

# SPONSOR

THE WEEKLY MAGAZINE RADIO, TV ADVERTISERS USE

To find the audience . . .  
Look it up under "Storz Stations"  
(each a best-seller in its own market)



## DO THE BIG BOYS CONTROL SPOT TV?

Complaints that top agencies squeeze out smaller competitors are checked, answered

Page 27

## Why the agency tv exec is not expendable

Page 30

## Agency webs' rising role in air media

Page 32

## Reaction mixed to station's 'golden rules'

Page 36

The STORZ Stations  
today's Radio  
for today's selling

Todd Storz, President  
Home Office: Omaha

WDGY, WHB, KOMA, WQAM  
represented by John Blair & Co.  
WTIX represented by Robert Eastman

DIGEST ON PAGE 4

Where there's a Storz Station . . .  
there's resultful advertising!

# NASHVILLE'S WSIX-TV

Now offers

*"Live" as Life*

Quality...with NEWEST

## VIDEOTAPE\*



**the fastest way to sell  
the Central South**

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE\* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.



**TV 8 LAND OF THE  
CENTRAL SOUTH**

Represented by Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 41 • 10 OCTOBER 1960



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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- Agency tv execs: Not expendable**
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## WAX WORKER

An electrical storm extinguishes the lights,\* but not the spirit of an indomitable H-R representative, hard at work on a campaign proposal involving WMAL-TV. He requests, and receives, two candles from his secretary, lights them, and goes on with his work. Sensing an opportunity for one of these ads, the secretary points out that although the candles are of equal length, one will burn for four hours, the other for five.

When the lights go on, what is left of one candle is exactly four times as long as the remainder of the other. Our man is no clock watcher, but he needs to know how long he worked by candlelight for time records. As you've no doubt guessed, he quickly and easily computes this. Can you?

Send us the correct answer and win a copy of Dudeney's "Amusements in Mathematics" — Dover Publications, Inc., N. Y. Repeat winners can be assured of receiving a different prize.

*\*Good way to throw light on your product in Washington is via WMAL-TV's first-run, late-nite movies. Your local H-R man will be glad to discuss this light source.*

# wmal-tv

Washington D. C.

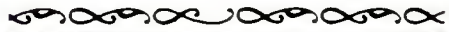
*An Evening Star Station, represented by H-R Television, Inc.*

Associated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

LONG ISLAND IS A MAJOR MARKET!



THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)



**MORE RETAIL  
SALES ARE  
RUNG UP ON  
LONG ISLAND  
THAN IN  
CLEVELAND,  
CHARLOTTE AND  
CHATTANOOGA ...  
PUT TOGETHER!**

**\$2,718,971,000**  
(Sales Mgt.)



**WHLI**

Dominates the Major Long Island Market (Nassau)  
... Delivers MORE Daytime Audience than any  
other Network or Independent Station!  
(Pulse)

→ 10,000 WATTS

**WHLI** AM 1100  
FM 98.3

HEMPSTEAD LONG ISLAND, N. Y. *the voice of long island*

Represented by Gill-Perna

# NEWSMAKER of the week

*J. Walter Thompson last Thursday made an important bow in the direction of its creative talent with appointments of a Chicago man as the company's first executive vice president and a Detroit man as the first v.p. from that branch. Further, it noted the importance of \$135 million in air billings by naming broadcast v.p. Dan Seymour to executive committee.*

**The newsmaker:** George C. Reeves, 55-year-old manager of the Chicago office of J. Walter Thompson and a "company" man for more than three decades, takes over a post new to this behemoth of advertising: that of executive vice president. He will continue to headquarter in Chicago.

The move gives a significant and approving nod of management sanction to Reeves as well as to the Chicago operation which he has directed for nine years. A corollary sanction went to another key center of JWT activity, when William D. Laurie, Jr., manager of the Detroit office, was elected to the board of directors.



George C. Reeves

The changes, announced by president Norman H. Strouse, confirm ad row predictions that the company is interested in broadening its management and creative base as well as strengthening it.

These new appointments — as well as that of New York v.p. Wallace Elton to the executive committee—place these men in

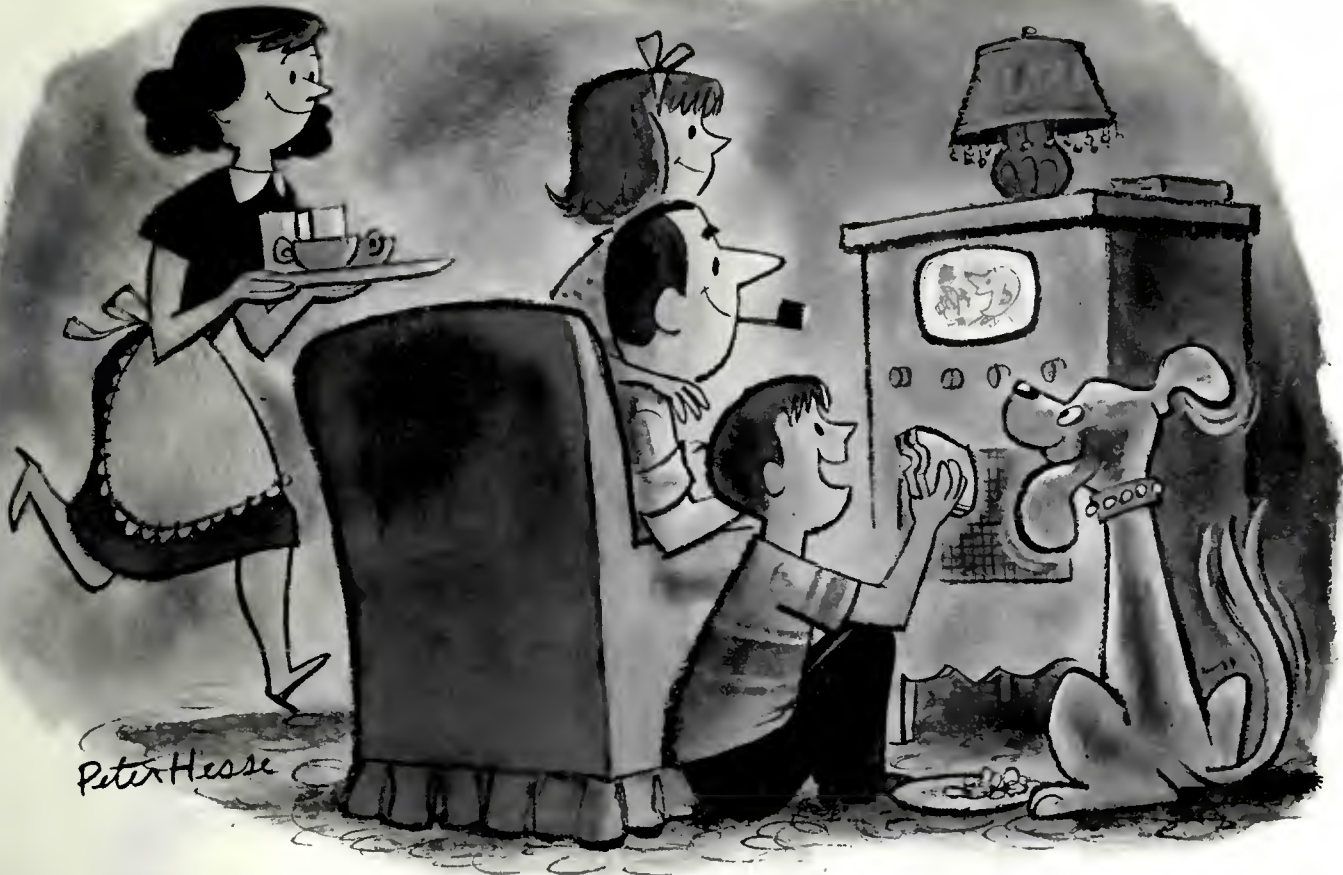
line to match the pace and growth of the company itself. The diversification of power and authority among key executives has the appearance of integrating them more closely with New York.

George Reeves' professional advertising career has spanned 31 years with JWT, where he started to work at the age of 24 in 1929 as a copywriter in the Cincinnati office.

In 1934, Reeves was transferred to JWT's Chicago office, where he was promoted through the years to copy group head, creative director and vice president (1944), a director (1950), Chicago office manager and a member of the executive committee (1951).

He's been active in professional groups, primarily in behalf of the American Assn. of Advertising agencies for which he has served as governor and vice chairman of the central region and chairman of the committee on the improvement of advertising content (1949-1952), as a national director (1954-1957) and as vice chairman (1958-1959). He and his wife, Margaret, live in suburban Lake Forest.

JWT's announcement notes the executives "were schooled in creative phases . . . suggesting the intention of Strouse to place renewed emphasis on creative assets. . . ."



Remember How Exciting  
Television Used To Be?  
**WPRO-TV *STILL IS!***

In *those* days, loyal, top-rated audiences were built on exciting local personalities, exciting local sports and news coverage, and exciting editorializing, combined with potent network programming.

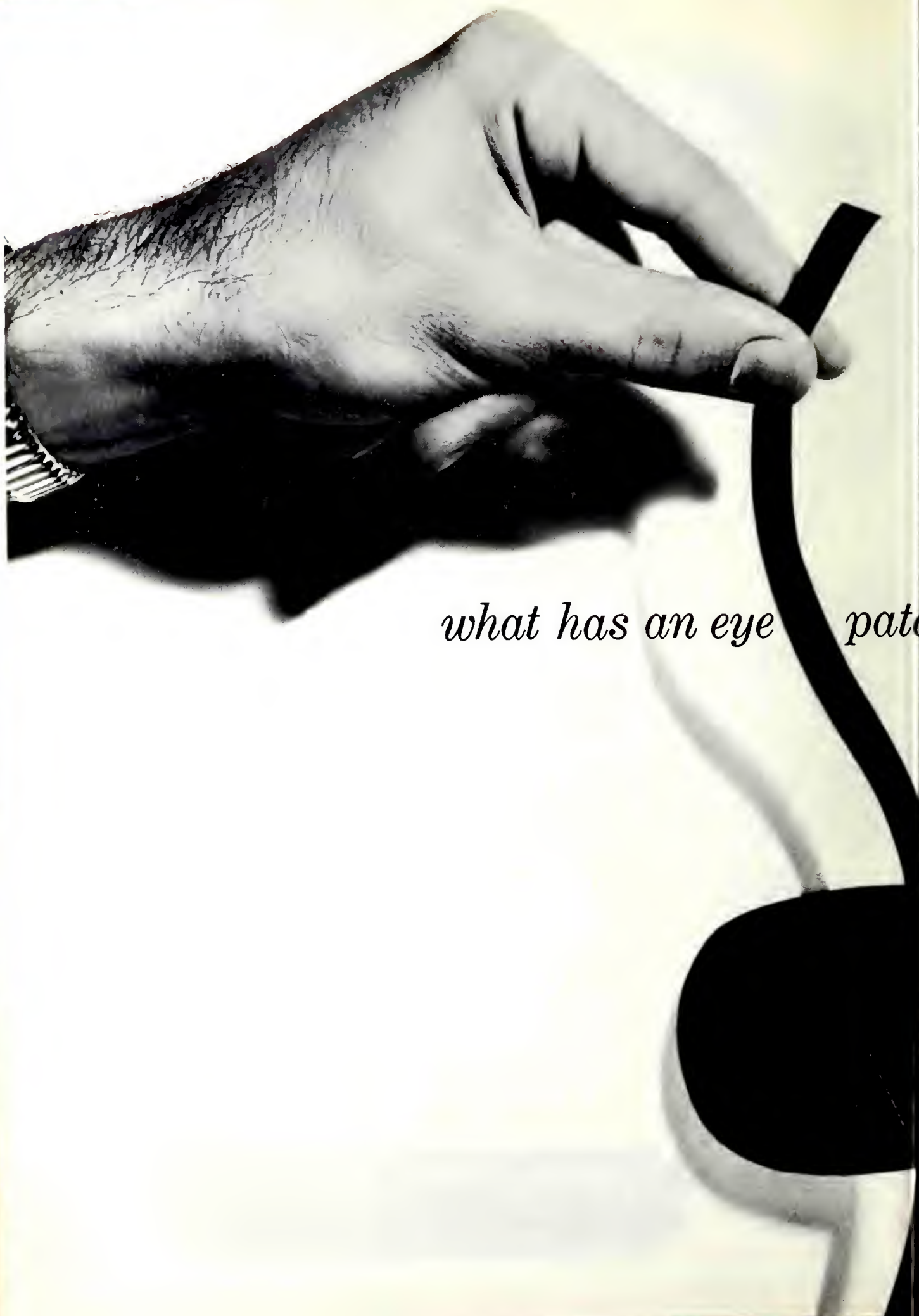
In *these* days, WPRO-TV still builds (and holds) audiences in Southern New England with 12 top-rated local personalities, covering sports, news and children's programs, plus C.B.S. programs and first-run movies.

For *exciting* availabilities, backed by *exciting* ratings, call Gene Wilkin at PLantations 1-9776 or your Blair-TV man.

**WPRO-TV Providence**

Represented by Blair TV

Capital Cities Broadcasting Corporation



*what has an eye    pate*

*do with you?*

**T**wo 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—the page 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 volume every year.

**▶ SPONSOR**

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

40 East 49th St. MU 8-2772 New York 17

Helpful, intelligent programming sets the mood that means response to your sales messages on KOIN-TV, the medium in Portland, Oregon and 32 hard-buying surrounding counties. Your customer tuned to KOIN-TV is in a receptive mood... a mood we've cultivated with a program format that's tailored to fit the needs and desires of our community. Check the latest Nielsen for proof\*.

# KOIN-TV PERSUADES PEOPLE in PORTLAND!



\* Highest ratings and widest coverage... 7 of every 10 homes in Portland and 32 surrounding counties.

KOIN-TV • Channel 6, Portland, Oregon  
One of America's Great Influence Stations  
Represented Nationally by CBS-TV Spot Sales

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Flora Tomadelli

# FASTEST SELLING SERIES IN SYNDICATION TODAY!

“BEST  
OF THE  
POST”

Buyers who know the best are snapping it up... Pacific Gas & Electric Co. (through Batten, Barton, Durstine & Osborn) signed the series for San Francisco, Bakersfield, Chico-Redding, San Luis Obispo, Salinas-Monterey, Eureka and Fresno... astute station groups like Triangle bought for all of their markets including Philadelphia, New Haven-Hartford, Altoona-Johnstown, etc., and Crosley Broadcasting for Cincinnati, Columbus and Atlanta... and the list of available markets shrinks every day!

Wire today to secure the “best” series — BEST OF THE POST — for your market!



INDEPENDENT  
TELEVISION  
CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-24



**DON'T FIRE UNTIL YOU SEE THE WHITES OF THEIR EYES!**



were Putnam's words at the battle of Bunker Hill, June 17, 1775. Those muskets had a message for the British . . . and it was a message that got through! We think there's a lesson here. Aim your fire and then get the best dispatcher you know to carry it, be it muskets or a radio. Balaban Stations are famous for carrying messages direct to the buyer. On a Balaban Station, your message rides on top-flight programming, strong, popular personalities and keen selling "how-how". Day in, day out, the message gets through with Balaban-couriers par excellence.

**THE BALABAN STATIONS** in tempo with the times. John F. Box, Jr., Managing Director

**WOLFEVILLE - ST. LOUIS WRIT - MILWAUKEE / KBOX - DALLAS**

Concentrate in

# JACKSON, MISS.

*Did you know?*

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars**

**in Retail Sales**

★ ★ ★

*All in the*

**JACKSON**

**TV Market**

**Area**

**WJTV**  
**CHANNEL 12**  
KATZ

**WLBT**  
**CHANNEL 3**  
HOLLINGBERY

by John E. McMillin

## Commercial commentary

### Lousy at promoting themselves

Why is it that advertising agencies, the eager-beaver image-builders of our industrial society, do such a horrible job of self-promotion?

Recently I tossed this ancient trade question at Dave Stewart, newly named president of Kenyon & Eckhardt, over a luncheon at the Barclay.

Dave, himself, readily admitted the indictment and, as far as K&E is concerned, is determined to do something about it. His new plans include an expanded public relations program which should, I think, pay off.

But why are so many of our other top 20 shops so shy, awkward, bashful, and confused about merchandising their own virtues?

If you had to judge Young and Rubicam, J. Walter Thompson, McCann-Erickson, BBDO, and Bates on the basis of their own company public relations, you'd end up by establishing a house agency.

Benton & Bowles, Compton, N. W. Ayer, Foote, Cone & Belding, Lennen & Newell—none of them has for its own promotion the kind of careful coordinated program it would recommend to its humblest, half-million-dollar client.

When I myself was in the agency business, I was vaguely aware of these deficiencies. But now, as an outsider, and especially as an editor who is almost daily subject to the blandishments of high-powered public relations people, I am absolutely appalled by the agencies' promotional backwardness.

I think they are missing opportunities. But what is much worse. I think they are growing dangerously careless about their own precious corporate images.

### Big boys with blurred images

The other day, just for fun, I tried to jot down my impressions of the company personalities that are now being projected by some of our leading agencies.

I was startled to discover how blurred and fuzzy these images have become over the years.

Young & Rubicam, for instance, once exuded an air of bright, youthful creative vigor that was made solid and substantial by the presence on its staff of such specialists as Don Stauffer and Hubbell Robinson in radio, Tony Gahagan in media, George Gallup in research, Vaughn Flannery in art, and many famous copy men.

But the impression I get of Y&R today is vague, shapeless. A big, capable shop. A lot of hard-working people. More shirtsleeves than in the old days. But more anonymity, too. And, I think it is fair to say, less color, glamor, interest, and appeal.

Or take Thompson. Always a complex personality, JWT once had its dazzling nighttime radio dominance, its much discussed testimonial campaigns, its shrewd Fleischmann's Yeast strategy to add

(Please turn to page 14)



a Simone  
 nmy Davis Jr.  
 in Kenton  
 a Fitzgerald  
 via Syms  
 March  
 zy Gillespie  
 k Haymes  
 ny Bruce  
 ah Vaughan  
 ta O'Day  
 e Newhart  
 el Mercer  
 ofessor" Irwin Corey  
 e Wilson



Where else could you get all these entertaining people together...  
 except on the fresh, new HOUR show **PLAYBOY'S**  
**PENTHOUSE**

may name-drop for a moment . . . our guest list is impres-  
 sive. Just check the group assembled here (identified above, if a  
 name should escape you). **PLAYBOY'S PENTHOUSE** relies on an old-  
 fashioned, but always unbeatable factor: superb entertainment  
 provided by the show business people everybody is talking about  
 from one coast to the other. Add to that an atmosphere of a  
 sophisticated penthouse . . . a witty host\* who projects a mood

of easy informality and graciousness . . . and you have a show  
 that has great appeal for a vast audience. **PLAYBOY'S PENTHOUSE**  
 is available now for syndication—26 one-hour shows. Arrange  
 for a screening now. This is the show to  
**WATCH.** \*Hosted and produced by Hugh M.  
 Hefner, Editor and Publisher of *Playboy*  
**OFFICIAL FILMS, INC.**

  
 25 WEST 45 STREET  
 NEW YORK 36, N. Y.  
 PLaza 7-0100

POP!



We've got the moxie, make no mistake! And that's why soft drink advertising has increased a smashing 121% in three short years on WPAT. There's nothing like the sparkling effervescence of our programming for refreshing soft drink sales throughout 31 counties in New York, New Jersey, Pennsylvania and Connecticut . . . an area where more than 17,000,000 people live, work and get thirsty in more than 5,000,000 radio homes. Ask the purveyors of America's leading potables. Ask *Canada Dry, Coca-Cola, Hoffman, Nehi, Pepsi-Cola, Seven-Up, White Rock* or anybody else who, in the last three years, has advertised on WPAT. Popularity moves products and you get popularity in the big, big bottle on WPAT . . . the station with the sound of success.

WPAT  
&  
WPAT-FM

piquancy and zest to its solid, conservative Ivy League and J. P. Morgan character traits.

But Thompson today? Well, it's the biggest, of course. And obviously competent and powerful. But I get no very vivid impression of what Thompson is or stands for, even though Norman Strouse in recently announcing promotions for four top executives, stressed the fact that they all had creative backgrounds.

BBDO, under Ben Duffy, had an aura of brass tacks, down-to-earth realism that was quite different from the personality that Bruce Barton and Roy Durstine gave it but was also a very positive image.

But now BBDO, in the face it presents to the public and the trade, seems strangely lacking in individual identity, just as agencies like Benton & Bowles, Foote, Cone & Belding, Compton, D'Arcy, N. W. Ayer seem hardly distinguishable, one from another.

### The search for identity

I am not suggesting, of course, that these remarks are an accurate appraisal of the agencies themselves. I know they are not.

They're simply impressions, picked up from reading hundreds of press releases, items in advertising columns, articles in trade journals, agency house ads, and speeches by agency principals, as well as a good many talks with my agency friends.

Moreover, as impressions they should not be taken as criticism of such hard-working agency public relations men as Harry Rauch of Y&R, Carl Spielvogel of McCann, and many others.

The fault (for I think it is a fault) does not lie with them but with the policy-making levels of agency management.

The fact is that agencies too often limit all their creative efforts at self-promotion to the short sharp strokes of a new business presentation. And they neglect the preliminary selling that could make their way much smoother. Also, through shyness, self-consciousness, pomposity, and plain lack of imagination, they fail to recognize the channels which are open to them for establishing a positive and attractive image with many potential customers.

There are, for instance, house ads. But most agency house advertising today is sporadic, unplanned, spur-of-the-moment stuff, like the Ted Bates blast against the FTC last winter, and the recent Burnett protest against anti-advertising speeches at the conventions.

Neither of these great agencies would ever dream of recommending such in-and-out advertising strategy to a client.

Then there is the advertising trade press which the *Wall Street Journal* has called the best that any industry enjoys.

As an editor I promise you that there are opportunities to build valuable prestige through the editorial pages of the trade press which not one in 20 agencies is smart enough to take advantage of.

Finally, there are the outside activities of agency executives which if properly thought through and organized, could contribute so greatly to over-all agency reputations.

When an agency president agrees to become head of a Red Cross or Heart Fund drive and this news is solemnly sent out in a press release I am not sure that it adds much to an agency's stature.

For that matter, when Marion Harper delivers a ringing speech praising "the spiritual values inherent in luxury," I don't quite know what it contributes to the McCann-Erickson image.

But there are activities which could contribute a great deal. I wonder why agency men aren't creative enough to find them?

# Through the Bureau of Standards with

## Three Barleycorns and a Nose Tip

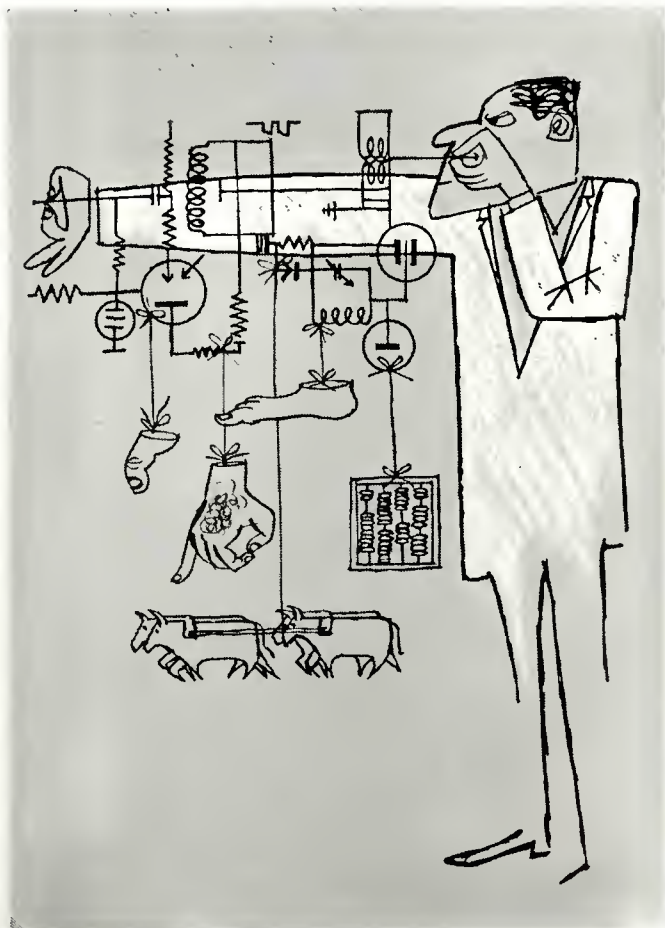
*Pinch*, the noun, used to be a unit of measure—the quantity of a commodity that could be taken between thumb and forefinger. An *inch* was the length of the terminal joint of the thumb—or the length of three barleycorns laid end to end (which, properly fermented, could be stretched to a mile). The *hand*, in case you have any tall horses to measure, is just what you think; equally prosaic is the origin of *foot*. *Yard* was the distance from nose tip to fingertips of a man's arm extended parallel to the ground; it was also a step's length, except to that breed apart, Harvard men, who made it hallowed ground. An *acre* was what a yoke of oxen (and a man) could plow in a day, a *rod* four yoked oxen abreast. A *score* was a mere tally mark, an *abacus* a matter of sliding pebbles (not unlike devices encountered by men whose misspent youth included visits to the pool hall).

