable ratings, including many first place quarter-hours and clear-cut first place in the field of cumulative audience. I call for judgment because it must be obvious (but all too often isn't, except in Detroit and San Francisco) that popularity alone won't necessarily move merchandise. Remember *I Love Lucy* and Philip Morris cigarettes?

My friends in Detroit and San Francisco seem to have a great appreciation for the local man. A visitor is presumed to know more about his market than the desk-bound agency men. So, he's welcomed—as a person who can help another person to do his job better. Too, Detroit is keenly sensitive about dealer activities and San Francisco is thoroughly aware of the importance of the local client representative or distributor. No other markets demand that we work as closely with the local men; nowhere else is the recommendation of the local men so important. (Agencies shouldn't fear local recommendations. They can learn from them. If necessary, they can temper them with advertising knowledge and experience.)

Perhaps simple humility is what my friends in Detroit and San Francisco have. Humility, understanding and most important—business maturity, professionalism. It's a pleasure to make calls in Detroit and San Francisco because more of the people there are more receptive and far, far fewer of them are mere mathematicians.

Incidentally, before all my friends in Los Angeles blow their sun-tanned stacks: I'm talking in this article only about the national markets. Everybody knows Los Angeles is just a northern suburb of San Diego! 

# SPONSOR SPEAKS

## A highly successful BPA meeting

The Broadcasters Promotion Association, though one of our younger trade groups, keeps growing in stature and industry importance.

We were tremendously impressed with the BPA meetings held last week at the Waldorf in New York. They were well attended, professionally run, and marked by business-like, thoughtful concentration on meaty subjects.

We liked particularly the fact that BPA had arranged for generous participation by agency executives in the panel discussions.

Our congratulations to John Hurlbut, WFBM (Indianapolis), president, and Dan Bellus, Transcontinent, program chairman, for a fine and valuable series of BPA sessions.

## How to appraise an agency

Robert M. Prentice, marketing services director of Lever Bros., gave a highly interesting talk on "appraising the effectiveness of an advertising agency" at the recent ANA meeting at Hot Springs, and said that Lever is especially interested in one question, "What is your agency's philosophy, its objectives?"

According to Prentice, "Some agencies know precisely what they believe in, where they want to go and how they want to get there. Others reply with a general statement about how advertising fits into the overall marketing picture—sentiments that can best be described as against sin and in favor of motherhood.

"A few agencies—not ours—really do not seem to have any clear idea of what they want to be—except possibly rich. But I am convinced that this is changing, as more and more agency managements realize that advertising is big business . . . that clients are asking more questions and demanding more answers . . . and that it sometimes is healthy to hold yourself out at arm's length and examine yourself."

The importance which Lever Bros. attaches to clearcut agency philosophies and goals is, we believe, a valuable clue for other segments of the industry.

We'd like to suggest to all our radio and tv station readers that this same type of thinking applies equally well to broadcasting. *Define what you hope to accomplish.*

## 10-SECOND SPOTS

**Room at the top:** A veteran media v.p. decided to splurge and take his family to Europe for a vacation. While in Switzerland he evidently got carried away by the exhilarating atmosphere and shocked his group with an announcement that he was going to climb the treacherous Matterhorn peak.

Try as they might, the family could not persuade this middle-aged gentleman that 20 years of media planning had ill prepared him for ascending those craggy heights that had been the death of younger men in a lot better physical shape than he.

Undaunted, he trudged off one morning, promising to return within three days. Three, four, five days went by, with no sign of the novice mountain climber.

The family could stand it no longer and notified the Red Cross, which immediately organized a search. Fighting icy winds, blinding snows and some of the steepest slopes in the world, the rescuers forged ahead.

After hours of struggle the rescuers glimpsed a form up in the distance, which appeared as if it might be human, sprawled on the ground. Hopefully, members of the searching party called out, "Mr. Evans, is that you? We're from the Red Cross!"

Heard dimly above the wind's roar came back the hoarse reply, "I gave up at the office."

**Unkindest cut of all:** George Gobel was a trifle piqued over deletion (for time-saving purposes) of a line he delivered as guest m.c. of the Ed Sullivan show. Part of his introduction of the long-haired, singing Everly Brothers, who are on their way into the marines: "For the first three days in boot camp, they're going to have their hair cut."

**Reverse psychology:** John Lynch, who sometimes flies off to the far corners of the world as a troubleshooter for ABC News' Special Projects Division (they produce the documentaries) brought this bit of information back from the Far East recently.

"There's a new craze in Hong Kong for the status seekers—*New York suits!*"





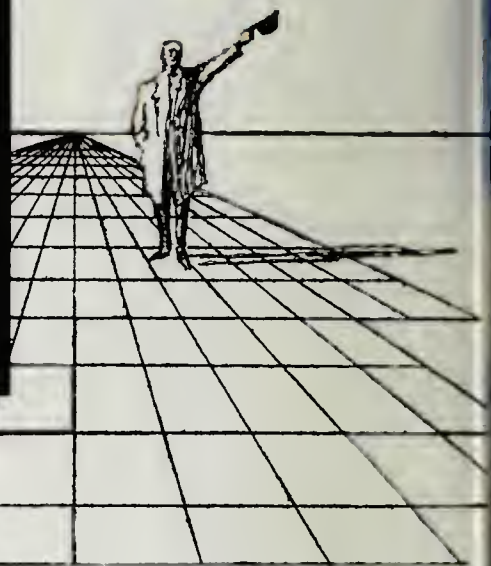
### **Correct us if you're wrong!**

Creative agency people are discovering that Videotape\* is providing them with the missing link between the storyboard and their finished commercial. Movement—in time for improvement. At Videotape Center you see your commercial as you tape it, just as the consumer will see it on the home screen. Only differ-

ence—you can make changes here and now. Slow down a zoom, experiment with lighting, devise an exciting production effect, make countless other improvements electronically and instantly. Are you using the flexibility of Videotape to add that on-the-spot inspiration that puts extra sell into your commercial?

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