This was pretty subjective stuff. Today the length of a yard is precisely delineated by a metal rod kept by the Bureau of Standards. Its length is constant, regardless of whether Republican or Democratic nose tips are involved (although temperature variations can measurably change the length of a piece of metal). With reasonable accuracy we measure gross national product (in dollars that vary), the dimensions of Miss America (not measured in pinches), the amount of Grade A land in Iowa (25% of the nation's total—in rich acres), and the number of television sets

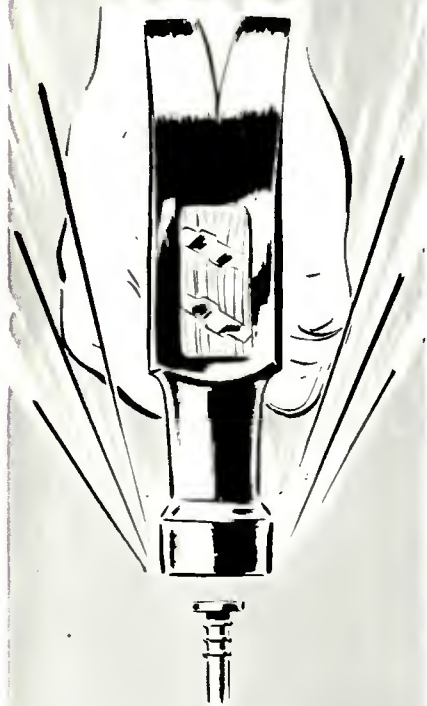
in WMT-TV's coverage area (426,000) and we figure that most are working.

We segue to another measurement, a modern-day manifestation slightly larger than a man's hand that, with biblical verisimilitude, grows by statistical projection. We refer to *surveys*. Of these there are several types, varying in depth, breadth, and method. But no matter which ones for our area you subscribe to, WMT-TV leads in all time periods from 9 a.m. until sign-off in share of audience, Sunday through Saturday.

*WMT-TV. Cedar Rapids—Waterloo. CBS Television for Eastern Iowa. Affiliated with WMT Radio; KWMT Fort Dodge. National Representatives: The Katz Agency.*



# nail down more sales



with  
**SAN ANTONIO'S**

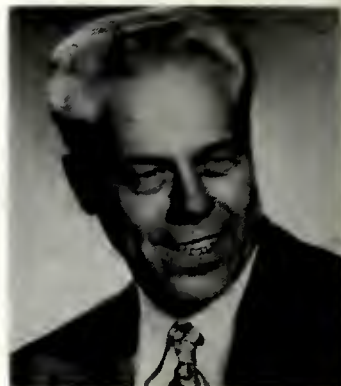
*Channel*  
**K 12**  
**ON O tv**

ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## Reps at work

**Roy Holmes**, general manager, Quality Music Stations, New York, feels "the large agencies have not as yet made the effort to properly appraise the opportunity fm presents to many of their quality products or service accounts. There has been entirely too much routine buying. Some of them have talked of their interest in the medium but have never used it. Fm is a young and vital medium which has grown tremendously within the past year. It offers a selective market with the best buying power, and its audience is receptive. From various surveys it appears that 46% of the fm audience has an annual income of between \$5,000-\$10,000, with 49.8% earning from \$7,500 up. The size of this adult audience is attested to by the 15.5 million fm sets in the U. S. today.



Hooper ratings show that in 28 major markets fm stacks up as competitive with am. Strong increase in fm by such agencies as Doyle Dane Bernbach, Al Paul Lefton, and Victor Bennett is very significant. Also, a good part of the present interest comes directly from clients, such as Hamilton Watch, Grace Line, and Arnold Baking."

**Charles Bernard**, president, Charles Bernard Co., New York, reports gratifying agency enthusiasm over the first national survey of the country and western music market, conducted for his outfit by Pulse. It revealed that 18% of the populace in 18 markets are c-w fans. "We didn't need the survey to convince us or the stations we



represent, but we're sure glad we have it on hand for those agencies that still buy only by the numbers. In our four and one-half years of specialization with stations that program carefully selected country music, we have sold over 50 blue-chip advertisers, with the Sinclair account running on 30 stations for over two years. For an average minute spot rate of \$7 on our stations, we deliver 1,000 loyal listeners for less than the cost of

a seven-cent air mail stamp. A \$5 20-second spot buys 1,000 listeners for only four and one half cents, and a \$3 I.D. delivers 1,000 prospective buyers for less than the cost of a three-cent stamp. Our slogan is, We'd rather have 100,000 loyal listeners who will buy, than one million who will just listen. Our network totals over 50 stations."

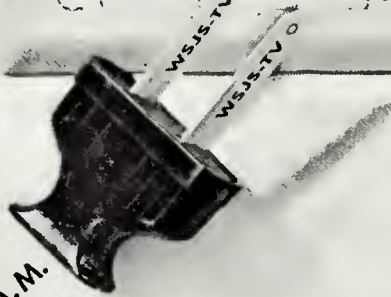
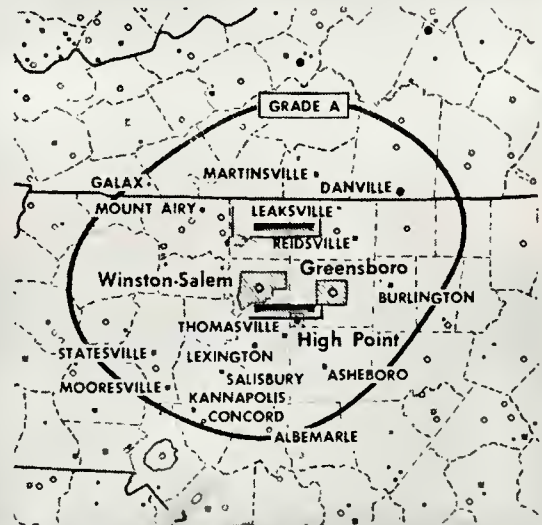
Spend your time more profitably  
in North Carolina

where WSJS television  
gives you grade A  
coverage of more homes than  
any other station

**WSJS**

television

Winston-Salem / Greensboro

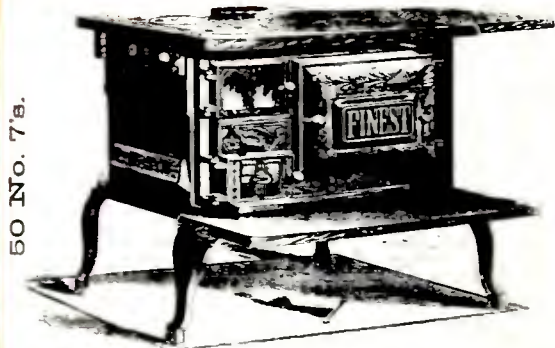


PETERS, GRIFFIN, WOODWARD-REPS.

**OUTSTANDING VALUES**

**1885**

**JOB LOT OF STOVES!**



50 No. 7's.

25 No. 8's.

**Twenty-Five Per Cent. Lower Than Ever Sold Before.**

When this lot is sold you will not have an opportunity to buy again at the same price because we cannot buy Stoves regularly to sell at the prices at which we offer this lot, these being made especially for a party who has failed to pay for them. We took the lot and will sell them at the following prices giving our customers the benefit of our bargain.

No. 7 oven 15 x 15	Without Features. \$11.00	With Features. \$ 2.50
No. 5 oven 14x16 1/2	12.50	15.00

**CLEAVER & HOLLIS,**

**1960**

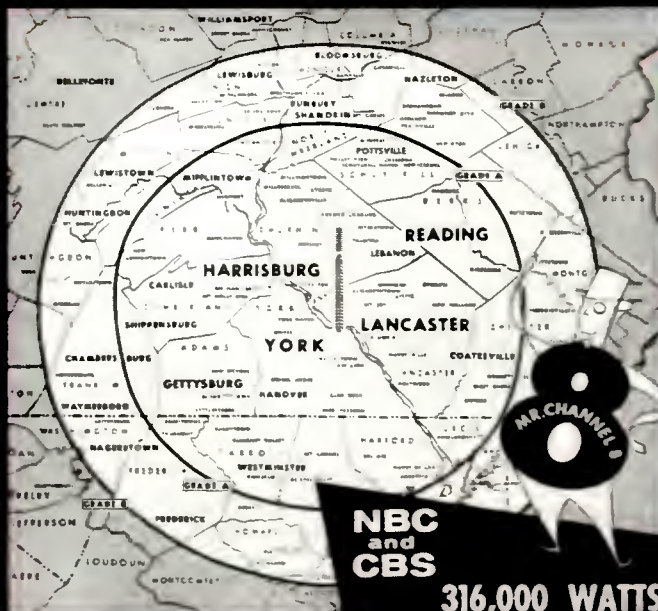
**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

**MULTI-CITY TV MARKET**



Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

STEINMAN STATION  
Clair McCollough, Pres.

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



# SPONSOR-SCOPE

10 OCTOBER 1960

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SPONSOR

PUBLICATIONS INC.

There's a movement afoot among bellwether tv station operators that could have decided repercussions in two areas: (1) chain-break privileges and (2) ground rules for network product protection.

What these broadcasters are basically aiming for is a grand reappraisal of the economic climate created for affiliates—particularly with regard to spot business potential—by the myriad new ways that network time and programing are being sold.

Changes in network selling concepts, it is contended, make it imperative that networks and affiliates **jointly embark on a study** centered around these questions:

1) Has the mushrooming of nighttime as well as daytime spreads and participations, the crossplug, the hitchhike, the cowcatcher, etc., **substantially undercut the affiliates' position in the sale of spot?**

2) **Have these practices made antiquated and impractical the traditional rules relating to product protection and their application to chain-breaks?**

3) Should revisions be weighed for (a) the allotment of **more time for chainbreaks**, (b) the placement of the **ever-expanding credits crawl** and (c) and any other standards that would compensate affiliates for the economic squeeze engendered by the changing complexion of network selling concepts?

(See 17 October SPONSOR for a full-dress probe and analysis of this issue.)

**A somewhat surprising sudden entry into radio: Fisher Body (Kudner) for eight weeks, starting 7 November.**

**Other radio buys of the past week: Pall Mall (SSCB), using 50 spots a week for one week each in November and December; Chapstick (Gumbinner), in six-week flights; Kraft Miracle margarine (NL&B).**

Incidentally, reps with top stations in major markets report they're **unable to clear** for any more business in traffic times before 1 December; the **schedules are that loaded with automotives, cigarettes, gasolines, toiletries and foods.**

**National spot tv keeps perking along with new business for the fall.**

**The orders and calls for availabilities include: Lever Imperial margarine (FC&B), eight weeks; Tenderleaf tea (JWT), five weeks; Lipton Tea (SSCB), seven weeks; O-Cello (D-F-S), four weeks, Yuban ground coffee (B&B) six weeks; Jergens lotion (C&W), three weeks; Simonize (D-F-S), six weeks, packages based on total ratings.**

**King Sano cigarettes will do a series of weekend spot radio blitzes starting the middle of this month via LaRoche.**

The initial flight's are for **six weekends**. Markets: New York, Los Angeles, San Francisco, Philadelphia, Washington, Cleveland, Boston and Detroit.

Reps are wondering just how much will come of the sweeping requests for availabilities that they're getting from GB&B in behalf of the Democratic National Committee.

Instead of suggesting a pattern, the queries **cover the whole waterfront**. The agency's asking what's open in minutes, 20's ID's, prime, daytime and fringe time, etc.

Already the committee has disclosed to the press that it's had to **call off some reserved network time** because of a stringent bankroll.

## SPONSOR-SCOPE *continued*

You might call this the end of another era: Wrigley, after 31 years with CBS Radio, switches its network radio business to NBC in late December.

The close personal link over these years, of course, had been Phil Wrigley and Les Atlass, CBS' now retired midwest chief. Now running the gum company's advertising roost is a nephew, Wrigley Offield, who, CBS notes, attended college with NBC's Bill McDaniel.

It is also recalled that during the past era, CBS spent some of the millions it got from Wrigley as a tenant of the Wrigley Building on Michigan Avenue.

Pillsbury's planned 52-week spot tv buy seems to have bogged down in mid-stream due to some budgetary confusions.

Turns out that some of the money that had been allocated for the spot campaign to meet the stiff cake-mix competition had been siphoned into network participations.

The agency, Burnett, is now waiting for budgetary realignments before going ahead in all the proposed markets.

Toni's also got a candidate in the hair-coloring sweepstakes: Colorcade. It's being tv-tested via Wade, which helped launch Alberto-Culver's Treseme.

For those agencies that occasionally are asked by clients how each network has fared in average cost-per-1,000-homes-per-commercial-minute nighttime over the past five years SPONSOR-SCOPE has compiled the following table:

YEAR	ABC TV	CBS TV	NBC TV
1956	\$3.93	\$2.80	\$3.31
1957	3.82	2.65	3.52
1958	2.86	2.97	3.27
1959	2.66	2.93	3.43
1960	2.78	3.17	4.17

Note: All averages are based on January-February reports.

Spot tv may eventually find Japanese-made products a substantial source of income.

Reps last week got a letter from the New York branch of Dentsu Advertising, Ltd., asking that it be placed on station information mailing lists, because it was in process of checking its account lineup for tv prospects.

The letter stated that Dentsu was the largest agency in Asia, with \$130 million in billings and a network of 30 branch offices in Japan alone.

For the first time since 1954 U. S. Steel will forego its Operation Snowflake, which has served as a boon for spot during the Christmas selling season.

The promotion put the spotlight on kitchen appliances made of steel.

Explained BBDO: the objective has been totally accomplished.

Even before the new tv network line has had a chance to go on public display, certain agencies are off and running in their planning and searching for next season's programs.

Ask them why and they tell you the cause is two-fold: (1) they're worried that the look-alike of nighttime programing may become so palling that chunks of regular viewing will drift away; (2) their agencies have fortunes at stake in the medium and they have to do something on their own to protect this interest.

What it could mean: free lance producers will have a better chance to compete with the machine-made stuff of the big Hollywood studios, providing they're working on things which depart from threadbare formulas.

The tv networks don't appear to be in a hurry on making a decision on what two-and-a-half-hours of the nighttime schedule they'll carve out as option time.

Inquiry by SPONSOR-SCOPE last week, generally speaking, elicited this response: we're weighing all the factors and facets but we can't say how soon before the first of the year we'll be ready to move in rewriting our contracts with stations.

NBC TV affiliates are garnering something of a harvest from the spate of minutes that the network has opened up to them in nighttime programs.

Some reps report that they've already sold out of these odds and ends.

Although the spots are recapturable on two weeks notice, the network has assured the affiliates there's little chance of anything happening before 1 January.

Apparently Vitamin Sales (Fairfax) is now convinced that daytime tv can deliver mail orders in steady profusion.

It used to buy a quarter-hour at a time and wait for returns.

Last week the firm gave ABC TV an order for seven quarter-hours to be run off in a 13-week cycle.

It doesn't look as though the 1960-61 season will have as many trade associations using network tv as did the previous one.

The lineup at the present moment:

TRADE GROUP	PROGRAMING USED
American Dairy Assn.	Today
American Gas Assn.	Barbara Stanwyck alt. wk.
Watchmakers of Switzerland	Today
Pan-American Coffee	ABC TV daytime
U.S. Brewers Foundation	Specials

Among the missing: Florida Citrus, Edison Electric Institute, Florists Telegraph.

NBC Radio estimates it will show a profit of over \$3.25 million for 1960, and that its compensation to stations will come to about \$3 million.

The network says its income from co-op is less than 2% of the total take.

Armour (FC&B) has allied itself with ABC TV for a combination package.

The order covers four weekly quarter-hours of daytime and participations in the Untouchables, Hong Kong and Maverick. Annual rate of the business: \$6.5 million.

ABC TV appears to have become miffed at NBC TV's tendency to skip around among age groups in claiming housewife viewing predominance.

With the intent of stopping NBC in its tracks ABC cites a couple of tables on total housewives reached per week, noon to 5 p.m., Monday through Friday. One table was put out by NBC a couple of months ago. The data was based on ARB December 1959 audience composition. The other table shows ABC's housewife breakdown in the ARB August 1960 report.

Here are the tables:

AGE GROUP	NBC (DEC. 1959)	ABC (AUG. 1960)
18-29	2,350,000	3,096,000
30-39	2,600,000	2,670,000
40-49	1,970,000	1,932,000
Over 49	3,260,000	3,380,000
<b>TOTAL</b>	<b>10,180,000</b>	<b>11,078,000</b>

Spot tv got somewhat of a jolt last week from Detroit: the Pontiac Division cancelled the five-week schedule it had set weeks ago to begin 1 November.

When the notice came through the reps were faced with this question: should they agree to wipe out the entire obligation, though a portion of it could have been enforced, in face of the fact that Life and some newspapers refused to cancel?

The problem was debated within the SRA and the decision was to give Pontiac, which placed the business via MacManus, John & Adams, what it asked for.

The spot campaign was to focus on the Tempest compact and the reason given for cancelling was there was some trouble at the factory.

WPIX, N. Y., lost about \$50,000 worth of business to a competitor, WNTA-TV, last week, while the NAB code board was pondering the question as to whether cocktail mixes came within the purview of the ban on hard liquor.

WPIX is a subscriber to the code, while WNTA-TV is a non-member. The product involved: Holland House cocktail mixes. The board eventually ruled in the affirmative.

Judging from the preparations going on, you can expect the most furious scramble for daytime business among the tv networks that you've yet seen.

Raiding attempts will be rampant, with a lot said about the advantage of splitting daytime activity between networks in order to beef up cost efficiency.

The protagonists in this battle will probably be limited to ABC TV and NBC TV, since the top CBS TV sales echelon, sitting smug with its nighttime sellout situation, seems little inclined to match the sales policies effected by the competition in recent months.

As Madison Avenue sees it, Norman Strouse's appointment of Dan Seymour and Wallace Elton to JWT's executive committee demonstrates this: (1) he's now able to act freely and (2) the transition path from the old to the coming ruling caste has been smoothed.

The elder regime represented on the committee: Sam Meek, Henry Flower (two powerhouses of the agency business) and Howard Kohl, personnel head for over 30 years.

(For more on JWT's realignments see NEWSMAKER OF THE WEEK, page 6.)

What is likely the last radio and tv holdout against beer, the Frank Gannett group, has now gone the whole works.

Some years ago the late newspaper publisher modified his stand on network beer programs: they would be cleared on his stations if deemed in the public interest.

The stations, located in Rochester, Binghamton, Elmira and Danville, Ill., will now take beer whether network or spot.

There's been quite a burst of action lately among such agencies as Bates, Ayer and JWT in updating their presentations anent tv for their clients.

They're scouring numerous statistical and information sources for their documentation.

TvB will have out by the first of the year a book primed to show Sears managers how to use tv at the grass roots.

It's in cooperation with the retail chain's headquarters management.

A similar how-to-do-it will be compounded for members of the National Retail Merchants Association.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 44; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 72; and Film-Scope, page 60.



# FARM GAL AT EVENING CHORES

... in the Land of Milk and <sup>M</sup>Honey!

She's getting ready for a "Barn Dance", 1961 version, at her Country Club! Seriously, our people enjoy living at its best. And our Station reflects that better life with

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~X~~<sup>M</sup>Honey!

# WBAY-TV

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE® RADIO

*delivers more for the money*



Sun-drying raisins near Fresno. Agribusiness here employs as many as 65,000 people during a month.

Fresno is the nation's Number One agricultural county and the heart of America's raisin industry.

More Fresno listeners will hear about your product on Fresno's Beeline station, KMJ. Compared to the second best stations in this market, KMJ delivers:

35% more of the *morning* audience  
14% more of the *afternoon* market  
31% more of the *evening* audience

(April 1960 Pulse)\*

No question but that Beeline Radio is your key to the desirable Fresno market. And that's true for all *five* Beeline markets in the Billion-Dollar Valley of the Bees. As a group, the Beeline stations reach more radio homes in these markets than any competing combination — at the lowest cost per thousand.\* Ask about the three discount plans that make Beeline Radio a timebuyer's dream.

\*Nielsen and SR&D

KOB ○ RENO  
KFBK ○ SACRAMENTO  
KBEE ○ MODESTO  
KMJ ○ FRESNO  
KERN ○ BAKERSFIELD



## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

# 49th and Madison

## Needed support

Your lead article on radio ("Radio's Big New Burst of Creativity") in the 5 September issue of SPONSOR leaves me defenseless. Obviously, I was running off at the mouth when I should have been inhaling with my eyeballs . . . as your story hits our radio target right in the teeth.

This is *just* the sort of support we needed and believe me we are much impressed.

Jay Barrington  
asst. to gen. mgr.  
WDAF  
Kansas City, Mo.

## Us, too!

KOOO's claim that it has the only woman account executive in the Midwest is "KOOO-KOOO." For KCFM, St. Louis' oldest fm broadcasting station, has an all woman—all 34-26-35, 5' 6½" of her—account executive, Miss Gertrude Bunchez.

We hope KOOO doesn't mind sharing this distinction with us in the Midwest.

Harry Eidelman  
president  
KCFM  
St. Louis

## Not mine

SPONSOR is such a thoroughly read magazine that I'm sure several people have mentioned to you the caption mix-up in the story, "TvB backs top-level research competition" in the 3 October issue.

But just for the record—and for our morgue file—I'd like to report that my face ended up over Dr. Leon Arons' name, and his over mine.

Milton Sherman, Ph.D.  
client service director  
MARPLAN Div.,  
McCann-Erickson, Inc.  
N. Y. C.

Dr. Arons is vice president in charge of research at the Television Bureau of Advertising.

## Long memory

The article in the September 19th issue of SPONSOR entitled "Action Tv Shoofs Brylcreem To Top" naturally attracted my attention. (Incidentally, it was 1958, not 1957, that this account moved to K&E.)

In this connection, I cannot help but recollect the original article on Brylcreem which you ran in July 23, 1956. I think it would prove quite interesting if you reviewed this in the light of the current article.

J. William Atherton  
Kastor Hilton Chesley Clifford  
Atherton, Inc.  
N. Y. C.

## Negro supplement

I've just received your 9th Annual Negro Radio Supplement and you've done it again. It's even better than your last one, and I can readily see we're going to be giving it a lot of use down here during the coming months.

Sam Vitt  
Doherty, Clifford, Steers &  
Shenfield, Inc. N. Y. C.

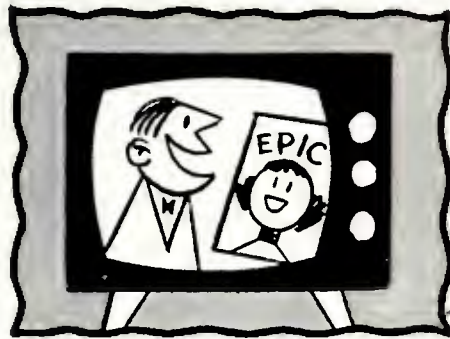
The Negro supplement to your September 26th issue of SPONSOR contains an error which I believe should be corrected. As owners and operators of Station WNJR in Newark, we were distressed to see, under "Negro Station Profiles," a listing for WHBI Newark claiming 168 hours per week on the air.

WHBI is on the air Sundays only, sharing its broadcast week with WADO in New York which broadcasts Monday through Saturday. The listing as it stands would give the impression that there are two full-time Negro programed stations in Newark.

The fact is that WNJR is the only 100% Negro programed station in either New York or New Jersey.

Albert R. Lanphear  
vice president  
Continental Broadcasting  
Wilmington, Del.

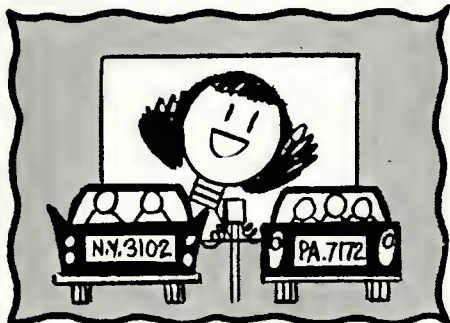
# IT'S POWERful!



See this Hollywood epic . . .  
final showing tonight at the  
Bangor Drive-In.



Traffic is snarled on all  
Maine highways.



(Held over another week)

Hundreds of local and national advertisers have come to expect "special" results from Powerful Channel 2.

Combine 2 with Portland's 6 on a national spot buy and save an extra 5%.

See your Weed TV man.

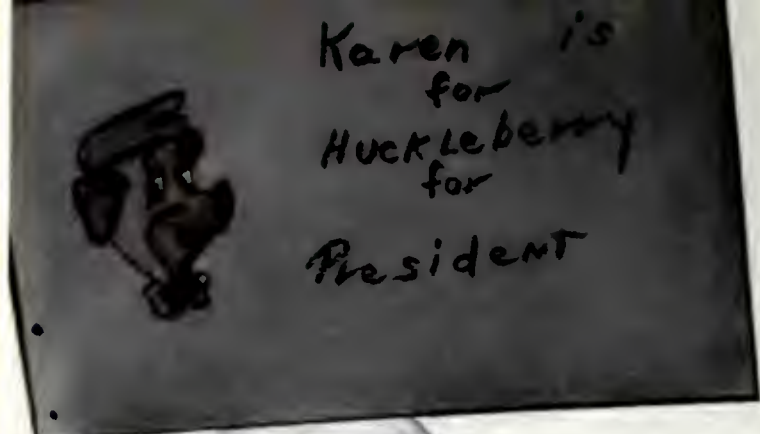
## WLBZ-TV

# 2

NBC for  
BANGOR  
MAINE



MAINE BROADCASTING SYSTEM  
WLBZ-TV, Bangor WCSH-TV, Portland  
WCSH Radio, Portland  
WLBZ Radio, Bangor WRDO Radio, Augusta



# THANK YOU KAREN

and your 45,000 friends who attended WTOL's Day at the Zoo. Zoo director Phil Skeldon, said it was the biggest day the Toledo zoo EVER had!

We're proud of our ability to sell an item, an idea or an event . . . because both our advertisers and our community benefit. Sure, we deliver book numbers, but we wanted you to see the actual people.

## WTOL · TV · RADIO

TOLEDO      FRAZIER REAMS, PRESIDENT



The Community Broadcasting Co.  
WTOL-TV represented by H-R Television  
WTOL Radio represented by Gill-Perna, Inc.



# DO BIG AGENCIES 'CONTROL' SPOT TV ?

## FACTS OR FICTION?

Good spot slots aren't available to the medium or small client

Highest paid men from rep firms have first call on the best spots

Big agencies get first option on best spots and control tv time

Agencies have option to shift spot from one client to another

As fall spot tv schedules begin to peak, the annual rumblings are heard about big agencies' 'monopoly'

Buyers and sellers of spot time outline what the rumors are, where they come from, how much is fact

If you tried to buy a spot tv schedule this week which included hot spots in hot markets, and if you wanted to get on the air within the next 24 hours, you'd be in for a rough and a disappointing time.

That's because this has been happening in the past couple of weeks, some disappointed clients and agencies are saying that they've been "frozen out" by the "big boys"—the blue-

chip advertisers and the "Top 10" agency shops. Their problem is simple: they didn't get there first—either fastest or with the most planning.

Tv spot buyers dallied most of the summer so that intensive buying peaked late in August—far beyond the usual cut-off for fall-winter scheduling. But when buying began, it rushed through client-agency-representative offices with the force of

Hurricane Donna so that the hottest spots in the hottest markets are gone—but only temporarily, say the reps.

They stand firm against the rumors and murmurings of disgruntled clients who charge that the big agencies "control" prime tv spot time, squeezing out the small, and that smaller clients and agencies are discriminated against.

Agency executives queried by SPONSOR on this subject align themselves unanimously with the basic stances of station representatives, but they contend there are occasional shifts of favor toward some agencies and clients, and that a few reps switch ground rules on occasion.

The biggest single factor which makes the prime spot tv squeeze alle-

## WHAT ADMEN AND REPS THINK ABOUT MUTTERINGS OF 'BIG AGENCY CONTROL'



**STATION REPS** say buying hinges on "first come, first serve" sales premise. They contend (1) buys involve fringe as well as prime time; (2) more prime times are available than ever before as stations open new slots, as advertisers tend toward flights rather than long campaigns; (3) only stations control time. Pictured (l), Ralph Allrud, Blair-TV account executive, with Bill Warner, Ted Bates timebuyer



**SY FROLICK**, broadcast v.p. at FRC&H, New York, thinks the successful buy is based on a person-to-person relationship between buyer and seller, that smaller agencies may well have edge on big ones in this regard



**MARVIN RICHFIELD**, media director of EWRR, New York, says major responsibility for successful tv spot buy rests with buyer, who must be "negotiator" or "horse-trader." He thinks savvy timebuyers should get higher pay

gation a speculative rather than factual issue is this: More time slots are being opened up than ever before, with such moves as that of ABC TV affiliates to build seven new 40-second announcement periods between the last two network shows of an evening.

And regular announcement periods are opening up for new sponsors faster than ever because today's buying calls for shorter-term "flights" for four-, six- and eight-week campaign periods. These days, says Jack Denninger, eastern sales manager Blair-TV, "a long-term campaign covers 15 to 20 weeks."

Reps say there *was* a squeeze—not a freeze-out—in the severe drought of tv when the majority of advertisers wanted long-term schedules so their times didn't open up with much frequency.

Both the seller and the buyer agree that this kind of *subtle* grouching is an annual ailment most plaguing prevalent during the fall season.

Says Frank Pellegrin, president H-R Representatives: "I've heard a squeeze charge muttered at least a few times," but he has yet to hear first documentation which would prove the assertion. Jack Denninger notes that he's heard it "every year for 12 years since I've been in business!"

Just what *are* some of these rumored charges? And how fact-based are they? How much favoritism is there in the sale of television spot time to one agency as opposed to another?

The allegations reported to SPONSOR by agency media executives tend to follow these general lines. In many instances the media pros were coming up with ideas and themes which they had heard "somewhere" but with which they did not agree.

First, there's the broad assertion that the agencies spending the most money in television get first dibs on all prime, good or hot available time slots which turn up.

Second, there's the charge that the big shops are permitted by their agencies and representatives to "control" time slots by shifting a schedule from Product A to B made by the same manufacturer, or to move another client automatically when the first one cancels the schedule.

Third, there's the allegation that this concentration of spot time where the spot tv money is—in the big agencies—closes out (a) medium and small agencies, (b) medium and small advertisers, and (c) advertisers new to the medium.

A peripheral complaint to the first point—about reps giving the biggest of agencies first option—is that the most experienced, highest paid men from a representative organization all on the biggest and richest agencies, and that these executives have a prior claim on good availabilities over sales associates.

Representatives as well as agency media executives scrambled to refute these broad allegations. Said Frank Kemp, vice president for media at Compton Advertising: "By and large, there's a fair shake for every agency. Getting good availabilities is more a function of the quality of buyer than Machiavellian stranglehold!"

Marvin Richfield, media director of Wain, Wasey, Ruthrauff & Ryan, commented: "Large agencies don't have a monopoly on good spots; I can get as good a schedule as anyone at Young & Rubicam or BBDO for the simple reason that if reps don't get me good spots they won't get my business!" And Sy Frolick, vice president in charge of tv and radio at Fisher Richards, Calkins & Holden, added, saying, "The fact that I—in a smaller spot tv agency—have had good luck in getting spot schedules gives the lie to this. How would Lestoil ever have happened if this were true?"

The Lestoil account, now an industry giant, started as a "backroom" manufacturing plant and built its end-distribution and sales operation initially on a foundation of spot television at a time when reps hadn't heard either of it or its agency.)

Despite general unanimity in terms of the spot tv availability picture as a whole, one adman who declined to be quoted said there "was some small bit of fact" in the allegations. He said, "There's a small fire but massive clouds of smoke." He and his colleagues think the smoke comes from small fires:

It's true that representatives at P&G, for example, to switch a schedule from one product to another. All media permit this, as long

as the corporate client remains the same. But some people therefore assume schedules are switched haphazardly—and automatically—once they are "in" an agency.

2. There have been a few instances where a schedule has been shuffled between clients, although everyone queried by SPONSOR could think of only one example, involving Benton & Bowles two years ago.

3. Because salesmen from the same representative firm compete with each other for sales, commissions and promotions, some observers jump to the incorrect conclusion that they also compete for availabilities. A small "bucket" shop rep might do this, but none of the big ones would permit such chaotic disorganization . . . nor would their stations.

4. In many instances a top executive of a rep firm will trouble-shoot a major account because of the money involved in a contemplated buy or cancellation, and this perhaps gives rise to one charge that these top men control the best spots and take them only to the biggest agencies. But the

modern representative firm assigns salesmen by account and divides small, medium and large agencies evenly among them.

5. There are instances in which advertisers or agencies of any size can't get what they want in the way of spot availabilities. This may be because they're calling on too short notice, that they're inflexible in their stipulations, that they want an immediate "airing." This leads to the charge of "lock-out" or "freeze" from the less sophisticated buyer and client.

Several of the admen queried contend that the key to the success of a spot tv buy lies with the buyer. Sy Frolick says, "Whether the agency is big or little, people are people. And a nasty buyer in a big agency will get far less cooperation than a knowledgeable and pleasant one in a smaller shop. The key is personal contact, experience and background."

Citing Beth Black (Cohen & Alshire) and Reggie Schuebel (Guild Bascom & Bonfigli), Frolick said "These are two gals from so-called small shops who perform incredible

## THE BIGGEST BILLERS IN SPOT TV

Figures are agency and/or SPONSOR estimates for 1959 as to the Top 10 ad agencies in terms of their annual spot television billings

RANK	AGENCY	AMOUNT SPENT IN SPOT TV IN MILLIONS
1.	TED BATES	\$47
2.	BENTON & BOWLES	33.2
3.	BBDO	26
4.	McCANN-ERICKSON (Tie)	21
5.	YOUNG & RUBICAM (Tie)	21
6.	LEO BURNETT	19.5
7.	N. W. AYER	19
8.	COMPTON	17.9
9.	CUNNINGHAM & WALSH	14
10.	J. WALTER THOMPSON (Tie)	11
11.	DANCER-FITZGERALD-SAMPLE (Tie)	11
<b>Total</b>		<b>\$240.6</b>

magic in finding availabilities which aren't there! As a matter of fact, the big agencies are more likely to have dead-heads than the little ones, and they can be hidden and covered up better with so many people around!"

Marvin Richfield of EWRR agrees that the focus of successful buying is with the buyer or, as he calls it, the "negotiator or horse-trader." He finds the availabilities he wants, but he goes beyond the normal buying routine of calling and getting avails.

He knows exactly what he's looking for, in what markets and at what cost. "Some buyers, unfortunately, are at the mercy of the rep salesmen, and some of them therefore get left out in the cold. You have to know how to temper frequency and coverage to sell a given product," and this type of buying transcends the simple avails and costs-per-1,000 he says.

Richfield estimates that only 10 in some 200 media people he's worked with in agencies have been good "negotiators," a prime buying requisite. "The man who spends \$5 million in spot tv wouldn't think of hiring a guy for more than \$8,000 to keep the agency honest!" he charges, adding that he believes in a "negotiator-buyer" who knows (1) the mechanics of buying, and has an intimate knowledge of ratings services and computation so it can be explained to the client concisely; (2) who has presence, because he or she needs to talk to the reps and perhaps to account people who may not know the intricacies; (3) who has judgment, an ability to make a deal in favor of the agency and client.

Pellegrin of H-R contends that basic buying strategy militates against the charge that schedules are "controlled" by an agency for several accounts. Two major factors are involved: "First of all, there's usually product conflict. If a time slot has been cleared for Product A, part of the clearance involves separation from competitive items. More than likely this same clearance wouldn't hold true for Product B, so from a marketing point of view the agency would not find it feasible to switch.

"The second factor is that station lineups wouldn't match the market profile of two different accounts, and by the time you added some stations

*(Please turn to page 50)*

## AGENCY TV EXECES: NOT EXPENDABLE

➤ Despite shift to buying spot carriers, participations agency programing departments are not on the way out

➤ Networks agree that the agency programing executive's voice is in direct proportion to his own standing

Last week Alan Stoneman, president of Purex, filled 12 inches of one of the nation's most influential newspapers with a "hands off" statement regarding his company's sponsored tv shows this season. Sponsor relations to network programing were referred to by Stoneman as "interference."

The article must have left some very highly paid and hard-working executives, including some at the interviewee's agency, wondering whether the president thought that his an-

nounced 50% sales increase was an accident. It also raised the question as to what role the agency tv executive plays if he can be barred from participating in a special, in the light of the trend to buying spot carriers and multiple participations, and the passing of control of all but 15 nighttime shows to the networks.

Spokesmen for agencies high on the list of network tv users, as well as the major tv networks, resented the implication of "interference" and declared that an increasingly important

## AGENCY INFLUENCE STILL HIGH . . .



DAVID LEVY, NBC



GEORGE POLK, BBDO

"Most of the agency's comments are constructive," says NBC's David Levy "and the agency executive is usually well trained and a very good interpreter." BBDO's George Polk sees agency tv programing departments growing, with more building of shows for clients, more need for top executives

action in programing is being carried out by the agency programing executive. Their almost unanimous appraisal of his present position:

- In the flood of '59, which came in twin waves of declining agency programing responsibility and increasing small and varied participation buys on network tv, the programing executive kept his powder dry on his own Ararat and today commands as much influence within the agency hierarchy and almost as much with the networks and packagers as before.

True, they conceded, many of the executives from top agencies had switched over to the packager and network side. But this, they declared, is part of the natural process of inter-marriage among the various branches of the industry.

As David Levy, NBC v.p. for network programs and talent and a former agency executive himself, pointed out, "When you look at the rosters of programing guys at major agencies you'll mostly see men who have been through the tv production line. As for the networks and pack-

agers, the situation is vice versa."

But the basic functions of the pre-1959 programing executive are still his basic functions. They include:

- The final say on recommendations for all nighttime network programs, syndications and local program buys.

- Protection of the client's interests through influence (not interference), however unofficial, over subject matter in the areas of controversy or matters of taste.

- When purchasing spot carriers or scatter plans, the choice of what shows, although media may have a big voice in deciding how many and when.

The agency executive has lost ground only in the matter of "control," with less than a handful of shows still brought in by the agency or client who are able to choose their network. But in today's set-up, with the network furnishing the show and the agency furnishing the sponsor, the word "control" is a misnomer, anyway. The agencyman is acknowledged by the networks to exert as much "constructive influence" in be-

half of his clients as his own personality and background permit.

Where he has surrendered much influence is on the multi-sponsored shows. With a spot carrier, for example, the advertiser is obviously going for greater circulation, not identification. The agency programing executive, as one said, "may know the show will be a stiff but will have a big audience for a few weeks." In many cases, he gives media his opinion and from then on it's a short-term media buy.

George Polk, vice president in charge of programing at BBDO, stated one case for the agency executive. "Basically, our department makes the programing decisions," he said. "Anything to do with content is in our domain. Sometimes media gets into the picture, especially in the areas of scatter plans which are really a media buy.

"Media makes a recommendation for a scatter plan dollarwise," he continued. "It's still up to us, however, to pick the shows. Very often they're picked before they go on the air,

(Please turn to page 52)

## ALTHOUGH THEY BRING IN ONLY 15% OF PROGRAMS

### 1960-61 Shows Delivered By Agencies, Clients

SHOW	NETWORK	SPONSOR	AGENCY
DENNIS THE MENACE	CBS	Kellogg; Best Foods	Burnett; GB&B
GE THEATRE	CBS	General Electric	BBDO
DANNY THOMAS	CBS	General Foods	Benton & Bowles
ANDY GRIFFITH	CBS	General Foods	Benton & Bowles
HENNESSY	CBS	Gen. Foods; Lorillard	Y&R; L&N
DOBIE GILLIS	CBS	Pillsbury; Ph. Morris	Burnett
MY SISTER EILEEN	CBS	Colgate	Ted Bates
U. S. STEEL & ARMSTRONG	CBS	U. S. Steel; Armstrong	BBDO
ZANE GREY	CBS	S. C. Johnson; Lorillard	NL&B; L&N
ANN SOTHERN	CBS	Gen. Foods; S. C. Johnson	Benton & Bowles
JUNE ALLYSON	CBS	DuPont	BBDO
MR. GARLUND	CBS	Plymouth; L&M	N. W. Ayer; DFS
ALFRED HITCHCOCK	NBC	Ford	J. Walter Thompson
PETER LOVES MARY	NBC	Procter & Gamble	Benton & Bowles
BACHELOR FATHER	NBC	Whitehall; Am. Tob.	Bates; Gumbinner
PETER GUNN	ABC	Br. Myers; Reynolds	DCS&S; Esty
THE RIFLEMAN	ABC	Procter & Gamble	Benton & Bowles
LAW & MR. JONES	ABC	Procter & Gamble	Compton



Photos by Herb

**MOGUL, WILLIAMS & SAYLOR** creative team heads: Jeanne Harrison, executive tv/radio producer and senior v.p. and Esquire account supervisor, Richard Lockman, (at left) go over last minute details before taping of Esquire's new musical announcement of latest product. Standing by are John Wingate, Esquire product spokesman (right) and James Lichtman, of the MW&S tv department.

## WHY ESQUIRE STAYS WITH TV

Esquire shoe polish, first brand in its field to try nighttime net tv, rose from obscurity to No. 1 spot in shoe polish industry; begins 12th year in television

Last week a shoe polish company who pioneered in nighttime net tv 11 years ago returned to that medium after a two-year venture in tv spot and daytime net. The current campaign also heralded a first for the veteran tv advertiser—a new and economical use of tape.

The company—Knomark, Inc., maker of Esquire Shoe Polishes, and a long-time Mogul, Williams & Saylor account, broke into tv back in 1950 with participation in ABC's *Blind Date*, the first in its field to try the media. Since that debut date, Esquire shoe polish commercials have made the rounds on a variety of nighttime network shows, and more recently,

daytime network and spot tv.

Tv advertising has been accredited by both MW&S and Knomark admen for taking the shoe polish out of relative obscurity and placing it in a top position. Esquire was the first shoe polish product to establish a strong position in the supermarket shelf.

When Esquire began its affiliation with MW&S, in 1945, the company's total advertising appropriation was in the neighborhood of \$25,000. This year—although agency and Knomark execs are not talking—the advertising budget will come close to the \$3 million mark.

*Hold That Camera*—a low-budget

ABC variety show came in for a week sponsorship by Esquire on *Blind Date*. This was followed by the company's purchase of an hour slot in the *Kate Smith* noontime ABC net show—during the 1951-52 and 1952-53 seasons.

Esquire distribution which began to broaden during these exposures began to gain momentum rapidly thereafter. It was right about here that Esquire, in order to reach new homes, added NBC *TanDem Radio* on a three-time a week participation. In this period it introduced, successfully, Scuff-Kote.

Later, in 1953, when Esquire gained shelf space in food stores and

supermarkets, the most extensive distribution expansion was started. To help this along, MW&S "lend-leased" its v.p. in charge of marketing and merchandising, Jules Lennard, to Esquire for six months.

To support this move into food outlets, Esquire placed its line on Arthur Godfrey's CBS TV-Radio Shows—a single investment which cost well over \$1 million.

In the 1953-54 and 1954-55 seasons, Esquire sponsored *Masquerade Party* on NBC. By this time, according to MW&S admen, Esquire had captured 25% of the entire shoe polisher market.

Completely sold on tv, they entered the 1955-56 season with sponsorship of *Caesar's Hour* and came back with a renewal, the next season. *Masquerade Party* was added again in 1957 over 87 stations. In the fall of 1957, they bought into the *Perry Como Show* with a lineup of 180 NBC stations. Here they stayed for

a second season—and bought into the *Garry Moore Show* in the fall of 1958.

It was at this time that Esquire decided to try a new approach: to reach the homemaker during the daytime hours. A heavy spot tv campaign was launched and daytime net, consisting of soap operas and women's shows were bought. Esquire was happy with this medium, labeled Operation Daybreak.

There was one small sour note, however. There was a feeling that Esquire dealers were not aware of the power of this advertising program. Some of the glamor, excitement, name value was lacking. A certain amount of company product prestige was gone—with nighttime net.

The dealers had, according to an agency spokesman experienced a "psychological boost" in being associated with top names like Kate Smith, Arthur Godfrey, Perry Como, etc. In addition—there weren't many

people watching, during the daytime, the dealers argued.

To allay their fears—and to point up the potency of spot tv and daytime net, MW&S senior v.p. and Esquire account supervisor Richard Lockman devised a dealer contest. The contest—"Guess How Many People Will See The Fall '59 Esquire Tv Spots"—was distributed to retailers, wholesalers, and all their employees. Two-color, two-page spreads in all top trade journals featured the contest clues. With attention directed at the Esquire commercials in this new manner, the dealer was awakened to the magnitude of the Esquire daybreak campaign although he was not able, during working hours, to catch the commercials.

Last week, however, Esquire returned to nighttime tv. The campaign—to introduce the company's newest No-Odor Boot Polish as well as a new line of spray polishes—broke  
(Please turn to page 48)



## MW&S puts tv tape to economical use

How to reach Esquire food brokers and salesmen in the fastest and least costly way, was solved by MW&S creative team headed by accounts supervisor Richard Lockman. The idea: to tape a 15-minute sales and product demonstration by Esquire company president, Irving J. Bottner, shown here (above left) receiving some on-camera instructions from Lockman, and at right during the taping session.



# AGENCY WEBS BOOST AIR ROLE

Seven national agency networks see rosy future with broadcast media activity definitely on ascendency

Over 190 small- to medium-sized agencies in nation's top markets are linked in specific network affiliation

This month four of the seven advertising agency networks will be having their national meetings. The meetings will undoubtedly reflect the fact that broadcast media are playing a more extensive role in recent network operations.

Members of agencies representing over \$550 million in annual billings

will be discussing tv program exchanges, local timebuying and availabilities, general marketing problems, reports on current campaigns, and case histories.

Several years back it was generally thought in the agency business that agency networks were formed "so that smaller shops could huddle together

M.A.A.N. pres. Ken Warren, Warren & Litzberger, Ia. agency, points to his winning campaign in the network's 1959 awards competition. Jack Baxter (r) Creative House, Chicago, was a judge



for warmth." Today, spokesmen for the existing national agency networks, however, not only resent such a statement but feel it is barking up the wrong tree. The networks, they say, today operate for the mutual benefit of their members, are growing by leaps and bounds, and generally consider their outlook to be very rosy indeed.

The basic objectives of an agency network are obvious. Fully staffed small- to medium-sized agencies, which operate in their own markets as independent firms, also assist each other in basic marketing functions. Therefore, a client of X agency in Dallas may also have at his disposal the facilities of similar agencies in most of the nation's top markets. "Network offices are in effect autonomous agencies with a family resemblance," Henry J. Kaufman, pres. of Henry J. Kaufman Assoc., Washington, a member of National Advertising Agency Network, told SPONSOR.

By the nature of their organization member agencies can enlist accounts which, on their own, they could not possibly tackle. As network agencies can woo heavier accounts, smaller accounts can also get the benefits of branch agency by affiliating with network member. As one network spokesman put it: "You can't afford a branch outfit with an account of \$100,000 . . . so you best go network . . . and more and more smaller accounts are realizing this."

A Boston adman told SPONSOR: "We agency networkers think that business is local and the knowledge of local markets enables us to introduce new products, new ideas in broadcast media, thousands of miles from our home base by virtue of network affiliations."

Aside from time buys and check on availabilities, a network member may be asked to monitor commercial in his market, suggest a storyboard used for a client in his market with a similar product, or recommend syndicated show which would be good buy for a specific client. Recently one agency asked an affiliate to "please suggest best tv home ec



## BASIC FACTS ON THE MAJOR AGENCY NETWORKS

NETWORK	WHEN FOUNDED	NO. OF MEMBERS	ANNUAL DUES	CLIENTS' BILLING 1959	% IN BROADCAST
A.A.A.N.	1946	61	\$500 or under	\$287 million	<i>Figure not available</i>
C.A.A.N.	1932	16	\$360	\$59 million	<i>Figure not available</i>
F.A.A.G.	1928	26	\$200 & \$350	\$40 million	35%
M.A.A.N.	1947	21	\$75	\$20 million	11%
N.A.A.N.	1932	32	\$350- \$1,500	\$66 million	22%
N.F.A.A.	1950	26	\$250 & up	\$25 million	<i>Figure not available</i>
T.A.A.N.	1938	20	\$300- \$500	\$50-60 million	25-35%

omist program in your area for introducing new food product."

Or, one agency may be called upon to produce commercials for another, using local talent. Such was the case this year with an Alabama agency which asked its Los Angeles affiliate to produce in Hollywood, commercials for a snuff manufacturer. When Jack Paar's late-night show originated from the West Coast last Christmas season, the same L.A. agency was called upon to supervise commercials for an Albany agency's tree decoration manufacturer-client.

Timebuying, however, is still the most important air media service network members provide for each other. So important has it become that the First Advertising Agency Group, whose N. Y. franchise was left open when Lee-Stockman Agency disbanded about a year ago, will only accept a N. Y. member with top tv contacts.

Transamerica Advertising Agency Network N. Y. affiliate Friend-Reiss produced a tv program and did the commercials for the Toy Guidance Council for three years. Network members bought time locally and supervised the commercials, as well as

newspaper tie-ins and usual merchandising. "This close control on the local level resulted in better time-spotting, more efficient synchronization with local customs, such as what day is pay day in a given city," said Ben Reiss, chairman of the board, Friend-Reiss. "This type of operation saves darn costly agency time in traveling the tv circuit to check on time slots and supervise commercials," he pointed out.

Most networks have one unique feature unto themselves. Such is the case with N.A.A.N., which boasts a successful marketing division, Marketing Development Associates. MDA is a franchised member of N.A.A.N. When an N.A.A.N. member wants a marketing service performed, it must issue an order to MDA, which is carried out and billed to the agency. N.A.A.N. also has a central clearing office through which all network requests, billings, accounting and payrolls, are filed. It also serves as a central library for background marketing information and case histories.

F.A.A.G. and Mutual Adv. Agency Network have annual advertising and marketing competitions. The primary

purpose stressed in these contests is not winning an award but rather putting fresh campaign ideas before affiliates for discussion and suggestion.

Billing methods vary with each network. Where N.A.A.N. has rigid billing practices through its central office, F.A.A.G. gives affiliates a half-hour's service per request free of charge and bills the agency for time spent thereafter. On the other hand some networks have no set rules on billing. One agencyman griped that when it came to billing his affiliate, the response was "don't bother, we'll have a drink at the next convention." As he put it: "This sort of puts the damper on further requests for service, because of obligation."

Some networks, such as T.A.A.N. however, have regular inter-agency billing charges. Here is T.A.A.N.'s breakdown, on an hourly rate: stenographic or clerical personnel—\$2; regular survey personnel—\$2; survey supervisors—\$5; junior execs—\$7.50 and senior execs—\$12.

All networks have regularly scheduled annual, semi-annual, national  
(Please turn to page 51)

# FOOD SPENDING ON TV: A MILLION BUCKS A DAY

National and regional food product advertisers laid their money on the line for tv at a \$1 million-a-day rate during the first half of this year.

The Television Bureau of Advertising estimated today that a total of more than \$180 million was spent in six months by these advertisers on both time (net) and talent. The gross time expenditures for network and spot during the January-through-June period came to \$144,766,075, of which \$88,798,000 was for spot and \$55,968,075 was for network.

In estimating the net figures, TvB assumes that net time spending for spot is about 70% of gross (based on the ratio to FCC time sales data), while talent adds another 15% to the reduced figure. As for network spending, the promotion firm's researchers add about 35% to the gross time level to get a net time-and-talent total.

TvB noted that tv continues to be the No. 1 advertising medium in 1960 for the food industry.

Among the big spenders in major categories:

- General Foods spent \$9,320,000 alone in the top-ranking coffee, tea and food drinks category for Maxwell House, Sanka, and Yuban coffees. This is a gross time figure for network and spot.

- Leading in the cereals division was Kellogg, whose gross time tv total came to \$8,028,511 for these products.

- The National Biscuit Co. led in the baked goods category with \$4,087,472 for network and spot.

In the relatively less important national food stores category, A&P led with spot gross time expenditures of \$825,240, while Safeway was second with \$751,750.

# REACTION

Agencies see 'dignity' move as significant step in proper direction for radio

Some reps and stations wonder what the 'noise' is about: others disconcerted

The proposed "golden rules" of station operation that KYA, San Francisco, set up for itself received a pat on the back from agency men last week, but some *sub rosa* mutterings from other industry quarters.

Agency media people welcomed the "dignity" move as an improvement that can enhance radio's value to advertisers. "A constructive step for the advancement of radio," said Art Pardoll, associate media director, Foote, Cone & Belding. "This commercial policy should provide definite benefits for advertisers," was the comment of Jerome Feniger, radio/tv v.p., Cunningham & Walsh. "A statesmanlike policy," added N. W. Ayer v.p. Tom McDermott. Others on record as approving included Cliff Botway, media supervisor, Ogilvy, Benson & Mather, and William Esty's Jack Fennell.

As for broadcasters there was both (1) a natural reluctance to boost a competitor, and (2) a let's-give-credit-where-credit-is-due attitude. Reps and station men willing to be quoted favored the move, though they found it par for the course for any "good" radio station, and didn't see what the hoopla was all about. The unquotables, however, showed concern about how their own image might fare in the wake of KYA's effort to recast an image for itself.

Among the major planks in KYA's new platform:

- A reduction in the hourly commercial maximum from 23-24 units to 18, of which 14 are minutes, the rest 30's or 20's and 10's. The number of 60-second commercials per half-hour drops from nine to seven.

## TV'S FOOD \$\$, 1ST HALF, 1960

	TOTAL TV	SPOT TV	NETWORK TV
<i>Baked goods</i>	\$16,836,003	\$11,393,000	\$ 5,443,003
<i>Cereals</i>	20,666,327	5,699,000	14,967,327
<i>Coffee, tea, food drinks</i>	31,321,881	23,645,000	7,568,881
<i>Condiments, etc.</i>	6,893,485	4,500,000	2,393,485
<i>Dairy products</i>	9,870,622	3,884,000	5,986,622
<i>Desserts</i>	2,203,486	508,000	1,695,486
<i>Dry foods</i>	14,807,358	10,363,000	4,444,358
<i>Fruits &amp; vegs., juices</i>	8,656,630	5,237,000	3,419,630
<i>Macaroni, noodles, etc.</i>	2,078,875	1,476,000	602,875
<i>Margarine, shortenings</i>	8,310,883	5,845,000	2,465,883
<i>Meat, poultry &amp; fish</i>	4,110,591	3,530,000	580,591
<i>Nat'l food stores</i>	4,680,000	4,680,000	.....
<i>Soups</i>	3,245,825	720,000	2,525,825
<i>Misc. foods</i>	9,431,869	5,820,000	3,611,869
<i>Misc. frozen foods</i>	1,760,240	1,498,000	262,240

Gross time expenditures. Spot—TvB-Rorabaugh; network—TvB/LNA-BAR.

# TO KYA 'GOLDEN RULES' MIXED

- One commercial announcement time signals, weather reports, and news shorter than 10 seconds.
- Adoption of a single rate, effective no later than 15 December. All national business must be placed through agency and sales rep.
- Product protection increased from 15 to 20 minutes, and maximum number of commercials per advertiser per hour cut from three to two.
- Discontinuation of spots shorter than 10 seconds and sponsorship of

time signals, weather reports, and news shorter than 10 seconds.

According to Morton Wagner, executive v.p. of Bartell Broadcasting Corp. which owns KYA, "In no way does this action decry, condemn, question the previous, current, and,

undoubtedly, future policies of our own properties and those of our colleagues." Nonetheless, a development of this nature can't help but draw attention to the industry in general.

Among the reps consulted, KYA's plan probably got its most favorable review from Richard O'Connell, executive v.p., Devney/O'Connell, who was "completely in accord insofar

## HERE'S HOW THOSE IN FAVOR LOOK AT THE PLAN

### IT BENEFITS ADVERTISERS



JEROME FENIGER



THOMAS McDERMOTT



CLIFF BOTWAY



ART PARDOLL

"This commercial policy and its innovations should provide definite benefits for advertisers," said Jerome Feniger, v.p. in charge of radio/tv programing, Cunningham & Walsh. Putting his reaction concisely, Tom McDermott, v.p. of N. W. Ayer, called it, "A statesmanlike policy." Cliff Botway, media supervisor, Ogilvy, Benson & Mather,

observed, "All agencies and advertisers welcome media efforts to advance the dignity of the profession." In the opinion of Art Pardoll, associate media director, Foote, Cone & Belding, "This is a constructive step for the advancement of radio." He expressed the hope that such action would trigger a de-commercialization trend.

### IT'S A 'GOOD' STATION'S DUTY

Reps and station men for the most part go along with the plan, though many resent the fanfare accompanying what they consider a policy all "good" stations more or less follow. Most completely in accord with KYA's actions is Richard O'Connell, exec v.p., Devney/O'Connell. He says



RALPH GUILD



RICHARD O'CONNELL



MITCHELL DeGROOT

YA can now raise rates. Ralph Guild, v.p. Daren F. McAvren, which represents KABL in same market, welcomes move as improvement to competition there. In fa-

vor of the move, but critical of how it has been handled, is Mitchell DeGroot, radio mgr. of Paul H. Raymer Co., who calls it a "grandstand play for editorial attention."

as it furthers radio's goal: to sell. Over-commercialization dilutes the effectiveness of sales messages. By holding down the number of commercial units, KYA increases their value and can charge more for them." O'Connell added that "over-commercialization is rampant in all media, especially print," and expressed the hope that a counter trend was underway.

The quotables for the most part limited their remarks to a comparison of KYA's new operation with their own. "Most of our stations are less

commercial," says Daren F. McGavren executive v.p.-general sales manager Ralph Guild. In the San Francisco market his outfit represents KABL, which he says runs 12 commercials per hour, in clusters of three every 15 minutes. As for KYA's plan Guild is "glad to see it. If they do this, it should help improve the competitive situation in the Bay area."

Among the unimpressed reps is Mitchell DeGroot of the Paul H. Raymer Co. "A grandstand play for editorial attention; it's indicative that the station formerly acted con-

trary to the practices of the better radio stations."

The KYA policy is "nothing new" to John McSweeney, sales manager, WMCA, New York. "We've operated that way for years, and are glad to see another station come out with meaningful controls on commercial content, which we believe adds a great deal to effectiveness of radio advertising."

Some broadcasters were on the defensive. "If a station is doing o.k., who's to say it's too commercial?" queried one. "It's the technique of

## THERE'VE BEEN SOME CHANGES MADE AT KYA

### NEW POLICY

### IN THE PAST

- |   |   |
|---|---|
| <p><b>1.</b> <i>Maximum commercial units per hour: 18. Allows 14 minutes, two 10's, two 30's or 20's.</i></p>                 | <p><i>Permitted 23-24 hourly commercial announcements, including 18 minutes, 9 per half hour (now it's 7).</i></p>        |
| <p><b>2.</b> <i>Number of sales messages between musical selections will be held down to one.</i></p>                         | <p><i>Usually two spots between records, sometimes three, though always separated by other ingredients.</i></p>           |
| <p><b>3.</b> <i>Product category protection of 20 minutes, and one advertiser held to two spots an hour.</i></p>              | <p><i>Protection period had been 15 minutes, each advertiser could have up to three commercials per hour.</i></p>         |
| <p><b>4.</b> <i>Single rate card effective no later than 15 Dec. Until then, 20% off for Bay area small retailers.</i></p>    | <p><i>Maintained two rate cards, one for local advertisers, other applied to national business placed on station.</i></p> |
| <p><b>5.</b> <i>No announcements less than 10 seconds; no time, weather, news sponsorship less than 10 seconds.</i></p>       | <p><i>Allowed spots shorter than 10 seconds, sold sponsorship of time, weather, news shorter than 10 seconds.</i></p>     |
| <p><b>6.</b> <i>All announcements, regardless of type, may be fixed at the outset within a half-hour period.</i></p>          | <p><i>If plan bought, position was not fixed even at beginning. If category purchase, fixed only if at outset.</i></p>    |
| <p><b>7.</b> <i>Will not accept pre-inquiry, percentage of sales, or barter business. No orders accepted for re-sale.</i></p> | <p><i>Accepted a limited amount of barter business, was not involved in pre-inquiry or percentage of sales.</i></p>       |
| <p><b>8.</b> <i>Special approval required for "call right now" copy, use of client's address in "write now" copy.</i></p>     | <p><i>Permitted all "call right now" and "write now" continuity as the occasion dictated.</i></p>                         |
| <p><b>9.</b> <i>All national business must be placed through advertising agency and station's national sales rep.</i></p>     | <p><i>Infrequently accepted on a direct basis, national business emanating from outside San Francisco area.</i></p>       |
| <p><b>10.</b> <i>Spots added to schedules during protection period will carry current rather than protected rate.</i></p>     | <p><i>Charged the protected rate for additions to schedules during the protection period.</i></p>                         |

the personality that counts. One guy weaves in commercials more skillfully than another. If the audiences resent commerciality they can switch, and I think they should be the jury that counts," asserted one who insisted on anonymity.

Among the disgruntlements was widespread question as to KYA's motivation for implementing this new plan. Several referred to the station's relatively low position in the market. (July-August Nielsen Station Index finds KYA fluctuating between sixth and tenth.) If KYA thinks this will help its business, fine, said one rep, "but why does it have to make so much noise about it and put other stations in a bad light?"

As for improvement of KYA's business, most granted that this could result eventually, beginning on the local level. In time the audience should grow, "provided programing keeps pace with commercial policy," qualified one, and then the national business would be forthcoming.

Several additional stipulations were included in KYA's new plan, some found to be fairly off-beat by several broadcasters. For instance, the station has banned commercials shorter than 10 seconds and will no longer accept sponsorship of time signals, weather, or other programing fragments measuring less than 10 seconds. None of the broadcasters queried could see any reason for this action. For the most part they felt the advertiser ought to be able to buy as short a time period as he thinks he needs, though several would be charging the minute rate regardless of brevity.

Also, there was no approval to be found for KYA's decision to charge the current rate for spots added to a schedule during protection period, though rates have risen since initial purchase. And adherents to KYA's elimination of sound effects from live commercials were nowhere to be found.

Among the changes broadcasters considered entirely appropriate, and to some said, "long overdue," were shift to a single rate (effective no later than 15 December); discontinuation of barter; and requirement that all national business be placed through agency and rep. ■



**CHIPPER** as these 'newfangled' cameras, early hand-crank model shown here responds easily to touch of Fitzgerald's Campbell Fairley. Fairley accompanied Jamieson's director Jerry Dickinson (r) and head cameraman Chester Gleason (background) to shooting location

## OLD FLICKER TECHNIQUE FINDS NEW PLACE IN TV

Last week history made a comeback. Shelving modern television film and tape techniques for turn-of-the-century movie making, the Jamieson Film Co. of Dallas came up with a series of commercials, aired for the first time 1 October, which could be the start of a back-to-the-good-old-days trend in air media advertising.

Use of the outdated "flicker" treatment came to mind when Fitzgerald Advertising agency of New Orleans, turned over to Jamieson an assignment of tv commercials for Blue Plate Foods, Inc. which called for recreating a scene from 1910.

Jamieson's first job was to gather authentic props, costumes, and sets. The need for a 1910 Locomobile was quickly answered by the Dallas Horseless Carriage Club whose members eagerly pitched in and restored the car. This, incidentally, required 3,900 hours of labor.

Next step on the agenda: Recreating the 1910 flicker effect. And here a slight complication arose. Jamieson found that the modern camera and film processing, having been specifically designed for smooth action and pictures of high photographic quality,

could not adequately simulate the old-fashioned technique. Solution: to come up with an old camera (a simple task) and one which would work (this not so simple).

It was found pronto—a 45-year-old Bell and Howell studio hand-crank model—where it had been left to gather dust in the Jamieson storeroom some 30 years ago. Surprisingly the old machine went to work with relative ease.

It wasn't the camera, Jamieson then discovered, that was the greatest problem, but the crew. Accustomed to the completely motor driven equipment of our time, the cameramen were stuck for knowledge and facility in operating the hand-driven model.

Founder of the film company Hugh Jamieson Sr., who was schooled in the movie making of the old days, brought the men back-to-date on the method.

Even director Jerry Dickinson and his staff, spent several days re-learning the old gestures and pantomime of the "silent" era.

With the final step taken by the processing lab personnel, who found they could reproduce early film qual-

ity best through use of sound recording film. preparation time was over and Jamieson ready to roll.

It took some four days to complete the commercials—a series of three 60's— plus two days of looking for a suitable location in Dallas. "Getting away from the scores of present-day telephone poles, cars, and houses, was not easy," said Campbell Fairley, Fitzgerald agency spokesman, "but once we found the right spot, everything followed smoothly."

Each of the three spots utilizes the same format, although each differs in content. The first opens up, in typical flicker-style, on a 1910 family driving off to a picnic in their Locomobile. A shift in scene finds the family at the picnic grounds, blanket with food spread out before them. The voice-over narration—used throughout all the spots—explains how foods in the early days were bland, unexciting. There's a dissolve, and we're back in the '60's looking at a modern outdoor picnic, with an accompanying narration on the changes in food today, specifically Blue Plate Food's prepared mayonnaise.

The second commercial, following the style of the first with about 20 seconds of the old-style movie, depicts a 1910 couple out canoeing, leads into a 1910 kitchen where the housewife is struggling to make her own mayonnaise, and dissolves into modern setting from there—first a speedboat scene, with the couple water skiing, then an up-to-date kitchen with the housewife's job of preparing tasty meals simple and time-saving because of prepared foods.

The hand-crank camera was not necessary for the third commercial, since the first scene was set in the 1930's.

Will this type of technique prove successful? That remains to be seen, since the test has just gotten underway. (Blue Plate Foods has bought programming and spots in 43 Southeast and Gulf Coast markets, including the half-hour syndicated mystery show *Brothers Branigan*, which made its debut only last week.) There's a strong feeling of optimism, however, on the part of both Blue Plate and Fitzgerald executives, who feel their unique way of telling the story will bring rapid, substantial results. ▀



LOCATION of Mexican tv stations is shown in map above. There are stations in Chihuahua, Ciudad Juarez, Guadalajara, Hermosillo, Laredo, Matero, Mexicali, Mexico City, Monterrey, Tijuana, and Torreon. Three cities have repeater stations and six will have new tv outlets

## What's going on in Mexican television?

*Frank Boehm (below), writer of this article, is vice president and director of research-promotion-advertising of the Adam Young Co., but his recent trip to Mexico, out of which this article came, had nothing to do with his position in the rep firm. His experience in U. S. broadcasting provides him with valuable background in evaluating trends developing in Mexico.*



There is probably more interest by U. S. advertisers in Mexican television than in any other Latin-American video market.

Advertising in Mexico is a \$110 million-a-year business. The bulk of this ad money goes to radio and tv. This is partially a result of the newspapers' inability to meet the advertising standards of sophisticated agencies, partially because of government restrictions on outdoor advertising adjacent to federal highways, but it is mostly because of the natural desire of the Mexican people for the type of entertainment provided by the broadcast media and the consequent ability of those media to move merchandise.

Advertising time is difficult to obtain in both broadcast media, especially on Mexico City stations. Since 40% of Mexico's purchasing power is concentrated within a short radius of Mexico City, the Federal District (the state in which the capital lies) is the prime target of any efficient Mexican media buy.

Radio stations run the gamut of

popular music, drama, sports and one station (taking advantage of the lack of governmental restrictions) broadcasts commercials, separated only by time signals at regular intervals.

Television, while representing the greatest potential sales force for the national advertiser (there are 660,000 television homes in Mexico, 85% of which are in the Federal District) is hampered in its growth by the reluctance of the Mexican government (1) to allocate additional channels in Mexico City, or (2) to permit foreign investments in the communications industry. Unlike other Latin-American countries, Mexico prohibits foreign participation in any phase of its communications system, which includes Mexico's radio, television, highways, airlines and so forth.

Emilio Azcarraga, who controls all but a handful of Mexico's tv stations now operating or planned in the foreseeable future) is interested in establishing a television link with this country, but admen say he appears

determined to keep imports of American programs to a minimum while hinting at the possibility of an export market in Central and South America for Mexican programs.

Azcarraga operates the Telesistema Mexicano, a network of interconnected stations throughout the country. Key to the Telesistema lies in Azcarraga's ownership of all three television stations in the vital Federal District (Mexico City). These three television stations (channels 2, 4, and 5) operate from the lavish Telecentro in downtown Mexico City. This production plant rivals any in the world, with 17 studios and 60 television cameras in use, including two studios with facilities to seat over a thousand people.

Channels 2 and 4, in addition to serving the Federal District, feed their signals to repeater stations surrounding Mexico City, and this programing is further relayed either directly or via tape delays throughout the Telesistema. (Telesistema Mexicano, incidentally, operates Mexico's

only video tape center).

Channel 5 is operated as a "local" station. Programing is limited to films and children's programs and, unlike channels 2 and 4, which have identical rate cards, channel 5's rates are substantially lower and provide the only means by which local business can afford to use the medium. (There is no provision for frequency or volume discounts).

As might be expected, the top-rated programs on Mexican television are comedy, musical comedy variety, and live dramatic shows which bring local Mexican talent to the people. Ratings are produced monthly in Mexico City by a firm employing the personal coincidental technique, a system which is not common in the U. S. because of labor costs.

The government operates a board of censorship which must pass on all program material for public consumption. Strangely this has resulted in programs such as *Wyatt Earp* being classified as "adult" and not to (Please turn to page 49)

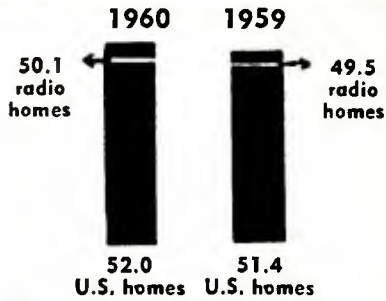
**NOBLE ADVERTISING** is considered the 'hottest' agency in Mexico City currently, though there are a number of branches of U. S. agencies here. Shown in a planning conference (l to r), Edward J. Noble, president and founder; Alvara Gonzales, v.p. and acct. supvsr.; Jay Wasserman, creative dir.; Paul Scott, v.p. and acct. supvsr. Accounts include P&G, Du Pont, 3M, Revlon, Standard Brands, Carnation, Mennen, Vick



# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

Radio homes index



Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

Radio station index

	Stations on air	CP's not on air	New station requests	New station bids in hearing*
<b>End of August 1960</b>				
Am	3,502	102	611	
Fm	752	190	85	
<b>End of August 1959</b>				
Am	3,406	107		151
Fm	636	148	61	10

Source: FCC monthly reports, commercial stations. \*July, each year.

Radio set index

Set location	1960	1959
Home	106,007,095	98,300,000
Auto	40,387,449	37,900,000
Public places	10,000,000*	10,000,000*
<b>Total</b>	<b>156,394,544</b>	<b>146,200,000</b>

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. \*No new information.

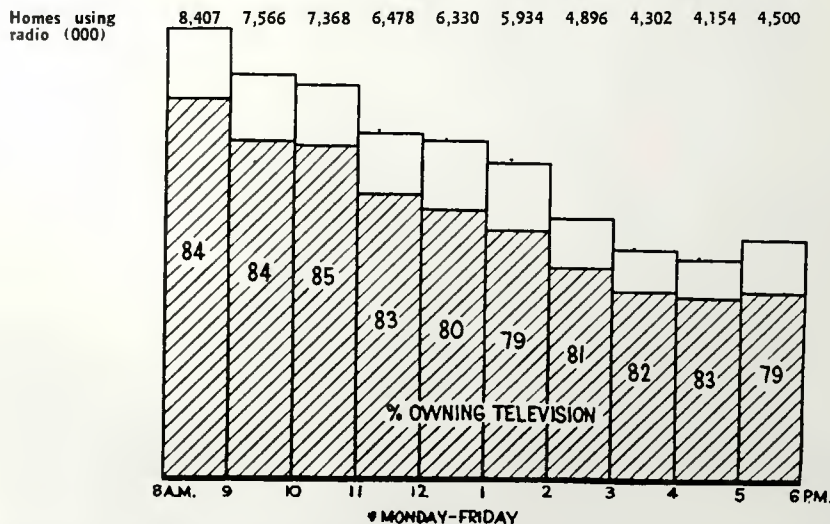
Radio set sales index

Type	August 1960	August 1959	8 months 1960	8 months 1959
Home	794,608	671,713	5,246,329	4,357,421
Auto	340,860	279,424	3,991,961	3,434,345
<b>Total</b>	<b>1,135,468</b>	<b>951,137</b>	<b>9,238,290</b>	<b>7,791,766</b>

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT LISTENING PATTERNS

Four-fifths of the daytime radio audience are television homes



The above chart, based on a Nielsen survey, shows the television penetration in radio homes by hour. The figures represent a Monday through Friday average, November-December, 1959. Note the gradual decline in radio listening through the day.



**QUALITY BROADCASTING  
SELLS  
RICH, RICH  
SOUTHERN  
NEW ENGLAND**



QUALITY IN AIRCRAFT ENGINE DESIGN IS REPRESENTED BY PRATT AND WHITNEY AIRCRAFT OF EAST HARTFORD, CONNECTICUT, WORLD'S LEADING PRODUCER OF JET ENGINES.

PRATT AND WHITNEY ENGINES POWER NINE OF EVERY TEN DOUGLAS DC-8 AND BOEING 707 JET AIRLINERS IN SERVICE THROUGHOUT THE WORLD.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN BROADCASTING HAS BEEN THE HALLMARK OF WTIC RADIO FOR THREE AND ONE-HALF DECADES.



**WTIC 50,000 watts** HARTFORD, CONN.  
REPRESENTED BY THE HENRY I. CRISTAL COMPANY

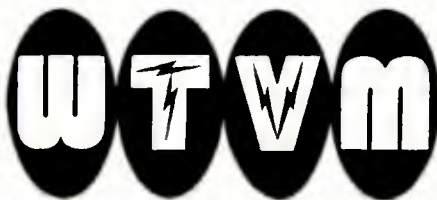
CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**  
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**  
Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, *Lawrence Welk*, and *The Untouchables*.
- **The Best of NBC**  
Programs like *Wagon Train*, *The Price Is Right*, and *the Huntley-Brinkley News* . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from  
YOUNG TV!

Ask about  
availabilities on  
WTVC CH. 9  
Chattanooga, Tenn.

The #1 night-time  
station in  
Chattanooga!



National and regional buys  
in work now or recently completed

## SPOT BUYS

### TV BUYS

**American Motors Corp.**, Detroit: Schedules for Rambler begin this month on about 125 stations in 75 markets. Prime night minutes, five to 10 per week per market, will run for six weeks. Buyer: Betty Powell. Agency: Geyer, Morey, Madden & Ballard, Inc., N. Y.

**Chesebrough-Pond's, Inc.**, New York: Going into about 25 markets this month with schedules for Pertussin. Placements vary, some for as long as 26 weeks, using day minutes. Buyer: Dick Brown. Agency: Compton Adv., New York.

**Studebaker-Packard Corp.**, South: Schedules for the Lark begin this month in 25-30 markets where S-P can't get clearance for its network programing. Buys are for eight to 10 weeks, mostly sports adjacencies. In addition, it is placing Filmways' new situation comedy, *Wilbur and Mr. Ed*, on a dealer co-op basis, to start in January for 26 weeks. Buyer: Bob Lazetera. Agency: D'Arcy Adv. Co., New York.

**International Latex Corp.**, New York: Night minutes for Playtex bras and gloves begin this month for 39 weeks. Schedules for the bras are in about 75 markets, for the gloves in about 40. Bob Bruno buys at Reach, McClinton & Co., New York. Other night schedules, on its girdles, begin early November for 13 weeks, also in about 75 markets. Girdle is handled by Ted Bates & Co., New York; the buyer is Greg Sullivan.

**Chesebrough-Pond's, Inc.**, New York: Five-week campaign for Vaseline hair tonic starts in October. Fringe night minutes are scheduled in about 35 markets. Buyer: Alan Silverman. Agency: Norman, Craig & Kummel, Inc., New York.

**Lever Bros. Co.**, New York: Silverdust schedules start at different times in October in about 35 markets. Schedules are for six weeks, day and night minutes. Buyer: Bob Bridge. Agency: SSCB, N. Y.

### RADIO BUYS

**Kraft Foods**, Chicago: New schedules for Miracle Margarine start in October in 25-30 markets. Day minutes and 30's are set for eight to 10 weeks. Agency: Needham, Louis & Brorby, Inc., Chicago.

**Chun King Sales, Inc.**, Duluth: Campaign for 10 weeks on its food products starts 24 October. Moderate frequencies of day minutes are being bought. Agency: BBDO, Minneapolis.

**Fisher Body Div., General Motors Corp.**, Detroit: Planning its '60-'61 campaign, to start 14 November in a four-flight series. About 300 stations in 55 markets will be bought using these minimum traffic frequencies: 20 spots per week in two-three station markets; 30 in four-five station markets; 40 in six-seven station markets; 65 in eight-or-more station markets. Buyer: Maria Carayas. Agency: Kudner Agency, Inc., New York.



# How can locally produced tape shows be given national appeal?

**E. Jonny Graff**, v.p. in charge of sales, eastern division, NTA, New York

Although it seems academic to mention it at this late date, it is a proven fact that locally produced tape shows can and do have national appeal. There is no mystery to how this has been accomplished. It is



*Capitalize on unique local talent, locations, etc., using wide-appeal themes*

simply a blend of show business intuition, good taste, and professional production techniques. For a tv station on the West Coast has put a local show like *Divorce Court* into more than 20 markets; WPIX in New York has put one-shot documentaries like the Russian and Hitler films into many major markets; KDKA in Pittsburgh has put its kiddie show into other Westinghouse markets; and last but not least, WNTA-TV, through its parent company, National Telefilm Associates, New York, has put programs like *Open End*, *Mike Wallace*, *Bishop Sheen*, *Alex In Wonderland*, and the award-winning *Play of the Week* into national syndication with great success.

A look at the type of shows that have been successful in their national appeal indicates certain facts: Obviously, they all start with a good script, believable personalities, and top-flight production; but the important element is the general appeal of the subject matter. Shows that deal with religion, national themes of a controversial nature, such as our *Open End* program, the Westinghouse produced Civil War series, or even *Traffic Court*, are sure bets to win national acceptance. On the other hand, programs that are indigenous to local areas, such as a fishing show taped on the west coast of Florida, would certainly not be adaptable to

tape syndication with any degree of national appeal in other sections of the country where the sport of fishing is followed along completely different lines. Conversely, a bowling show, a bridge game, or even golf lessons, when fortified with big name performers who may be available in certain markets, certainly are programs with a national appeal.

I have not mentioned the element of music which is a great national leveler. Here, if a local station is lucky enough to have a Liberace or a Jonah Jones group available, it can obviously set up a musical tape show with strong national potential. In Chicago, WGN is even now taping its great music from Chicago series for national syndication after having tested the show locally. In like manner, KDKA in Pittsburgh is considering using its own excellent musical groups as a springboard for a syndicated tape show with national appeal. However, if I were to give advice to local stations regarding the forming of programs for national exposure, I would urge them not to try to compete with the major market stations who have available all the big name stars necessary for good dramatic or musical casting. I would suggest to them that they think in terms of specialized programs that they can produce with their limited facilities, yet which will stand up when compared with the material coming from the production centers of the country. For example, a station in New Orleans produced a most unusual documentary concerning a day in the life of a Carmelite nun. By taking the viewers inside the cloister and through the ceremony the station was able to create a memorable and unusual program just recently shown on our New York station WNTA.

In summing it up, his shows can spring from most any source. There is no predicting what the changing tastes of the American public will accept as subject matter with national

appeal. When I was asked about the possibilities of syndicating *Play of the Week*, I was fearful of the reception in the hinterlands of programs like "Medea," "Tiger At The Gates," and "The Cherry Orchard." I questioned their national appeal once we left the metropolitan centers. However, we have been enjoying unusually high ratings throughout the country with these same programs. The same is true of *Open End*, which many people would consider an egg-head show and one which would not go well outside of New York.

So to all your frustrated producers who thirst for national recognition, survey your market for outstanding personalities, unusual locations, or gifted writers who can tie together all these indigenous elements into a genuinely interesting presentation, and you will have answered the question that started this article.

**Ward L. Quafl**, vice president and general manager, WGN, Inc., operating WGN Syndication Sales, Chicago

Tape is certainly opening up new vistas for viewers everywhere. A subject of universal interest and, in some



*Bowling, golf, tennis have fair universal appeal, but they need strong star element*

cases, known talent, are the necessary elements of any program produced for national distribution.

Our *Great Music* series, for example, appeals to audiences everywhere and is therefore ideal for international as well as national syndication. Here you have the combination of good music's universal appeal and the magic of such great names as Reiner, Fiedler, Barlow, Kostelantez, Barbirolli, Beecham and a score of others distinguished in the field.

(Please turn to page 53)

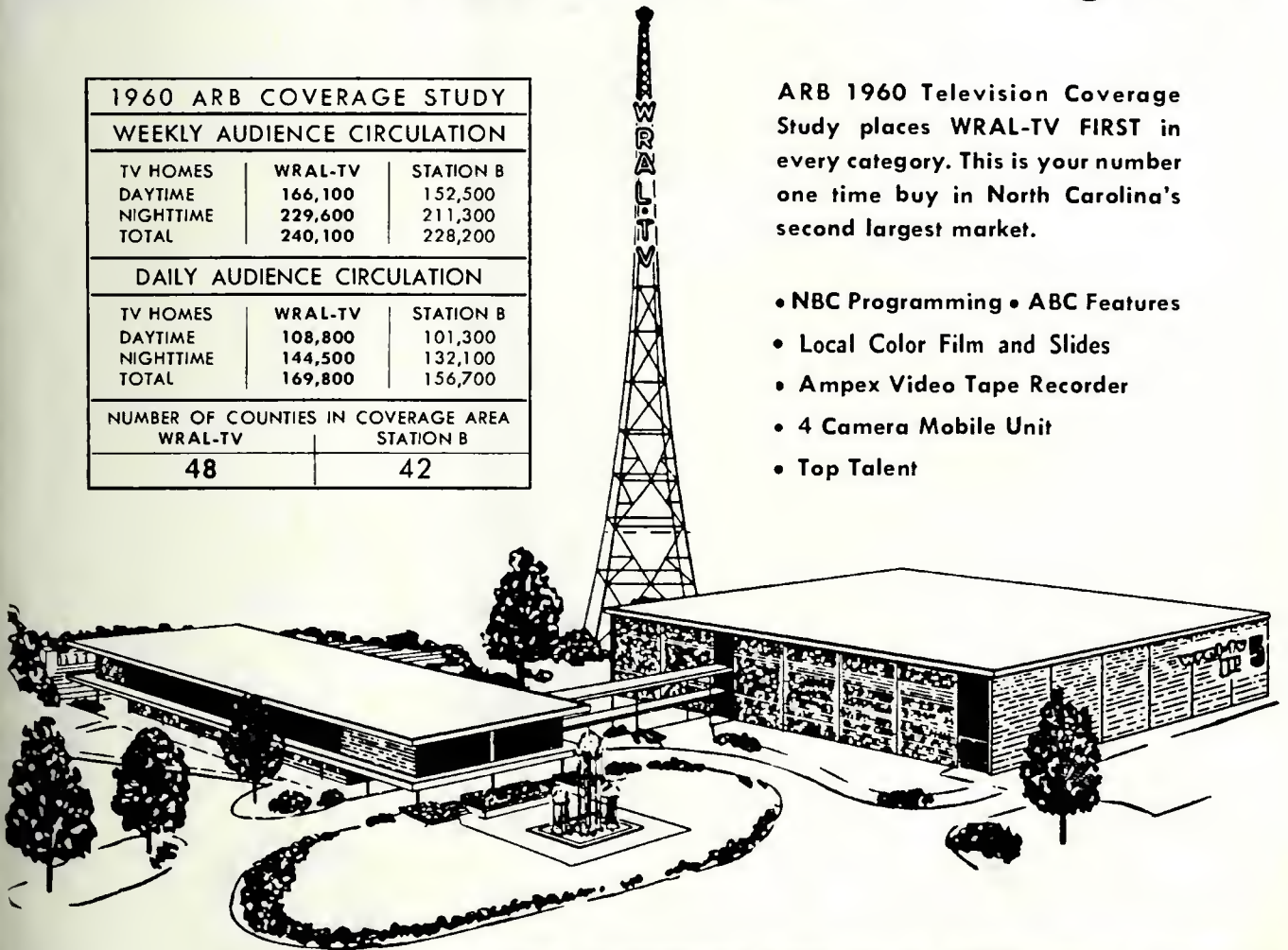
# 1960 ARB COVERAGE STUDY PROVES WRAL-TV'S DOMINANCE!

Yes, WRAL-TV is your biggest sales picture in the Raleigh-Durham area with top daytime-nighttime audience from sign-on to sign-off.

1960 ARB COVERAGE STUDY		
WEEKLY AUDIENCE CIRCULATION		
TV HOMES	WRAL-TV	STATION B
DAYTIME	166,100	152,500
NIGHTTIME	229,600	211,300
TOTAL	240,100	228,200
DAILY AUDIENCE CIRCULATION		
TV HOMES	WRAL-TV	STATION B
DAYTIME	108,800	101,300
NIGHTTIME	144,500	132,100
TOTAL	169,800	156,700
NUMBER OF COUNTIES IN COVERAGE AREA		
WRAL-TV	STATION B	
48	42	

ARB 1960 Television Coverage Study places WRAL-TV FIRST in every category. This is your number one time buy in North Carolina's second largest market.

- NBC Programming • ABC Features
- Local Color Film and Slides
- Ampex Video Tape Recorder
- 4 Camera Mobile Unit
- Top Talent



AFFILIATE

# WRAL TV 5

Represented by:

**HR Television Inc.**

## RALEIGH, NORTH CAROLINA

(Continued from page 33)

on two CBS shows: the 1960 initial showing of *Person-to-Person* and *Eye Witness*. Esquire will continue to sell its five product line on *Witness* and the CBS interview-panel show, *Face the Nation* for the rest of the season.

Aside from the matter of prestige other reasons went into the change-over: it was felt that after more than two years the time was right to go after the audiences in prime hours. In addition—the shows themselves—*Eye Witness*, *Face the Nation*, at-

tracted sponsorship—MW&S men told SPONSOR.

After carefully screening "hundreds of tv properties," these shows beckoned as good advertising vehicles. The *Person-to-Person* opening show which was devoted to a full half-hour visit with Senator Kennedy and his wife, was a strong opening for the fall 1960 campaign introducing Esquire's newest odorless product.

A new 10-second radio jingle I.D. in the top 15 markets will bolster the tv campaign. The six-week radio push, which also broke last week,

calls for up to 80 announcements a week. It will be used to introduce the odorless boot polish.

The Esquire campaign will also hit Canada with one-minute tv commercials in eight markets.

Esquire's return to night net also heralded a "first" for the company. In an effort to reach and acquaint food brokers in the 85 key markets as well as company sales people with a completely new line of Knomark products, a 15-minute-personal-touch pep talk was taped by Knomark president Irving J. Bottner, for distribution.

The innovation here, was the use of tape, which brought the cost down to an approximate one-eighth of the cost of filming for a comparable segment. The idea—the agency's—was born with the taping of a new song-and-dance commercial to introduce No-Odor Boot Polish.

Against an already established studio set, and with equipment set up for the commercial taping, Bottner in a natural manner, explained (and showed) the new line of Esquire products. Film transfers will be made and dispatched to brokers for use in regional meetings across the country.

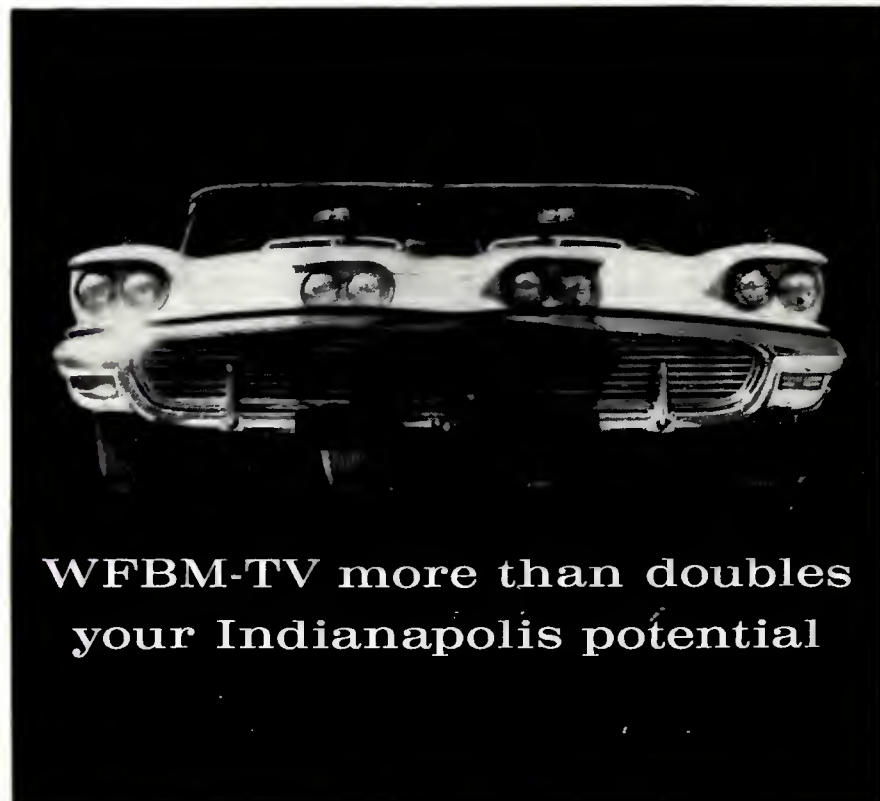
To assure utilization of the tape talk, MW&S worked with Esquire's ad manager Lionel Braun to develop a series of night letters.

(The first regional broker-salesman meeting featuring the Knomark president's taped talk was held in Chicago, last weekend—8 October.)

The new Boot Polish commercial represents a fresh new approach in commercials for Knomark. In keeping with the concept of a new shoe polishing product, a song-and-dance commercial incorporating a catchy tune and spirited lyrics was designed by the MW&S creative team headed by senior v.p. and account supervisor Lockman and comprised of Jeanne Harrison, executive tv/radio producer and v.p., and copy chief Al P. Berger.

A bit of irony centers around the second commercial idea which revolved around a pantomime routine, featuring facial expressions dramatizing the jingle telling that no unpleasant odor can be detected in the new polish. Looking for a good pantomimist with an appealing quality, the agency creative team considered

Jimmy Savo—and days after that idea was discarded in favor of the dancing commercial—He died. ▀



**WFBM-TV more than doubles  
your Indianapolis potential**

For every 10 cars in the Indianapolis Trading Area . . . there are 13 in its Satellite Markets.

Call us . . . find out *why* this big Mid-Indiana television market is different!

*where else* will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just *one* station with no overlapping basic affiliates of the same network!

**WFBM-TV** dominates Mid-Indiana, because it is the *only* basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

**America's 15th TV Market**

. . . with the only basic NBC coverage of 745,000 TV set owning families.

☉ **Indianapolis**—Major retail area for 18 richer-than-average counties 1,000,000 population—350,600 families with 90% television ownership!

☉ **11 Satellites**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.

Represented Nationally by the KATZ agency



11TH YEAR  
OF LEADERSHIP

**MEXICAN TV**

(Continued from page 41)

be shown prior to late evening hours, at a risk of a 50,000 peso fine (\$4,000 U. S.).

Copy restrictions are imposed on products which relate to health or well-being. No competitive claims may be made unless the government health board considers them to be fully justifiable based on laboratory testing. For many products, therefore, the challenge to move goods can be met only by the advertising agency's creative ability. Ad presentation, rather than product characteristics becomes the catalyst for increased sales.

Although there are many branch offices of major U.S. agencies in Mexico City, Noble Advertising, a local agency, is considered the "hottest" currently and in a dead heat with the Mexico City branch of McCann-Erickson for top honors.

Founded in 1951 by Edward J. Noble, Noble Advertising enjoys a list of clients that would make many a U.S. agency envious. Among the more familiar "American" clients on the Noble list are: Procter & Gamble, Carnation, Admiral, Du Pont, Kimberly-Clark, KLM Airlines, Minnesota Mining, Standard Brands, Revlon, Mennen, Beech-Nut, Corn Products, Brylcreem, U.S. Rubber, Vick Chemical, Allstate Insurance, Mohawk Rugs, Noxzema and Warner-Lambert. Billings are over \$4 million (U.S.).

Forty percent of Noble's ad money is placed in radio, but the agency is currently spending more money in tv than all other Mexico City agencies combined.

The heart of Noble's television emphasis is a unique use of the medium developed after a thorough analysis of the more usual forms of utilizing tv. Early this year, Noble closed a deal with Telesistema which includes over five hours of broadcast time daily over the three local Azcarraga stations. Such a bulk purchase of broadcast time is now being utilized by Noble to advertise its 50 brand names. In this manner, the agency is able to obtain program association at the cost of straight spot advertising.

Another departure from U.S. standards is Noble's approach to the use of television in advertising a personal women's product. Hal Greenfader, a 26-year-old Long Islander, is account executive on the Kimberly-Clark account, which is using television for

the first time anywhere in the world to advertise its Kotex product. Greenfader reports no adverse public reaction to the campaign which utilizes the mother-daughter relationship with virtually no "sell" involved. The product enjoys a 70% share of all sales in its category in Mexico.

So far as tv in general is concerned, Mexico appears to be a country of conflicts. On the one hand, there abounds creativity at both the agency and station level, but a rigid television situation may prevent this country from matching the rapid expansion as it appears to be developing in other countries south of the border, with U.S. technical, financial and programing assistance.

More and more U.S. businessmen are eyeing Latin America as a growing market for goods and services. Not the least interested are the U.S. advertising and broadcasting leaders.

ABC's newly formed International Division has announced the formation of networks in Central America and Venezuela and has just moved into Ecuador. CBS has just tied up with Goar Mestre (the Cuban broadcasting tycoon ousted by Fidel Castro) in Argentina.

**BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...**



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

**WLIB**

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK**



**MILWAUKEE? NEW HAVEN?  
BUFFALO?**

**NO, THIS IS "KNOE-LAND"**

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

**JUST LOOK AT THIS MARKET DATA**

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

**KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE**

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

**KNOE-TV**

Channel 8  
Monroe, Louisiana

CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

Photo: International Paper Company's Natchez Mill, Natchez, Mississippi, which produces dissolving and paper pulp.



# WJBK RADIO IS DETROIT

**WJBK**  
DOMINATES  
THE MARKET  
ON WHEELS!

SATURATE with  
low-cost  
package plans  
**CALL KATZ**  
— today!

the **STORER** station  
backed by 33 years of  
responsible broadcasting

## SPOT TV

(Continued from page 30)

and subtracted some others you'd have a whole new schedule anyway."

Still another marketing factor was cited by Kemp of Compton: "The fact of life in spot buying is that it's not often you'd have a client standing by to pick up a spot at the precise time another account dropped it." Another adman elaborated: "An advertiser isn't going to kill a schedule he's running with and pick up some quick spot, even if he were permitted to!"

Reps agree there is often a backlog of orders because of client's clamor for top spots in the top markets—the top markets being, in most cases, the largest 10 to 25 metropolitan areas. Because these are the population centers in which the greatest proportion of the national mass market is concentrated, these areas are "must buys" for any national marketer. But even in these "tight" markets prime spots are available if advertisers and agencies wait their turn and/or get their orders placed in reasonable advance of air time.

Jack Mohler, eastern sales manager of Television Advertising Representatives, makes the point that "All reps are interested in broadening the base of spot tv. We don't want more and more business from fewer and fewer clients." He noted that his firm in its first year of operation showed 20% of its billings coming from agencies or advertisers with whom the stations had never previously done business. He suspects that charges of close-out and freeze come from two sources: (1) agencies themselves, and (2) competitive media.

Why agencies? Because, says Mohler, "Spot tv is admittedly complicated and hard to buy. It requires a lot of people—and good people. Larger agencies have bigger media departments and are more geared to buying this kind of tv. Many small agencies are on the defensive about spot: they don't know how to use it or they don't want to because of the cost, and they use as an excuse to their accounts that 'it's impossible to get good time slots in spot.'"

Denninger of Blair-TV concurs, noting that "This is a perfect excuse for the agency. The agency doesn't make more money immediately, because of the cost of personnel and

operations, but in the long run many an agency has made more money than it ever dreamed of by using spot tv." He cited Lestoil, again, as a case in point.

Why do competitive media take swipes at spot tv?

"For the obvious reasons!" said one media v.p. at a major agency. "They know they have a technical advantage, particularly in newspapers and print, because they are easier and simpler to buy." But he agreed with several admen who think the anti-spot tv changes come largely from agency people who "don't want to be bothered with it, don't know how to buy it or want to take the easy media way. To do this, they must have a defense for the client."

No advertiser uses *only* tv announcements during prime times: clients want a balance in their effort as well as the advantage of frequency discounts. This is why any sharp buyer who knows what his client needs, who knows markets and the intricacies of buying, can come up with a fine schedule at almost any time. So say the representatives.

Media pros agree, but they think

STATEMENT REQUIRED BY THE ACT OF AUGUST 21, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 34, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF SPONSOR, published weekly at Baltimore, Maryland for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.  
Exec. Vice President: Bernard Platt, Rye, New York.  
Executive Editor: John E. McMillin, New York, N. Y.

2. The owner is: SPONSOR Publications Inc., New York, New York.

Stockholders owning or holding 1 percent or more of total amount of stock:  
Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; J. Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Adèle Lebowitz, Washington, D. C.; J. P. Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Bernard Platt, Rye, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 9110. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

Bernard Platt

Exec. Vice President

Sworn to and subscribed before me this 23rd day of September, 1960.

SEAL: Laura Oken (Paperman)

(My commission expires March 30, 1962.)



a large portion of the success is based on the "iffyness" of the timebuyer's knowledgeability and proficiency.

They think larger agencies perhaps have an edge on smaller shops because they pay bigger salaries and—in general—hire more numbers of proficient buyers. They agree that top buyers are to be found in every size and kind of agency. But they think the numerical concentration lies in shops billing the most money.

The president of a smaller agency said this: "The effectiveness of a spot campaign reduces to the effectiveness of the person buying it. That's why, though I know nothing personally of the buying process, I insist on top people at matching salaries." ▀

## AGENCY WEBS

*Continued from page 35)*

and regional meetings. These are considered by many to be the most important function of the network. At these meetings, members can discuss problems, make suggestions, offer campaign ideas, ask questions and generally learn what's happening in other markets. They also exchange case histories, operating statements and client lists. The meetings are usually very well attended. N.A.A.N. makes attendance compulsory, and charges absentees for their share of the expense pool.

In addition to N.A.A.N., F.A.A.G., I.A.A.N., and T.A.A.N., there are National Federation of Advertising Agencies, Affiliated Advertising Agency Network and Continental Advertising Agency Network.

Generally, networks seek medium-sized agencies with good credit and all staffs as new members. Members are usually selected by invitation. In all cases, prospective members must attend at least one regional or national meeting, to meet affiliates, learn about the operation, and present his reasons for thinking he is a qualified candidate.

The first cooperative group of independent advertising agencies was begun by A. J. Izzard and William Forsley in Seattle in 1926. The first today's networks, F.A.A.G., was founded by Lynn W. Ellis in 1928. He is generally considered the father of the agency network concept. Ellis,

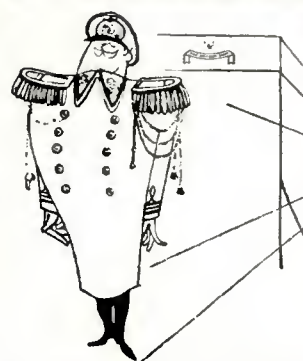
who at one time was a vice president and director of H. K. McCann Co., and in his later years (he died in Sept. 1959) was an advertising agency consultant, also was instrumental in starting C.A.A.N. and N.A.A.N. both in 1932. His Ellis Plan Foundation consultancy operation is being carried on in Westport, Conn., by his wife, Mary Ellis.

What is the outlook for agency networks? "Better than ever," said N.A.A.N. exec. secretary Oakleigh R. French. "As the demand grows for complete marketing service, network membership becomes more valuable," he said.

"A small or medium sized agency can't operate without network affiliation," opined Allan J. Copeland of M.A.A.N. "The average small agency has nothing to sell on its own but personality," he said. Another N.A.A.N. spokesman felt his network's marketing pattern, "is creating a whole new marketing device that will no doubt be emulated." The outlook is "excellent" he said, "with more and more agencies becoming qualified through network affiliation, to handle clients they wouldn't have dreamed of tackling 10 years ago."

As Ben Reiss put it: "During the next decade great emphasis will be placed on generating marketing efficiencies. As all sales are local sales the need for spot professional marketing assistance at the focal point, where sales are made, will rapidly increase. As darn few agencies can afford local office services in all important marketing centers, networks must obviously grow to fill the need . . . as demand for market efficiency grows, coverage will be needed in many more than the Top 10 or 20 markets," he said.

There is also a growing optimism that larger agencies will be elected to networks in the next few years, and network agencies will concentrate on larger and more profitable accounts. "After all," an A.A.A.F. spokesman told SPONSOR, "an agency network offers one thing that major large agencies can't boast of in all branch markets: fully staffed self-contained agencies. Too many large agencies merely have service offices in very important markets." Another network booster exclaimed: "There's no doubt. We're a definite threat to the majors." ▀



## INTRODUCING THE NEW DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.  
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager  
ORegion 9-3900

SPOT

AND

SPONSOR


HAVE

A LOT

IN COMMON

# ATLANTA

BILLION  
DOLLAR  
MARKET  
WITH A  
MILLION  
PEOPLE

  
BIG MOVIES  
+ BIG AUDIENCE

= BIG SALES!

# waga



# tv

# 5

CALL KATZ

the **STORER** station  
backed by 33 years of  
responsible broadcasting

## TV EXECS

(Continued from page 31)

and here the important thing is judgment. Daytime tv is more often a media buy, more often bought on a numbers basis."

For some other agencies, daytime network tv is the last outpost of out-and-out agency production of programs. Just about all of the CBS daytime serials, for example, are produced by Young & Rubicam, Leo Burnett, Benton & Bowles and Compton.

A J. Walter Thompson spokesman, however, conceded nothing to the erosion of the agencyman's position, declaring that "the role of the programming executive is more significant than ever. He has to have the ability to influence program content without the power of production.

"We all recognize that control now rests outside of the agencies. But the client looks to the agency to represent him in seeing that a show remains the best possible buy for that client. And the sponsor's backing is still the great force in this business."

The ability of an agency to influence creative decisions, he agreed, decreases proportionately with the decrease in its share of sponsorship—"if for nothing else than in the interest of sanity." With scatter plans or spot carriers, "the premium is on judgment as to what shows go on.

"If it's the considered judgment of the JWT programming department that the best way to spend a client's dollars is through a spot carrier, media will, of course, be a party to that decision."

The programming v.p. at one of the top tv-using agencies discussed the "influence" of the agency more specifically. "Look, if there is anything in a show that pertains to the sponsor's business," he said, "the agency is going to have some sort of veto power whether major control of the show rests with the packager or a network. If my client sells peanut butter and the script calls for a guy to be poisoned eating a peanut butter sandwich, you can bet we're going to switch that poison to a martini.

"On any controversial issue, we'll throw our weight any way we can," he stated. "After all, we're trying to sell something to all groups of people, and although it may make writers and

producers of entertainment and drama shows scream at times, we have to have certain conditions in our favor when we put up the money."

Beyond these questions of sponsor self-interest, and any questions of taste, "the agency wields influence to the extent that the agency can show it is being constructive."

The networks have little quarrel with the agencies' appraisal of their "constructive influence." As Thomas W. Moore, v.p. in charge of programming at ABC TV, put it, "They are, of course, watchdogs for the advertisers' interests. But they are also of great value in making creative suggestions which may lead to the success of a program.

"They do not have the final say but their ideas in developing a new show and strengthening it while the series is in progress are many times beneficial," he conceded.

NBC's David Levv concurred, calling network-agency relations "amicable in the main." He charged that "too often a writer jumps on one controversy and it gets blown up to look like we are always feuding over 'control.' On the contrary." Levv said "we believe that the agency personnel's intentions are constructive. We have—for all of the tremendous amount of tv participation by agencies—very few critical problems.

"Most of their comment is meant to be constructive, and the agency executive is usually well trained and a very good interpreter back to his management of show business problems—a sort of *charge d'affaires*. When, however, strong differences of opinion occur, the network must be the arbiter between the producer, advertising agency, and client, because we bear the responsibility for what's on the air.

"Agency men, not only in tv departments, make substantial contributions to attitudes in programming; their interests generally are parallel to ours. But," Levv warned, "if it is ever to mature to all of its potential, greater perception on the part of the advertisers and their agencies is needed. I see an emergence of this in better utilization of the medium by sponsors in the area of public affairs.

CBS lets President Frank Stanton's statements before the FCC last winter stand as its policy in dealing with

the agency programming chief. Stanton's stand was in general agreement with the NBC and ABC positions, with stress on a "hands off" public affairs shows and strict limits to agency participation in drama shows.

In the final analysis, it would seem that the agency tv executive's influence is in direct proportion to his own standing, background and skill. "The degree of contribution is," as ABC's Moore noted, "dependent entirely on the individual and the respect that he commands in the industry."

Who, then, is best suited to be an agency programming executive? As the man filling such a post at one of the Top Five tv-billing agencies told SPONSOR, "You need a guy who doesn't exist!

"He must be able to evaluate scripts as to drama, story content and resolutions. He should know music and variety; performers and writers. He should know statistics and ratings. He should be an administrator, executive, salesman, p.r. man, and a natural at dealing with others both within and outside of the agency."

He then added one more comment on the desired attributes of a good agency tv exec: "He should love his business—and have a good healthy stomach."

## SPONSOR ASKS

*Continued from page 46)*

A program for pre-school children. Like our *Treetop House*, has national appeal and is being considered for syndication because nursery and pre-school concepts are generic.

Sports such as bowling, golf, and tennis have fair universal appeal but need a strong "star" element to be nationally successful. Team sports such as baseball, basketball, and football, for the most part, have more regional and local appeal plus an all-important time element. They are most acceptable on either a live or almost immediate playback basis.

Discussion shows can be geared for national audiences by simply booking celebrities and carefully choosing topics of broad interest, but here the local moderator usually stands a better chance of gaining audience. The same is true of panel shows and quizzes.

Short program elements such as

newsreels, sports or humorous film clips can be made by any station that has access to a specific film library. The off-beat kind of programs such as women's featurettes and courtroom melodramas, can be produced by the larger market stations.

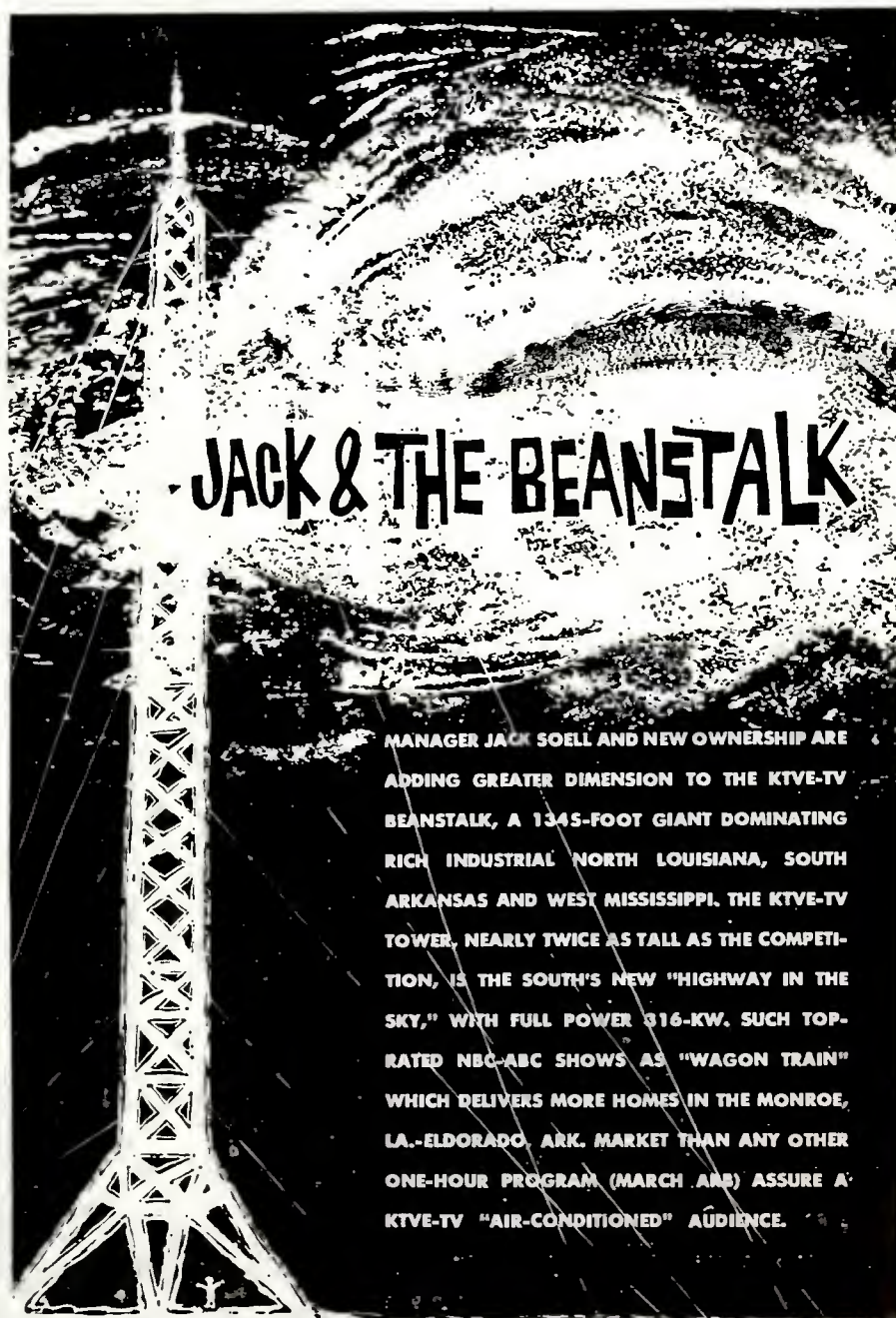
Basically, the concept must have broad appeal and the execution must be of the highest professional quality.

**Joel Chaseman**, program manager,  
WJZ-TV, Baltimore

Pick a problem of interest to all parts of the country. Feature a fa-

mous performer, writer, host, or official dignitary. Tape on location in exotic, beautiful or little-photographed places. Discuss your topic, expose some need or offer diversion in general terms or human appeal common to everyone. And keep the cost attractively low in relation to the average station's limited programming budget.

Public service programming lends itself most easily and appropriately. The pure entertainment show (except for the children's show) when produced locally is usually, and rightly,



# JACK & THE BEANSTALK

MANAGER JACK SOELL AND NEW OWNERSHIP ARE ADDING GREATER DIMENSION TO THE KTVE-TV BEANSTALK, A 1345-FOOT GIANT DOMINATING RICH INDUSTRIAL NORTH LOUISIANA, SOUTH ARKANSAS AND WEST MISSISSIPPI. THE KTVE-TV TOWER, NEARLY TWICE AS TALL AS THE COMPETITION, IS THE SOUTH'S NEW "HIGHWAY IN THE SKY," WITH FULL POWER 316-KW. SUCH TOP-RATED NBC-ABC SHOWS AS "WAGON TRAIN" WHICH DELIVERS MORE HOMES IN THE MONROE, LA.-ELDORADO, ARK. MARKET THAN ANY OTHER ONE-HOUR PROGRAM (MARCH AM) ASSURE A KTVE-TV "AIR-CONDITIONED" AUDIENCE.

# PHILADELPHIA



# WIBG

The finest families in Philadelphia listen to WIBG. First in quantity, quality and on-the-air audiences, according to the latest Pulse and Hooper. • CALL KATZ



the  
**STORER**  
station backed  
by 33 years  
of responsible  
broadcasting



dotted with local references and geared to the local taste, but a public service show, if conceived along entertainment lines rather than dusty cliché formats, more often than not has built-in appeal for all markets.

Our Baltimore viewers have recently seen a KYW-TV, Cleveland-produced discussion of the steel strike, a KPIX, San Francisco, performance of Ernest Bloch's "Sacred Service," and a WBZ-TV, Boston, exclusive interview with East German Premier Ulbricht. Viewers in those and other



*The public service slant, conceived dramatically, is marketable everywhere*

cities saw a platform debate on the railroad featherbedding issue between union and management, and will shortly see a documentary called *The Wild Ponies of Chincoteague*, both produced by WJZ-TV.

In all these cases, the show was conceived for one station in answer to one station's needs. It had fitness and legitimacy in those terms first, with thoughts of syndication or national appeal second. It was precisely because these programs were conceived by an individual station and appropriate for an individual station that they proved fine for viewing elsewhere. Of course, each subject matter was of general as well as local interest.

National exposure must not be an end in itself. But stations and the communities they serve benefit when locally inspired stanzas have that national or international appeal which comes from an exciting subject—whether person, place or problem.

**Edward L. Doyle**, program manager, WNDU-TV, South Bend, Indiana

Producing a local program on tv for national syndication calls for an approach similar to that of the syndicated film producer and the newspaper columnist who must find the gem of an idea which, when put to the test, will stand the strain of coast-to-coast exposure and leave the audience eager for more of the same.

"Universal Appeal" is the key phrase; an ambition "devoutly to be

wished" but devilishly hard to come by.

The great temptation on the part of the local producer is to seize upon an idea that has had great success in his own market, as for example a public service offering, and expect it to be equally well received in other markets whether near or far away. Once the product is in the mail, it leaves its local identity behind and must survive the scrutiny of a foreign market solely on the strength of its universal appeal.

Your local symphony will please the local market, but put it into syndication against the symphonic orchestras from Chicago, Boston, New York and a few other major cities, and you won't sell it beyond the city limits.

You would expect stations in the major markets to have a large quantity of possible script material for video tape syndication. However, the local station producer may very well have persons or events in his market that have potential universal appeal. In South Bend, for example, we have Notre Dame football, a natural for syndication. Our close association with the University of Notre Dame



*Local programs usually unsaleable unless names, themes have national image*

has prompted us to plan a syndicated video tape series featuring some of the outstanding scholars at the University. The University drama department might cooperate in producing scenes from famous plays.

Probably a good rule of thumb for the local producer of syndicated video tape programs is to go at it with all the energy, creative imagination, and sound business sense he uses in producing his local programs, bearing in mind that his potential audience has expanded to many times normal. They have no interest in what your local mayor thinks, and they will like your show if you strike the right common denominator in terms of content.

Dress the program to be visually appealing and don't forget the high cost of shipping when you plan the budget.



THE  
GREATEST  
**ACTIVITY**  
IS IN THE  
CENTER

Are you keying your marketing activities to the greatest area  
of richness and development in the nation?

This area is the eight-state region of the Southwest,  
based upon the facts of economic and industrial expansion, coupled  
with availability and high caliber of labor.

And the Greater Oklahoma City Market is right in the center.  
Thus, there is another important factor that is compounding the industrial  
and economic development of the Greater Oklahoma City Market.

It is the importance of Oklahoma City as a *center of distribution!*

WKY RADIO AND TELEVISION, as prime communicators  
in a coverage area of 56 counties, is closely allied to the distribution of  
products to people enriched by the market's great  
and growing advantages.



# Capitalizing on Geographical Good Fortune!

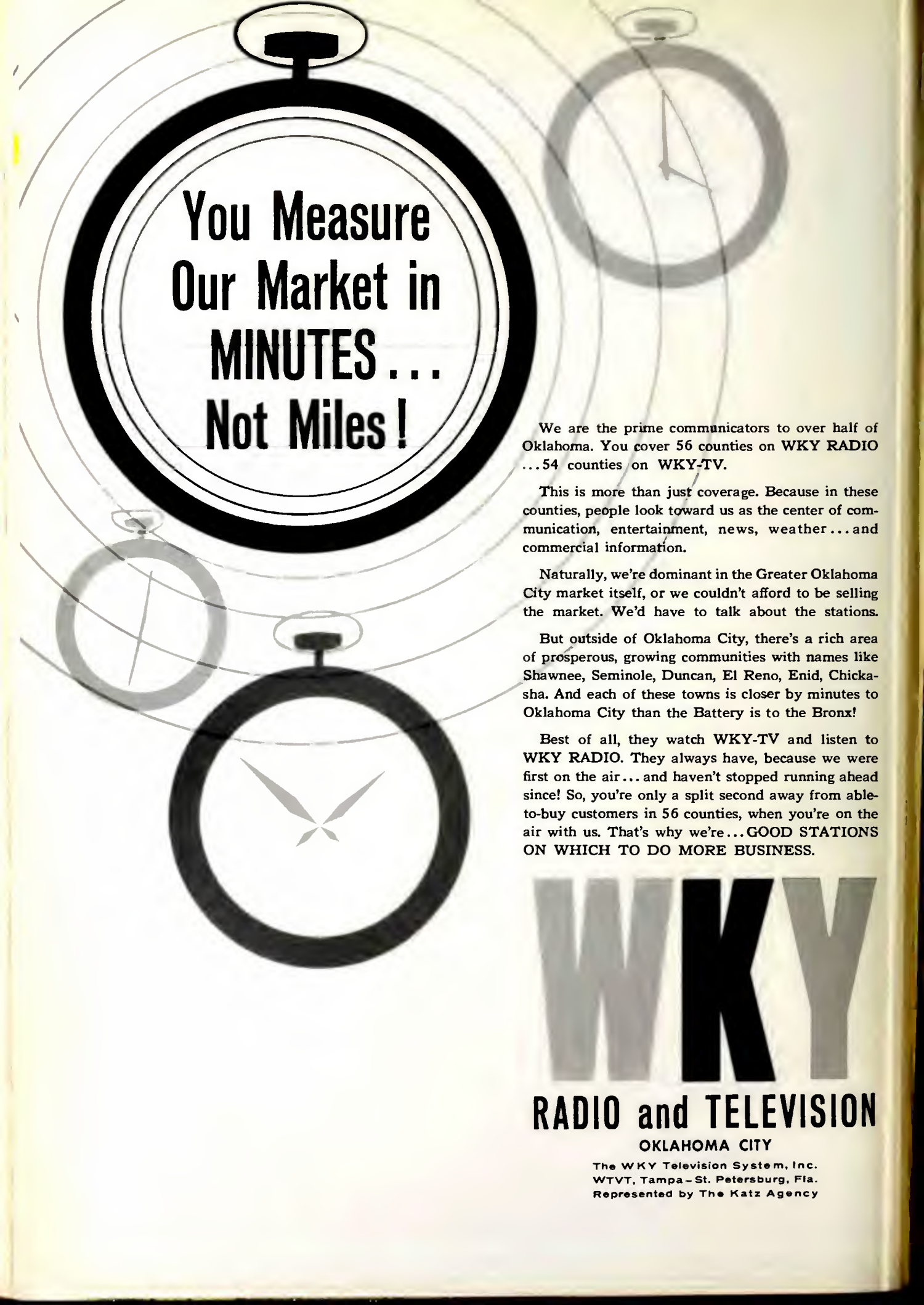
Distribution is an important industry in Greater Oklahoma City. Whether products are manufactured elsewhere, or here, they find their way to wholesalers, retailers and consumers more easily and more economically than almost any other market anywhere in the nation. A look at the map will explain why. Oklahoma City is practically equidistant to everywhere!

## FACTS:

- The distribution industry employs about 40,000 people in the Greater Oklahoma City market.
- The market is served by 11 railroads, 5 airlines, 44 motor freight carriers.
- The market is the hub of the federal interstate highway system. Two main highways from the East Coast come together near here to form the one main highway to the West Coast. Crossing this route is the main highway from Canada and the Great Lakes, to Mexico.
- The excellence of distribution benefits the marketer of products in several ways. First, of course, the distribution industry has a big payroll, pouring money into the hands of people you want to sell.
- In addition, you can get your products through the distribution channel to your Oklahoma customers more easily, and in most cases, more economically.
- More customers . . . with more dollars . . . reached more easily. And reached more effectively through use of WKY RADIO AND TELEVISION, the prime communicators in the market. Another of the "reasons why" is on page 4.







**You Measure  
Our Market in  
MINUTES...  
Not Miles!**

We are the prime communicators to over half of Oklahoma. You cover 56 counties on WKY RADIO ... 54 counties on WKY-TV.

This is more than just coverage. Because in these counties, people look toward us as the center of communication, entertainment, news, weather... and commercial information.

Naturally, we're dominant in the Greater Oklahoma City market itself, or we couldn't afford to be selling the market. We'd have to talk about the stations.

But outside of Oklahoma City, there's a rich area of prosperous, growing communities with names like Shawnee, Seminole, Duncan, El Reno, Enid, Chickasha. And each of these towns is closer by minutes to Oklahoma City than the Battery is to the Bronx!

Best of all, they watch WKY-TV and listen to WKY RADIO. They always have, because we were first on the air... and haven't stopped running ahead since! So, you're only a split second away from able-to-buy customers in 56 counties, when you're on the air with us. That's why we're... **GOOD STATIONS ON WHICH TO DO MORE BUSINESS.**

**WKY**

**RADIO and TELEVISION**

**OKLAHOMA CITY**

The WKY Television System, Inc.  
WTVT, Tampa - St. Petersburg, Fla.  
Represented by The Katz Agency



# WASHINGTON WEEK

10 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**The FCC continues to toughen up: it has challenged two more stations on number of spots and programing.**

The Commission has made it official that licenses will be granted for less than the usual three-year period when there are questions about station operation.

Action on license periods, by itself, was little more than routine. During the time the FCC was considering this change in its rules, Congress enacted a bill stressing the right of the Commission to issue licenses and renewals for shorter periods than three years. Legislative history was made to show that Congress intended this authority to be used where there exists a question as to whether a station is operating in the public interest.

However, the fact that the FCC was acting before Congress did has considerable significance, as does the fact that the Commission **shows every intention of using this power in the future. Perhaps frequently.**

The two stations challenged most recently were radio station, WAVZ in New Haven, Conn., and KORD in Pasco, Wash.

WAVZ was hit with a 309 (b) letter because it carried more spots than had been indicated in its last bid for a license. KORD got caught for the same thing, and also because its **general programing was not as promised.**

Significance of this step is in the fact that **the decision to act was so hard fought.** Chairman Ford and commissioners Bartley, Lee and Cross barely outvoted Craven (who called it censorship), Hyde and King.

**The Association of Maximum Service Telecasters stood almost alone against the dropping in at less than present minimum mileage separations of new stations: the FCC has proposed to do so in major markets now having less than three vhf outlets.**

ABC, which authored the original plan, was all for the FCC's modified proposal. CBS and NBC were for it, if the FCC would name specific markets and "open the doors" with a willingness to listen to applications for new vhf assignments on a "case by case" basis.

Arguments for and against, otherwise, followed the well-worn paths. AMST said **people living between stations would lose service because of added interference.** ABC said **third stations are needed in many markets to even up competition between networks.**

AMST said also **sponsors would be taking some money out of tv and putting it into other media when they found interference was losing tv coverage.**

**Theater owners were slapped down on two counts, as the FCC set 24-28 October hearing dates on the RKO General Hartford, Conn., pay-tv application.**

There have been opposite interpretations based on the fact that Hartford area exhibitors were permitted to come in as "equal parties." However, the fact is that the FCC felt itself **powerless to keep them out** because of the Appeals Court decision holding Philco a "party in interest" in connection with the renewal of NBC's Philadelphia radio-tv licenses.

This decision held that the FCC must hear allegations of economic injury because of the granting of a license. The theater owners made such allegations.

With the reason for the FCC's letting the exhibitors in back in focus, the order for the hearings makes it pretty clear **the commission is not backing down on its determination to have pay-tv trials.**

# FILM-SCOPE

10 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

## What does NBC have in mind for its film arm, CNP?

Syndication men were buzzing with curiosity over the appointment of a flock of high level NBC veterans to key posts at CNP recently.

Following hard on the heels of Alfred Stern's election as board chairman of CNP came Stern's appointment this week of **Carl Lindemann, Jr.**, as CNP's **programs v.p.**

Added to CNP president Earl Rettig and v.p. and general manager Herbert Schlosser, two earlier NBC veterans who went to CNP, the two latest NBC-to-CNP migrations put CNP in a unique situation in the field today.

No other film subsidiary has been so thoroughly saturated from above by former executives of its parent company—much to the astonishment of CNP's competitors.

Some insiders thought that NBC was bolstering CNP for a healthy upswing of syndication activity, but some trade observers wondered whether NBC wasn't merely getting firmer control for cross-corporate reasons, which have nothing to do with tv film business.

◆  
**Latest regional advertisers to use syndication is American Hardware & Supply Company (Sykes Adv.) which will sponsor NTA's Assignment Underwater.**

Regional deal, presently for five markets, could expand to 20; initial markets are Pittsburgh, Rochester, Buffalo, Huntington-Charleston, and Harrisburg.

Retail hardware dealers cooperating in the campaign may add stations in Ohio, Maryland, and Virginia.

◆  
**ABC Films has entered into a program agreement with Herts-Lion International to distribute two new shows, Famous Ghost Stories and The Inquisition.**

The former stars Vincent Price in a 39-episode series designed for network sale and is said to feature \$7,000 worth of visible ghost special effects; latter series is a five-minute interview format depicting infamous people in history and may run to 200 episodes.

◆  
**MCA negotiated the Studebaker-Filmways national spot deal for Mr. Wilbur & Ed but it won't handle the time clearances.**

Although the show was bought for Lark dealers, D'Arcy will clear the time even if that means paying national instead of local rates.

◆  
**Ziv-UA's Sea Hunt will match Highway Patrol in longevity—four seasons.**

Making third renewals for their fourth consecutive season of sponsorship are Standard Oil of California (BBDO) in 20 markets and Bristol-Myers (DCS&S) in New York City.

Incidentally, Bristol-Myers will advance from alternate to full sponsorship, after three seasons of sharing the show with Sun Oil.

◆  
**There are several syndication counterparts of the network Christmas feature film spectacular such as MGM's Wizard of Oz on CBS TV.**

Coming up for their fourth season as Christmas specials are feature films such as UAA's Christmas Carol and Emperor's Nightingale, offered in color on local stations.

**Syndicators are still proceeding with the utmost caution on new product.**

The FCC ruling on option time—despite all its favorable implications for syndication—has made virtually no difference to the industry to date.

Ziv-UA, for example, this week went back two seasons and into the former United Artists TV inventory for Miami Undercover as its latest syndication release.

The Ziv-UA move, coming as the first program announcement after the FCC's ruling, symbolized the extreme business prudence still guiding syndication men today.

**Quite a few of MCA's film executives have reached their posts by coming up through the ranks step by step.**

Besides long-time MCA veterans such as Lou Friedland in New York, Bob Greenberg in Los Angeles, and DeArv Barton in Cleveland, here are five men who recently reached their present jobs by promotions from within:

NAME	PRESENT POST	FORMER POST
Hal Golden	v.p., dir. sales	Chicago & Buffalo salesman
Frank Brill	N. Y. v.p.	N. Y. salesman
Phil Conway	N. Y. sales	Cleveland sales
Ernie Montgomery	eastern supr.	Detroit salesman
John Cameron	chg. Minn. terr.	Baltimore salesman

But exceptions to MCA's promote-from-within policy include MCA-TV's chief, Dave Sutton, who came from CBS, and a host of ex-UTP salesmen and managers MCA acquired when it absorbed that company six years ago.

**A defender of the stand-up, hard-sell demonstration commercial spoke out in Nashville last week before the AWRT.**

Walter Collins, radio/tv production director of Fitzgerald Advertising of New Orleans, defended the stand-up demonstration thus: "If there is something to say and it's believable—say it. The straight announcer pitch works—it has been working for years and will continue to work."

**Internal agency politics are giving tape commercials producers a serious headache.**

The problem, in a nutshell, is said to be this: film-oriented agency producers aren't familiar with studio techniques of live or tape commercials and would rather reject the possibility of tape in some cases than expose their inexperience.

Hence, to sell tape, producers have sometimes gone over the production department's head or have gone right to the client, creating bitterness if not outright black-listing. Some agency managements concerned over possible repercussions from clients, are probing for a solution to this situation.

**Syndicated commercials for regional advertisers are still being used by those who don't want to pay for their own commercial production.**

Fred Niles Productions of Chicago, for example, is handling syndicated packaged meat commercials, as well as syndicated tv spots for banks, beverages, dairies, rug cleaners, savings and loan organizations.

**Commercials producers are getting that big yen to break into program production.**

Since Filmways' graduation to program production status, other commercials producers have been asking why they can't turn the trick too and move up from one-minute into 30-minute production. Watch for others to try it in the near future.

# SPONSOR HEARS

10 OCTOBER 1960

Copyright 1960

SPONSOR  
PUBLICATIONS INC.

**McCann-Erickson has just administered another stiff hypo to its Operation Thrust, whose primary message is this: let's get going on new business.**

The manpowering; adding four men to work on nothing but this project and channeling into it much time by several top level people.

**CBS TV is taking a hard look at the Doug Edwards show with a view to doing something to perk up the news strip and give it a change of dress.**

Actuating the activity: (1) the Edwards ratings could stand a hypo; (2) in contrast, NBC's Brinkley-Huntley combination have come up a long way, **taking a bit of the shine off the CBS pride and joy.**

**NBC TV has backed away from at least one tradition this fall: it isn't hosting its new shows with cocktail parties for the critics and columnists.**

Says the network: it decided that the money could be spent elsewhere; if interviews with stars are wanted, they can be had via personal tete-a-tetes.

**Reports grow that one of the giant broadcast organizations is due for a grand reshuffling at the top before the end of the year.**

It's been governed by cabal instead of management.

**McKesson-Robbins, which grosses around \$600 million, may not find it easy to single out the type of agency it would prefer.**

For an agency with a long list, McKesson's diversity of operation (drugs, toiletries, chemical, liquor and wholesaling) offers heaps of conflict. Billing: around \$1.5 million.

**A retail-manufacturing account (around \$4 million) in one of the top-rank agencies seems to be in more jeopardy than ever because of a consistently bad tv record.**

The agency's latest pick (for this season) started off with a thud rating.

**An upper-rung agency has succeeded in avoiding heavy losses of business this year by hiring top-flight men for each of the trouble accounts.**

For the time being the fires are out on three accounts, which collectively bill around \$20 million.

**Sterling Drug has gone in for a diversification that's really in left field.**

It's a sewage disposal unit that converts waste into fertilizer and even into purified water.

**Two accounts whose names perhaps cause the most confusion when it comes to spelling are both within the same shop, BBDO.**

The pair: Schaefer Beer and Sheaffer Pen.



# Trade You Know-How?



Somewhere in the United States an advertising agency is looking north to Canada. Someone is weighing problems against profits as he considers opening up a Canadian operation.

If it's your own company that could use the contact, the experience and knowledge of a well-founded Canadian office—how's this for a suggestion?

We're a purely Canadian advertising agency. We can help guide your people through the intricacies of a market that has more differences than similarities when compared with the United States.

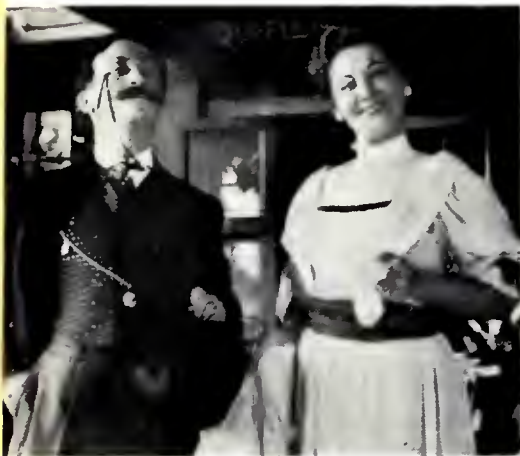
You can help us in exchange.

It's a talking point. Let's talk.

Box 101  
SPONSOR  
40 E. 49th Street,  
New York 17

# NEWS & IDEA WRAP-UP

**PRESIDENTIAL CAMPAIGN**, part of WBC's promotion of new 'Songs for Presidents' radio series, finds Joe Fitter and Lyn Charnay (Theodore and Edith Roosevelt) greeting political and radio/tv personalities



**SULLIVAN IN SAN FRAN.** On arriving at San Francisco International Airport to tape first of his 'See America with Ed Sullivan' shows, tv star and his wife Sylvia (l) were greeted by Nancy Farnum (Miss San Fran.)



**NOT A BUNNY HOP**, but two 'Playboy' gals—Delilah (l), Joan (r)—seated with (l-r) Jim Neville, Dancer-Fitzgerald-Sample; Norman Mintz, Benton & Bowles; Lee Schreiber, Official Films. Occasion: WOR-TV (N.Y.), Official Films party launching 2nd Playboy's Penthouse season



International Harvester's truck station wagon may be going into tv after all.

Agency (Y&R) plans are for print media.

A few experimental tv commercials are in the shooting process.

**Campaigns: Ballerina Manufacturing** (Wexton) going spot tv, nationally: \$250,000 worth, to introduce Little Ballerina Dance Studio. A \$40,000 chunk has already gone into fall programming in the New York City area . . . **V. La Rosa & Sons** (Veg. Advt.) breaking fall campaign, this week, in Spanish-language market New York City, over WHOM, and WWRL.

**This 'n' data: Lever Bros.' new** shampoo Starlight (JWT), trying out spot tv in Syracuse, N. Y. and Ind.



**MOBILE REGISTRATION TRAILER**, WJPS unit making rounds of Evansville, is heartily endorsed by (l-r) Mrs. Ina W. . . . trailer asst.; Ed Mitchell, Dem. Com. chmn.; Gresham Grim; Arkla Co. registr.



**FIREMEN MAKE TV NEWS!** Promising new 'Rescue 8' show, WTVN-TV (Columbus, O.) announcer Chuck Nuzum interviews Fire Dept. chief, . . . Strickfadden (l), Fire Dept. chief, Buchanan, Rescue Squad on 'Casper C.

anapolis . . . Atlanta Advertising Club and that city's Better Business Bureau joining hands as Advertising Review Board to "increase public confidence in all types of advertising."

**Merger: Nalley's Inc.,** Tacoma, Washington, and **IXL Food Company,** California. Both companies to keep individual identities and brands. Combined billing: over \$28,000,000.

**Personnel moves: Paul W. Shelton** to advertising co-ordinator, Gulf Oil Corp., Pittsburgh . . . **Clyde A. Brown Jr.** from Y&R merchandising executive to Shulton, Inc., as national sales manager. toiletries division . . . **Rogert M. Kirk Jr.** promoted assistant general manager, Lehn & Fink Products, and will be responsible for directing and coordinating of marketing activities of all L&F Division products with the exception of Young Look cosmetics.

## AGENCIES

**Dr. Arthur H. Wilkins,** B&B's director of advertising and developmental research gave the ARF annual meeting last week findings on program values not covered by the ratings.

The findings included these:

- The number of viewers who were watching the commercial but doing other things varied considerably from show to show.
- Audience attentiveness varies from program to program.
- Programs which are viewed more attentively are more effective vehicles for their commercials.
- Audience attentiveness is enhanced by high audience interest in the program and by an absence of competing household demands and interests.

**Admen on the move: Foster A.**

**Babcock** from Babcock, Romer, Carberry & Murray, Philadelphia and N.Y. to Doremus-Eshleman, Philly, as account executive . . . **Arthur Stargby** from S. C. Johnson & Son, Racine, Wis., to Ted Bates, as account executive . . . **Laurence J. Jaffe** from Market Research Corp. to Audits and Surveys as v.p. . . . **Rolly Bester** to Ted Bates as casting supervisor . . . **Robert Van Roo** to A. C. Nielsen as promotion director of Nielsen Coverage Service . . . **R. S. Buckbinder** from Frederick Clinton Advertising to The Zakin Co. as senior v.p. . . . **Burt Avedon** to West Coast operations K&E . . . **Paul R. Smith** from Fletcher Richards, Calkins & Holden to Grant as executive v.p. in charge of creative services.

**More admen on the move: James A. Dearborn** appointed assistant to the president, Kenyon & Eckhardt . . . **Angus B. Woodbury** from BBD&O, San Francisco, to GB&B, same city, as account executive . . . **C. M. Rohrbach,** Kudner Agency board chair-

**TRADE TALK** was in full swing at cocktail party in N.Y.'s Hotel Roosevelt given by WEMP, Milwaukee and KWK, St. Louis for timebuyers. Shown here (l-r): Andrew Spheeris, co-owner WEMP, KWK; Flora Tomadelli; SPONSOR staffer; Ray Stone, Maxon; and Beth Black, Cohen & Aleshire



man and executive officer relinquishes chief officer title, to remain as board chairman . . . **Charles R. Hook Jr.** Kudner president, to chief executive officer . . . **Jon Christopher** from EWR&R to MacFarland-Aveyard, Chicago, as radio-tv creative director . . . **Henry P. Bernhard** from Life Magazine to Ogilvy, Benson & Mather as account executive . . . **Walter Stone** from Compton to Ogilvy, Benson & Mather as account executive . . . **Hubert M. Tibbetts** from Salada-Shirriff-Horsey to Lennen & Newell as senior v.p. and management account supervisor.

**And more admen on the move:** **Mike Sloan** from Botsford, Constantine & Gardner, San Francisco, to Ogilvy, Benson & Mather, same city, as v.p. and account supervisor . . . **Fred Marlin Mitchell Jr.** from Dancer-Fitzgerald-Sample, to K&E, as senior v.p. account management . . . **Sterling J. Hiles** from advertising, promotion, Remington Rand to director of marketing, same company . . . **Robert C. Jamrozy** from K&E, to N. W. Ayer, Detroit, as Plymouth-DeSoto-Valiant account representative.

**They were named v.p.'s:** Ruth Downing, Helen Klintrup and Harriet Rex, JWT writers.

**A joint Committee for Improvement of Advertising Content has been set up by the Association of National Advertisers, and the American Association of Advertising Agencies.**

The plan: to police advertising which is "in bad taste, manifestly misleading, or otherwise likely to be harmful to advertising as a whole."

**Boyle-Midway selects:** Ted Bates for Aerowax, Black Flag and Sani-Flush . . . **Tatham-Laird** for Aero-Shave . . . **Cunningham & Walsh** for Wizard Deodorizer . . . **Maxwell Sackheim-Franklin Bruck** for Antrol.

**Lever selects:** Sullivan, Stauffer, Colwell & Bayles for Summer County . . . **Ogilvy, Benson & Mather** for Vim . . . **JWT** for Starlight Shampoo and Mrs. Butterworth's Syrup.

**Merger:** Guerin, Johnstone, Jeffries with Gage-Booth & West, both

L.A. New name: Guerin, Johnstone, Gage, Inc. Total billings: over \$2½ million. Officers: Paul Guerin, president; Raymond B. Gage, v.p.; Jack Johnstone, secretary-treasurer.

**New agency:** Jordan-Danielson Advertising. Office location: San Francisco.

**Reciprocal deal:** Hunter & Staples Advertising, Sacramento, with Kae Alger, L.A. to service each other's northern and southern accounts.

**Agency thisa 'n' data:** Ann Jacknowitz, of Y&R's New York City media department, won \$500 in Pulse's National Contest—**How I Use Pulse Data to Solve a Specific Problem.** Second prize—\$350 went to **John P. Curran, McCann-Erickson, N.Y.;** third prize was copped by **John H. Newell, Johnson & Lewis, San Francisco, media director.**

**Agency appointments:** Robert Bosch Corp., Long Island City, (German made Blaupunkt car radios) to **Daniel & Charles . . . Real Kill**

**HERE'S WHAT CRITICS SAID:**

"Considine yarn a TV thriller (Headline) . . . direction . . . topnotch. We're eagerly anticipating next week's play."

*Nick Kenny, New York Mirror*

"... gives promise of being one of the better new dramatic shows of the season... will have no trouble finding a wide audience"

*Sid Bakal, New York Herald Tribune*

"... taut, suspenseful... the 30 minutes clicked away as absorbingly as any of the better actioners... a gain for local programming..."

*Horo, Variety*

NEW YORK PREMIERE  
**ACCLAIMED  
BY CRITICS**

**EXCLUSIVE**

**NOW AVAILABLE!** For complete information see your ABC Films sales rep. or call: **ABC FILMS INC.**

1501 Bwy., N.Y. 36, N.Y.  
Telephone: LA 4-5050



**TOP RATED!**

"Exclusive!", on Channel 2 (WCBS-TV) snares 27% of New York audience to tie for 1st against strong network opposition, whips other network, and trounces all others!... According to A.C. Nielsen's New York rating, Tuesday, September 20, 7:30 P.M.



Products, Div. Cook Chemical, Kansas City, to **Del Wood Associates** . . . Liana, Inc., (subsidiary United Fruit—processed foods) to **BBD&O**, Boston . . . Eldon-Ungar Toys (Eldon Industries), L.A., to **GB&B**, San Francisco . . . Martin Century Farms, Lansdale, Pa., to **Mid American Advertising**, Philadelphia . . . ABC Radio Network to **Fladell-Harris** . . . American Brewery to **Newhoff-Blumberg**, Baltimore . . . Rust Craft Publishers to **MW&S** . . . Raeford Worsted to **Donahue & Coe** . . . Autolite to **BBD&O**, \$3 million expenditure . . . Ballerina Manufacturing, Garfield, N. J. to **Wexton** . . . KNX L.A. to **Mays & Co. L.A.** . . . Chamber Co., Chicago, to **Howard H. Monk**, Rockford, Ill. . . . King County Chevrolet Dealers Association in Washington, to **Eisaman, Johns & Laws**, L.A.

**Agency elections:** **William J. Quail Jr.**, and **Keith S. Lyman**, v.p.'s **Albert Frank-Guenther Law** . . . **Ralph E. Keller**, chairman of the board; **Harry W. Calvert**, president; and **A. H. Ritter**, executive v.p., **Zimmer, Keller & Calvert**, Detroit . . . **Gunnard Faulk** and **Gene Federico**, art group heads, to v.p.'s **Benton & Bowles** . . . **Charles M. Skade**, **Fuller & Smith & Ross senior** v.p. of administration to treasurer.

## TV STATIONS

**New York tv has cracked the local savings bank field.**

**Bowery Savings Bank**, for years in radio, bought a package embracing a variety of programing on **WNBC-TV**.

The tv schedule covers 26 weeks.

**Kudos:** **WTCN-TV**, Minneapolis-St. Paul, a co-owner in the Radio Television News Directors Assn. top national award for tv reporting . . . **WJRT**, Flint, Mich., recipient of four awards for excellence in the Michigan Associated Press Broadcaster's news competition . . . **WTVT**, Tampa-St. Petersburg, awarded citation of merit by Sunshine Chapter of the National Multiple Sclerosis Society.

**Sports notes:** Southern Bell Telephone and Telegraph Co. to sponsor Auburn Football Review for ten weeks over the following Alabama

stations: **WSFA-TV**, Montgomery, **WAPI-TV**, Birmingham; **WKRGT-TV**, Mobile, **WMLS-TV**, Decatur, **WOWL-TV**, Florence, and **WAFG-TV**, Huntsville.

**Name change:** **Capital Cities Broadcasting Corp.** formerly Capital Cities Television Corp.

**Just published:** By MacMillan: **Television and Radio News**. Authors: Bob Siller, Ted White and Hal Terkel.

**This 'n' data:** **WNTA-TV**, Newark, N. J., brought back, this week. Storevision, embracing supermarkets, laundromats, drug stores . . . **KTRK-TV**, Houston, Tex., began construction of a 40,000-square foot building with circular studio area . . . **WTCN-TV**, Minneapolis-St. Paul attracted more than 200 agency, client and press reps to its closed circuit ABC fall programing preview.

**People on the move:** **Frank Bishop** to **KHOW**, Denver, as station manager . . . **Paul E. Freygang** from **KHOL-KHPL**, Kearney, Neb. to

**KRSD-AM** and **TV Rapid City**, S. D., as general sales manager . . . **George H. Anderson** from **Randolph Associates Advertising**, Wellesley, Mass., to **WBZ-TV**, Boston, as account executive . . . **Sheldon Storrer** named local sales manager, and **Floyd Eckerson**, salesman, **WKTV**, Utica, N. Y. . . . **Jim Hill** to **KMTV**, Omaha, as account executive . . . **Henry White** from **Screen Gems** to **WNTA-TV** as v.p. and general manager.

## RADIO STATIONS

**Auto dealers this season are ballyhooing their new lines by tying in with station showmanship exhibitions.**

A case in point: Chevy dealers, who bought 13 and a half hours on **WAVY**, Norfolk-Portsmouth, broke its campaign last week by taking part in a parade of station personalities who visited seven Chevy dealers and engaged in remote broadcasts from showrooms.

**Another group of broadcasting people have put their heads to-**

## In Roanoke in '60 the Selling Signal is SEVEN . . .

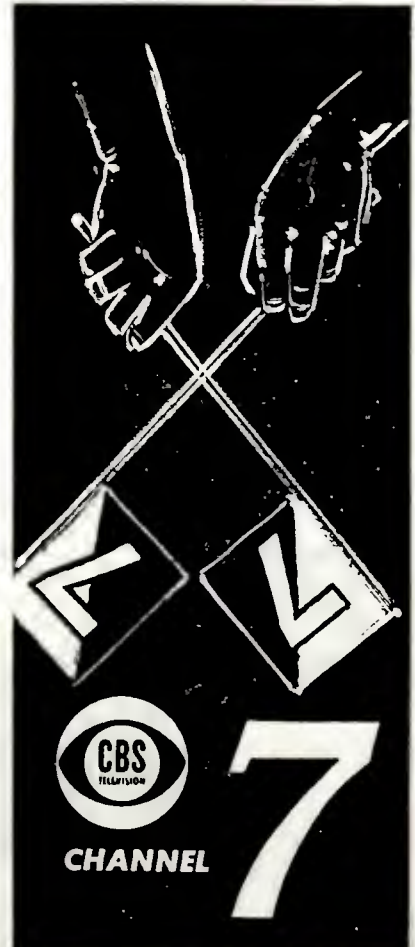
Wig-wagging will get you nowhere, but your selling message on **WDBJ-TV** will go into over 400,000 homes in Virginia, N. Carolina and W. Va. . . . a rich and growing Television Market of nearly 2,000,000 people.

You can sell like sixty on seven. In Roanoke, seven is **WDBJ-TV** . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — plus superior local programming, plus hard-hitting merchandising assistance.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

# WDBJ-TV

Roanoke, Virginia



gether with other civic minded persons in an effort to stimulate shopping interest in their locale.

The place: Medford and Ashland, Oregon. The people: managers of stations **KBOY**, **KDOV**, **KMED**, **KWIN**, **KBES-TV**, and **KYJC**; area merchants and newspapers. The result: an all-out promotion of Fall Greater Medford Harvest Festival.

**Ideas at work:**

**New dimension:** WCAU, Philadelphia, took to the air—two ways—to promote its Dimension show. Aside

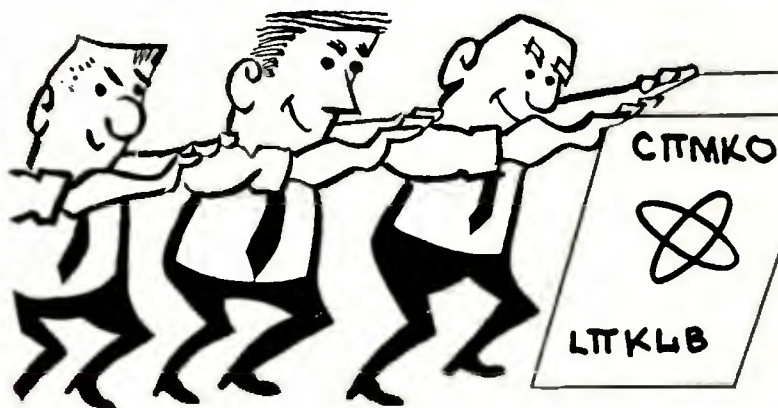
from airing promos, the station hired two tow planes to fly across the area toting huge banners advising Hear Dimension Only On WCAU Radio.

**Key to popularity:** **KQV**, Pittsburgh, is creating quite a stir in its listening locale by offering a reward for the missing "K" after they removed it temporarily, from the call letters. People are being stopped on corners and queried "do you have the missing K from KQV?". A \$500 reward will go to the person who comes up with what the station deems the right answer.

**A daffy of an idea:** **WMGM**, N.Y.C., have reached new heights in broadcasting. To celebrate groundbreaking ceremonies of the world's tallest hotel, the Americana of New York, the station built a platform, drove a station wagon on it, put air personality Ted Brown in the auto and platform, car, and Brown were hoisted, via a giant crane, some 40 feet in the air. No saying how long Brown will remain in his lofty quarters.

**Kudos:** **KNUZ**, Houston, Tex., recipient of Allstate Insurance Company public service award for highway safety work . . . **WTCN**, Minneapolis-St. Paul, radio regional sales manager Norm Page, presented with *Greatest Guy in Media* plaque from St. Paul Home Builders Assn. . . **WIP**, Philadelphia, received special commendation from Philly Chamber of Commerce for station help to Transport Emergency Mobilization Program during recent Pennsylvania Railroad strike . . . **WPEN**, Philadelphia recipient of Honorary Membership award from The Poor Richard Club for furthering education . . . **KSFO**, San Francisco and **KVI**, Seattle, awarded Notable Achievement in Advertising Certificates.

# GET THAT EXTRA



# PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

	PRESIDENT	Col. B. J. Palmer
	VICE-PRES. & TREASURER	D. D. Palmer
	EXEC VICE-PRESIDENT	Ralph Evans
	SECRETARY	Wm. D. Wagner
	RESIDENT MANAGER	Ernest C. Sanders
	SALES MANAGER	Pat Shaffer

THE QUINT CITIES  
 DAVENPORT } IOWA  
 BETTENDORF }  
 ROCK ISLAND } ILL.  
 MOLINE }  
 EAST MOLINE }

PETERS, GRIFFIN, WOODWARD, INC.  
 EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

**This 'n' data:** **WDNC**, Durham, N. C., now affiliated with the Tobacco Radio Network . . . **KBIG**, Catalina, Calif., going all out in editorial support of car dealers by donating new background and spots highlighting 1961 car models . . . **WFEA**, Manchester, N. H., forming New England Merchandising Network comprised of **WGAN**, Portland; **WCCM**, Lawrence, Mass.; **WHAV**, Haverhill, Mass.; **WFGM**, Fitchburg, Mass.; and **WWNH**, Rochester, N. H.

**Station acquisition:** **KDAC**, Fort Bragg, Calif., sold to Charles W. Stone by Mendocino Coast Broadcasting Co. Sale price: \$55,000. Sale brokered by Paul H. Chapman Co. . . **KFYN**, Bonham, Tex., sold to Cyril W. Reddoch and Ralph Hooks by Charles L. Cain for \$75,000. Sale brokered by Hamilton-Landis Associates.

**People on the move:** Edward W. Smith from Adam Young, Detroit, to **KQV**, Pittsburgh, as general

## REPRESENTATIVES

**CBS Television Spot Sales have added a Sales Presentation Department to their operation.**

Daniel R. Kelly, the company's Assistant Research Manager, will head up the new department.

**Rep appointments:** KIMO, Hilo Hawaii to Breen and Ward, New York City . . . KSDO, San Diego, to Adam Young . . . KXEN, St. Louis, and WMNI, Columbus, Ohio, to Broadcast Time Sales.

**Personnel moves:** John Faletta from H-R Television New York City, to Bolling, same city, as director publicity & promotion . . . Paul Kinsley, to Broadcast Time Sales, New York City, as director sales development, from San Francisco office, same company . . . Paul O'Brien to Broadcast Time Sales, Philadelphia, as office manager, from WNTA-AM-TV, Newark, N. J. sales staff . . . Ward Glenn to BTS San Francisco office as manager.

**Merger:** Day-Wellington, Seattle, and H. S. Jacobson & Associates, Portland.

## FILM

**No detail is too small where the art of timing can assist tv film sales.**

Distributors frequently tie their program released to some general event for added impact.

Thus CNP's *Pony Express* was linked to the centennial of that service, and *Blue Angels* to the 50th anniversary of naval aviation.

Now CNP will take advantage of the football season to release a single feature film. Republic's *Crazylegs Hirsch*.

**Sales:** MCA's *M Squad* re-runs to KTTV, Los Angeles; KPUR-TV, St. Louis; WMAL-TV, Washington, D. C.; WALA-TV, Mobile; KOOL-TV, Phoenix; KTSM-TV, El Paso, and KYSO-TV, Wichita Falls . . . King Features' new 208 *Popeye* cartoons to KTLA, Los Angeles . . . NTA's *Assignment Underwater* to American

and public service programs in many major markets.

The network urges: "Prompt adoption."

Their stand: "The public in the major markets with only two stations is being deprived of one-third of the television service which is available to those communities which now have three stations."

**Six CBS affiliates were presented with Golden Microphone Award.**

The occasion: 30 years affiliation with CBS Radio Network.

The men accepting the awards and their respective stations: Charles Crutchfield, executive v.p. and general manager WBT, Charlotte; Lowell MacMillan, v.p. and general manager WHEC, Rochester; Cecil Sansbury, general manager WHP, Harrisburg; Lloyd Dennis, v.p. WTOP, Washington; William Bryan, general manager KTRH, Houston; and Thornton Cran, president CFRB, Toronto.

**ABC Radio has added nine new affiliates.** They are: KAGT, Anacortes, Wash.; WMEK, Chase City, Va.; KOOS, Coos Bay, Ore.; WWHG, Hornell, N. Y.; KAAB, Hot Springs, Ark.; KWBA, Houston, Tex.; WPGW, Portland, Ind.; KFMJ, Tulsa, Okla.; and WNSM, Valparaiso, Fla.

**Net tv sales:** General Mills (Knox Reeves, Minneapolis) to sponsor NBC News Day Report on NBC-TV, beginning this week.

**Net elections:** Richard A. Borel, WBNS-TV, Columbus, Ohio, Director of Television, elected CBS Television Affiliates Assn. board chairman . . . Tom Chauncey, KOOL-TV, Phoenix, president, to succeed Borel as Association secretary.

**Net program notes:** ABC Radio debuted *Flair*, a daily afternoon series featuring top tv and show people personalities, this week . . . ABC readying *Las Vegas*, a weekly, one-hour tv series, scheduled to break on the 1961-62 seasons.

**Network switch—**WICU-TV, Erie, Pa., to switch primary affiliation from NBC to ABC, next May.

sales manager . . . Daniel W. Kops, president of WTRY Broadcasting Corp., Albany, N. Y., and WAVZ Broadcasting Corp., New Haven, re-elected national president, The Associated Press Radio & Television Assn. . . Rita Garner from WMCA, N. Y. C. to WABC, same city, as advertising & exploitation manager . . . Richard Stone from Avery-Knodel and Don Huber from Curtis Advertising, to WABC, N.Y.C. as account executives Nadine Hill to KPRO, Riverside, Calif., as promotion manager . . . Mace West to WKID, Champaign, Ill., sales representative . . . Stuart C. Burr to KRLA, L.A., as account executive.

## FM

**The Triangle Stations which pioneered in fm back in 1941, begins this week a new fm service.**

The fm service will embrace WFIL-FM, Philadelphia; WBNF-FM, Binghamton, N. Y.; and WNHC-FM, New Haven, Conn.

They will be joined, later this month, by WFBG-FM, Altoona, Pa., and KRFM, Fresno, Calif.

**FM is getting an extra boost in the Kansas City area this week.** The city's mayor has designated this week as FM Radio Week in Kansas City.

Counter gesture: he was gifted with an fm radio by the Kansas City FM Broadcasters' Assn.

**Active fm regional-national accounts:** British Overseas Airways . . . Imperial Division, Chrysler Corp. . . Guardian Life Insurance Co. . . Pan American Airways . . . Magna vox . . . Ford dealers . . . Lowenbrau Beer.

**New fm'er:** K-QUE, Houston, began broadcasting this week.

**New fm affiliate:** WDAS-FM, Philadelphia, joining QXR Network.

## NETWORKS

**ABC is giving strong vocal support to FCC's proposal of additional VHF channels by decrying the lack of educational, cultural,**

Hardware & Supply Company (Sykes Adv.) in Pittsburgh (KDKA-TV), Rochester, Buffalo, Huntington-Charleston, and Harrisburg . . . CNP's R. C. M. P. to KFBB-TV, Great Falls; WTTV, Indianapolis; WWTW, Cadillac; KID-TV, Idaho Falls; KOOK-TV, Billings; KYTV, Springfield, Me.; WCBY-TV, Bristol, Va.; WSBA-TV, York, Pa.; KPIX, San Francisco; WAGM-TV, Presque Isle, Me.; WJAC-TV, Johnston, Pa.; and WDBJ-TV, Roanoke, Va. . . . Ziv-UA's *Sea Hunt* renewed for a fourth year by Bristol-Myers (DCS&S) in New York

and by Standard Oil of California (BBDO) in 20 markets, including Los Angeles, San Francisco, Salt Lake City, Sacramento, Fresno, Spokane, Seattle-Tacoma, San Diego, Portland, Yakima, Bakersfield, Phoenix, Eugene-Roseburg, Medford, Salinas, Monterey, Boise-Mampa, Eureka, Klamath Falls, San Luis Obispo, and Honolulu.

More sales: CBS Newfilm service to WRDW-TV, Atlanta; KRCC-TV, Jefferson City, Mo.; WREX-TV, Rockford, Ill.; WTOL-TV, Toledo, Ohio.

and KOLO-TV, Reno, Nev.; new foreign subscribers are Fuji Telecasting Co. Tokyo, Japan; CFCN-TV, Calgary, Canada; CHAN-TV, Vancouver, Canada, and Productores Television Asociados, Montevideo, Uruguay.

**Programs and producers:** U. S. Borax' Death Valley Days, re-run as *The Pioneers*, transferred for distribution to Peter M. Robeck, 230 Park Avenue, New York; series was formerly distributed by Crosby/Brown Productions . . . ABC Films to distribute Herts-Lion International's *Famous Ghost Stories* and *The Inquisition* . . . Collier Young and Robert H. Hill have formed Collier Young Associates, an independent tv production company headquartering at MGM . . . Felix the Cat Productions has purchased the RCA Film Recording Studios in New York at 411 Fifth Avenue; henceforth the studios will be known as 411 Recording Studios, Inc. . . . Ziv-UA has placed *Miami Undercover* in syndication.

**Strictly personnel:** Kurt Blumberg appointed sales v.p. for Robert Lawrence Productions . . . Carl Lindemann, Jr. to CNP as program v.p. . . . Arthur Greenfield appointed manager of Screen Gems' northcentral area syndication force, headquartering in Detroit . . . Joe Cramer named director of business affairs for Paramount Television Productions . . . Frank Brill promoted to v.p. of MCA TV film syndication division.

## PUBLIC SERVICE

Westinghouse Broadcasting has put together a number of public service shows. Among them:

- **University of the Air**—a series covering courses in medicine, religion, philosophy, mathematics, chemistry, economics and language.

- **The American Civil War**—13-week series scheduled to break in November.

- **The America at Mid-Century Series**—a series of five 15-minute programs starting this week.

- **American Forum**—current presentation **Great Issues**—a

# Now you can listen and compare before you buy the rich Syracuse N.Y. market



at our expense

# tune in by telephone

... Get the proof of WFBL leadership! Make a personal survey of station programming in Syracuse—by telephone. Call WFBL collect at any time of day or night to hear the live broadcast of the moment by any or all stations. We think you'll agree with local listeners and advertisers; the most enjoyable good music, the best news reporting in Central New York is heard on WFBL. It delivers the audience you want to sell. Listen, compare. Prove it to yourself. Phone HOward 3-8631 collect. Ask for Sponsor Listening Service.

**WFBL radio** 5000 WATTS DAY AND NIGHT  
FIRST IN CENTRAL NEW YORK  
REPRESENTED NATIONALLY BY GEORGE P. HOLLINGBERY CO.

series to continue for the rest of the year.

**Service programming: KGW-TV,** Portland, beginning fourth year of **Teenarama** — a program centered around schools, teenage problems, desires, accomplishments . . . **WFYI,** Garden City, L. I. station manager. Wallace Dunlap, an Air Force Reserve Captain, scripting and narrating four quarter-hour transcribed programs with pops singer, Joni James for Christmas distribution to 2,000 radio stations. The project: **Operation Reindeer.**

**Public service notes: WTVJ,** Miami, newsmen, Ron Oppen and Ed Reed, spent six days at Florida State Prison, to shoot film for the station's **F.Y.I.** program entitled **Men Behind Bars—The Story of Raiford**, which was telecast late last month . . . **KDKA-TV,** Pittsburgh, general manager Jerome R. Reeves, to head up the Pittsburgh Radio-TV Club in a community effort to raise money for the local United Fund Torch Drive. Don Ioset, general manager of **WPIT,** and Greer Parkinson, **WCAE,** exec. to assist. Stations participating also include **KDKA-TV, WHIC-TV, and WTAE-TV.**

**WMCA, N.Y.C.,** will do a series of specials starting **23 October,** dealing with problems both local and general.

The topics under consideration include: crowded court dockets; crowded hospitals; growing boredom among the aged; teenagers who deserve recognition.

Connecticut's four tv stations are putting out a monthly bulletin cooperatively giving details about their public service programs.

The stations: **WTIC-TV,** Hartford; **NHC-TV,** New Haven, **WHCT,** Hartford and **WHNB-TV,** New Britain.

More good deeds: **WIBG,** Philadelphia, d.j.er's and news staffers who are giving off-mike hours to community projects are: Bill Wright, serving on Philadelphia Fire Dept. committee; Jerry Stevens, arranging special benefit for Mentally Retarded Chil-

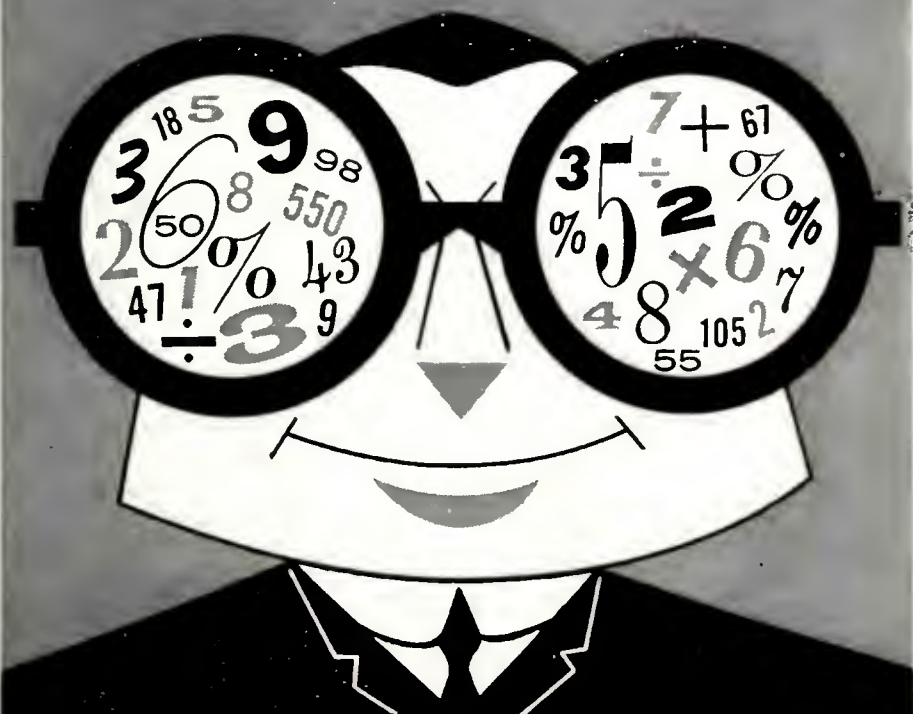
dren; Harvey Miller, working with Philly police inspector on children rehabilitation program; Bill Jones (aided by the Mrs.) door to door United Fund campaigners; Jerry Grove, chairman Darby Township, Delaware County School District Authority; Chairman Briarcliffe Little League; PTA and Boy Scout officer; Bob Knox, Ardmore Optimist Club member in charge of youth activities; and president of Beverly Hills Junior High School PTA; member executive board Highland Park Canteen. An

estimated 72 hours a week is spent by the **WIBG** family on these services.

## TRADE DATES

**NAB fall conferences,** Atlanta, Biltmore Hotel, 13-14 October . . . **10th Annual Hi Fi Music Show,** Benjamin Franklin Hotel, Philadelphia, 18-20 November . . . **Australian Association of Advertising Agencies** annual meeting, Adelaide, Australia, 9-12 October.

# DEFINITION



**stat'is-ti'cian** (stăt'is-tīsh'ăn) ,n.

A man who collects facts and figures, such as the fact that 50% of the married people in the United States are men.

BECAUSE OF THESE FACTS WE CLAIM THAT 50% OF THE MARRIED PEOPLE IN OUR AUDIENCE ARE WOMEN, AND WHEN YOU TELEVISE TO 448,000 TV HOMES THAT'S A LOT OF WOMEN AND MEN, BECAUSE THESE FACTS ARE TRUE, THIS MAKES FOR A LOT OF CHILDREN TOO—AS A MATTER OF FACT, SOME 2,000,000 PEOPLE ALL TOGETHER. ADD TO THIS WSL-TV GETTING THE MESSAGE ACROSS EVERY DAY, AND YOU HAVE A POWERFUL MEDIA, SO IF YOU'RE A STATISTICIAN, AND WANT THE FACTS AND FIGURES, JUST ASK FOR THEM, THEY'RE FREE. . . .

**WV** **WSLS** **10** **WV**  
TELEVISION  
ROANOKE, VIRGINIA

NATIONAL REPRESENTATIVES, BLAIR TELEVISION ASSOCIATES

ANOTHER WRBL-TV EXCLUSIVE  
IN GEORGIA'S SECOND  
MARKET



★  
Now available for  
replay of National  
spot tapes.

★  
Studio and remote  
multicamera  
facilities.

★  
Call your  
Hollingbery man  
for details and  
rates.

COLUMBUS, GEORGIA  
**WRBL-TV** Channel... **3**

BUY THE  
SUPERLATIVE  
STATION

in  
Shreveport  
Louisiana



**KTBS-TV**  
CHANNEL 3 SHREVEPORT, LOUISIANA

E. Newton Wray, Pres. & Gen. Mgr.  
Represented by The Katz Agency, Inc.

# Tv and radio NEWSMAKERS



**Russ Raycroft** has been appointed station manager of KPLR-TV, St. Louis. He comes to his new post backed by more than 30 years' experience in broadcasting. These include 11 years at WGN, Chicago; eight years with Dancer-Fitzgerald-Sample, New York and Chicago; and posts of vice president in charge of radio and television for Robert W. Orr, Inc., New York. In addition he was national tv director for the film producing firm of Wilding, Inc. Raycroft taught radio courses at Northwestern University.

**Donald P. Rupert** was appointed to the sales manager post at the Balaban Milwaukee station, WRIT. He succeeds Parker R. Daggett who recently was named general manager of K-BOX, the company's Dallas station. Rupert, who has been a WRIT account executive since 1958, was associated with the Bell Formica Co. as sales manager for a 10-year period. Rupert attended the University of Milwaukee. Married, the father of two children, Rupert served four years in the AAF during World War II.



**Janet Byers** was appointed advertising manager for KFNB, Hollywood. She comes to the Crowell-Collier station from KYW Radio, Cleveland, where for the past five years she had been advertising and promotion manager. Miss Byers began her broadcasting career in 1949 as WIW-C, Columbus, copywriter, later did radio tv publicity for Y&R; sales research and presentation writing for RAB; and sales promotion for WINS, N. Y. A charter member of BPA, her KYW work won national recognition.

**William Andrews** has been appointed general sales manager of syndication at Independent Television Corp. He replaces Alvin E. Unger who resigned to join the Hank Saperstein Organization. Chicago born, Andrews joined ITC two years ago as western division manager. Last June he was named northeastern division manager. Prior to his ITC affiliation, Andrews was spot sales manager for ZIV Television for three and a half years. He attended the U. of Oregon, is married and the father of three children.



## The seller's viewpoint

*That radio's biggest problem is to sell itself needs no argument. The big question is "How?" Jay Victor, who runs an agency under the same name in Newark, N. J., and is an experienced hand at radio, maintains the only way to funnel substantially greater ad expenditures to this medium is to go to the source of all ad monies—the manufacturer himself. Victor is not only talking about face-to-face contacts. He is talking about selling radio by using radio itself, by using the large-circulation publications the manufacturer reads. All radio needs, he says, is 1% more of the total advertising pot.*



### RADIO NEEDS A POLICY TO REACH THE POLICY MAKER

Millions of dollars and man hours are consumed every year in the care and feeding of the timebuyer, that gentle(?) soul who never even enters the picture until all media allocations have been irrevocably set, and who then and only then is given his little "budget" to spend.

Weird isn't it?

Yet this is the alley up which every major seller of network or spot radio seems to tread. For such is the blindness of radio today that it wastes its powers over the crumbs that are offered and loses sight completely of the loaf itself from which all crumbs must fall.

An outsider might find it incredible but nobody in this business—nobody—seems to concentrate on the men behind the men who buy the time. No organization is around to spark a plan or explain "how to reach that other pup, the guy who wakes the timebuyer up," at all. Yet here is the very seed of media's growth. Because here at the *policy level* is where the actual allocations are firmed. And it is this level and this level alone, that determines how much of anyone's money ever goes where. Think about it, then ask yourself this question: As of now how many agencies have a radio media supervisor on their plans board?

Place the blame where the blame belongs. Radio does not seem to understand that advertising needs an advertising story, too. It fights itself. It does not fight for itself with any conviction at all. Its occasional speeches in its own behalf are generally beamed at agencies, and if the shop talk has any merit at all, it occasionally earns a paragraph in the broadcast press. Little more. With all due respect to the present non-profit associations that serve it, what the industry needs is a counterpart of the Coffee Bureau—or the Meat Institute or the Dairymen's Association. "Milk is good for you" says the Dairyman, "drink three glasses a day." Who says that about radio? Who is fighting to expand its market? Yet radio has as powerful

a message, in its way, to deliver as has milk or meat or even the delicious coffee bean. More powerful in some ways, too. For with diversification growing in every major corporation today no medium can do a better umbrella job for anywhere near the dollar expended.

I am not offering an academic thought. In my opinion this is an idea that should be implemented starting tomorrow by the 4,000 stations that stand to profit. For with any sort of effort radio has nowhere to go but up. We are smothered in research and pretty brochures. What is needed is the fresh air of a down-to-earth, hard-sell campaign to reach the man who signs the checks.

If I were to plan this industry-wide campaign I'd go over every agency head directly to the manufacturer himself, search him out in his own habitat, speak to him in the language he understands, tell him the dramatic story of what radio can do for him. I'd seek him out in publications like the *Wall Street Journal*, *Nation's Business*, *New York Times*, etc. I'd sell him radio via radio, too, in every open spot a station could spare. The manufacturer must be convinced that what he needs is more of radio, and he must tell this to his agency. It will not work the other way 'round, for strangely enough, an agency is a far stiffer group than the clients it serves. In the business of running advertising, I mean. For the client in this area generally has little fixed overhead, no really fixed opinion and a marriage license he can break at any time. He is always looking for a better and more economical way to sell his product. He switches agencies very often—proof enough that you, too, can sell him if you try.

Last year some \$12 billion were spent in advertising. If just 1% of that were added to radio's share there'd be an extra \$120 million a year to split. This is the pot of gold the radio industry should be shooting for. And the shooting season is now.

# SPONSOR SPEAKS

## [An important ANA-AAAA announcement

Sometimes the most significant developments in our business are announced so quietly and with such little fanfare that they almost escape attention.

This was the case last week when the Association of National Advertisers and the American Association of Advertising Agencies disclosed the formation of a joint committee to improve advertising content.

The new ANA-AAAA committee, which will have as co-chairmen Edward D. Gerbic, v.p. Heublein Inc. and Robert E. Allen, pres. Fuller & Smith & Ross, will number 20 top-ranking agency and advertiser executives.

Their mission will be to "deal with that small percentage of national advertising which is deemed in bad taste, manifestly misleading, or otherwise likely to be harmful to advertising as a whole."

But the unusual and important aspect of the committee's work will be the machinery and techniques they will use in policing the industry.

Effective immediately the ANA-AAAA group will be operating the "Interchange of Opinion" which the AAAA has been conducting since 1946.

Under the "Interchange" system complaints about copy and commercials which are misleading, harmful, and in bad taste are referred confidentially to the members of the committee for individual study.

If a majority of the members believe that the problem is serious, both agency and advertisers are asked by the committee to take corrective action.

During the past five years 151 such requests have been sent out by the AAAA Interchange Committee and only four agencies and advertisers have failed to comply.

Now, with the added pressure and prestige of ANA support the work of the committee should be even more effective.

Particularly significant is the fact that the ANA-AAAA group is dealing specifically in the shadowy area of good taste and with copy which, though it may be factually correct, is offensive to the public and harmful to advertising.

Last week ANA-AAAA officials told SPONSOR that the committee would be glad to process complaints from NAB members on offensive advertising. Address them to Richard L. Scheidker, c/o AAAA, 420 Lexington Ave., New York. ■

## 10-SECOND SPOTS

**UNusual:** We know a guy who solved the traffic problem in New York during the monumental UN sessions with its heads of state winging all over town. He hired a big, black limousine, got himself a homberg, and rented four motorcycles (with drivers dressed in black jackets, blue pants, boots and blue helmets). His final items were a siren, a little American flag and a little blue, white, and green one his wife whipped up on the sewing machine. Police stopped traffic for a week wherever he sped, and *his office was picketed for three days by a group that wanted him to get out of Lithuania.*

**Immobile unit:** During all the fuss and chicken feathers that accompanied Castro to and from and among Harlem, WLIB had a box seat. It's located right smack in the Hotel Theresa. One of the staffers reports that in the middle of one of those pro and anti-Fidel demonstrations, some guy with more important things on his mind carried a sign that read: *Pittsburgh, si—Yankees, no!*

**Life begins at:** Red Skelton introduced fortyish James Aubrey Jr. to the audience at his opening show of the season. Said Red: "He's president of the CBS TV Network—but almost young enough to be President of the United States."

**Final chapter:** AP reports that the former head of a stock advisory service who authored a book titled "How to Build a Fortune and Save on Taxes," filed for bankruptcy in Federal Court, listing assets of \$2,052 and debts of \$55,811. *Probably a stunt for his next book, "How I Ran Through My First Fortune."*

**Presidential choice:** For those who cannot decide for whom to vote, we nominate Caroline Hill, a secretary at McCann-Erickson's corporate office. While agency chief Marion Harper Jr. was addressing a recent meeting of Mc-E managers at the Waldorf-Astoria's Starlight Roof, Andrei Gromyko marched in with five bodyguards. Miss Hill stood up to the Russians and convinced them they had moved into the wrong territory. They withdrew. *Well, it's not a kitchen, but still. . . .*



total RADIO

# "Phone-Opinion" WITH BOB MAXWELL

7:05-8:00  
WEEK NIGHTS

**Detroit is speaking its piece**—and loving the opportunity—on WWJ's exciting radio public forum. A torrent of phone calls rushes to the studio every evening. Citizens from far and near air their views on myriad timely subjects as the whole town listens. And popular Bob Maxwell handles every one with consummate skill.

**Human interest, community service, a salesman!** That's "Phone-Opinion", another example of Total Radio for the Total Man on WWJ.

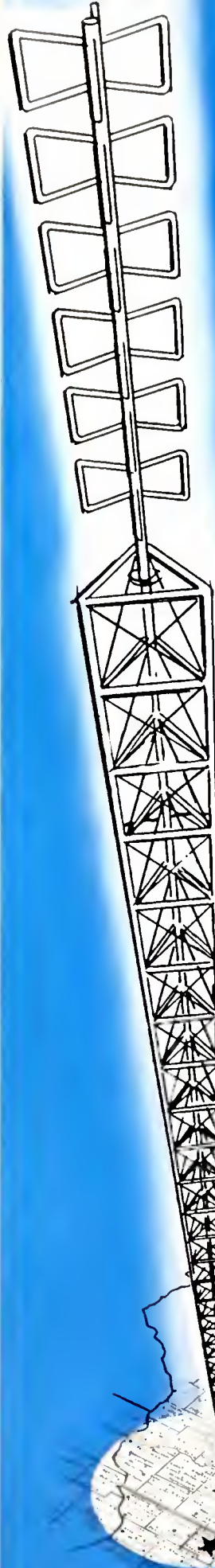
*Better place your call today—  
to your nearest PGW office.*

**WWJ** AM and FM  
**RADIO**

**Detroit's Basic Radio Station**

**NBC Affiliate**

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



Did you  
say  
1200 ft.  
high?



... and Rockford, too?

Yes, the prudent buyer knows that WISC-TV at Madison, Wisconsin has the tallest tower in the state, bringing service to 378,310 TV homes in thirty-two counties in Wisconsin, Illinois and Iowa. For instance, in the Rockford area, WISC-TV now carries 25 out of 38 nighttime CBS Network programs *exclusively*.

# WISC-TV

CHANNEL  
MADISON, WISC.



Represented Nationally by  
Peters, Griffin, Woodward, Inc.