

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

Handwritten notes in cursive script, including the word "WAKY" and various numbers and symbols.

BASEBALL '62: NEW TEAMS LIFT 'GATE'

Radio/tv audiences to diamond games will be spurred by New York, Houston clubs in NL

Page 25

Why radio's out-of-home listening is up

Page 30

Those young pilots running media at BBDO

Page 32

Networks tv's 'qualitative' audience facts

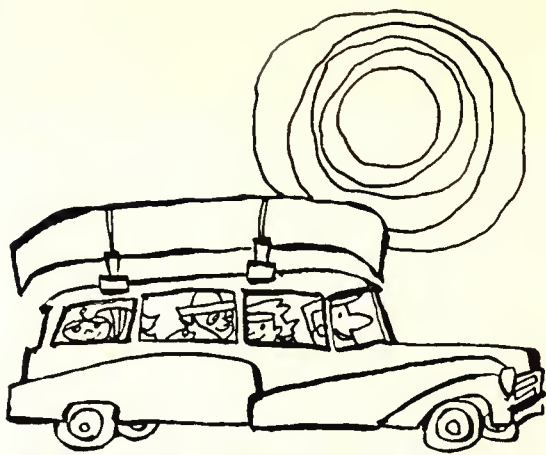
Page 37

LOUISVILLE	WAKY	"B"	"C"	"D"
7-12 A.M.	33.5	21.5	17.2	7.3
12-6 P.M.	43.6	21.2	8.1	11.7

Small print text, likely a disclaimer or source note, partially obscured by a star symbol.

NATIONS FASTEST GROWING ADVERTISING GROUP

COMPARABLE COMPANION—WMAK, NASHVILLE



VACATIONLAND BONUS!

1,500,000 tourists visited Minnesota in 1961, spending \$110,000,000 (Minnesota State Tourist Bureau estimates).

Visitors to Minnesota constitute a huge bonus for the summer advertiser. They turn TV OFF in their home states and ON in Minnesota's hotels, motels and lake cottages (almost all rooms have a set). In fact, some of them win healthy prizes with the big fish they enter in WCCO Television's "Annual Fishing Contest". . . the only such program on Twin City television.

Add the visiting Summer Viewers to the over 2,000,000 Northwest residents who view WCCO Television weekly*, *more circulation than any other TV station in the Northwest*, and your answer is **BUY WCCO TELEVISION FIRST OF ALL . . . THE YEAR AROUND!**

Get your share of that extra \$110,000,-000 by contacting WCCO Television, the dominant station in the Minneapolis-St. Paul Market, or call Peters, Griffin, Woodward, Inc.

*Nielsen NCS '61

4
ONE

BASIC MEDIUM



In Chicago

... world's busiest rail center ... the city's railroad terminal district is larger than the entire state of Rhode Island! Handling 45,000 freight cars daily—more than New York *plus* St. Louis—Chicago continues to live up to poet Carl Sandburg's apt description "freight handler to the nation"!



In Chicago

WGN Television

offers better programming through dedicated community service!

WGN IS CHICAGO



Quality • Integrity • Responsibility • Performance

What a Report Card!

Variety-ARB chart shows that KELO-TV completely dominates the Sioux Falls-103 County Major Market!

RK	PROGRAM	STA.	RTG.
1.	I've Got a Secret	KELO	53
2.	Garry Moore	KELO	49
2.	Sing Along With *	KSO	49
3.	Red Skelton	KELO	48
4.	Lawrence Welk	KELO	47
5.	Lassie	KELO	46
6.	Dick Van Dyke	KELO	45
6.	Perry Mason	KELO	45
6.	Real McCoys	KELO	45
7.	Andy Griffith; Kaye	KELO	44
7.	Chevy Show; Route 66	KELO	44
7.	Danny Thomas; Kaye	KELO	44



"Shame on him. The precocious rascal spoiled an otherwise perfect report card.

(From Variety, February 1, 1962)

CBS • ABC

KEL TV LAND

KELO-TV SIOUX FALLS; and interconnected
KDLO-TV and KPLO-TV

JOE FLOYD, Pres.
Evans Nord, Executive Vice Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.

Represented nationally by H-R
In Minneapolis by Wayne Evans & Associates

MIDCO

Midcontinent Broadcasting Group
KELO-LAND tv and radio Sioux Falls, S. D.;
WLOL/am, fm Minneapolis-St. Paul; WKOW/am
and tv Madison, Wis.; KSO radio Des Moines

©Vol. 16, No. 10 • 5 MARCH 1962

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ARTICLES

Baseball 1962: Mets, Colts to lift on-air 'gate'
25 Pre-season speculation indicates biggest baseball year ever for radio/tv, shows encouraging signs for the most national of U. S. sports

Summer radio bonus climbs
30 Out-of-home radio plus hit a new high in summer of '61, says Pulse; 37.9% added to in-home increases importance to summer advertisers

Young media pilots at BBDO
32 Maneloveg, Donovan, Papazian & Co. function in 'young people's' business in which computer abets, not abolishes, media man—fifth in series

Radio revives 'live' shows
36 New York radio station sets out to win over listeners by programing 'live' music spectaculars featuring top name bands and performers

Tv's 'qualitative' picture
37 It's growing in importance. Here is a look at some basic Nielsen facts about network tv audience at night—by county size, family income, etc.

Nets' winter show shifts
39 Though few network shows were dropped in mid-season, extensive scrambling gives the night schedule a new look for spring. Only 5 are new

NEWS: Sponsor-Week 7, Sponsor-Scope 19, Washington Week 55, Spot-Scope 56, Sponsor Hears 58, Sponsor-Week Wrap-Up 60, Tv and Radio Newsmakers 68

DEPARTMENTS: Sponsor Backstage 14, 555/5th 16, Time-buyer's Corner 42, Seller's Viewpoint 69, Sponsor Speaks 70, Ten-Second Spots 70

Officers: Norman R. Glenn, editor and publisher; Bernard Platt, executive vice president; Elaine Couper Glenn, secretary-treasurer.

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HIGHEST RATING NEW YORK

15.2

FIRST 4-WEEK AVERAGE-ARB

SUPERCAR

TELEVISION **WPIX** CHANNEL 11

FRED M. THROWER
EXECUTIVE VICE PRESIDENT
AND GENERAL MANAGER

February 8, 1962

Mr. Abe Mandell
Vice President
Sales and Administration
INDEPENDENT TELEVISION CORPORATION
488 Madison Avenue
New York 22, New York

Dear Abe:

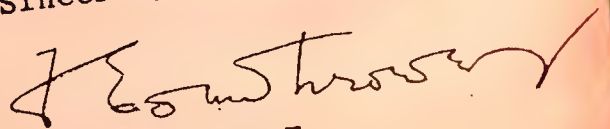
Congratulations are certainly in order to ITC. SUPERCAR premiered on WPIX-11 January 6th with a 16.3 ARB rating and, following four weeks on the air, has solidly established itself as the number one program in its time period and the number one weekend children's show in New York among all local children shows in this market.

Highly significant to us is the four week average rating of 15.2 which points up convincingly the consistent week-to-week appeal of SUPERCAR.

As we both know, ITC programs are well represented on WPIX-11. I would like to take this occasion to make mention of the fact that all are extremely successful and high rated. But SUPERCAR is the biggest yet.

SUPERCAR has lived up to its advance billing - in spades.

Sincerely,



Fred M. Thrower

I
T
C



Lillian Russell

Courtesy of The Bettmann Archive

1887 Audience Limited

The beauty and talent of this celebrated actress and singer were known everywhere. Despite her fame in the 1880s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

WGAL-TV
Channel 8

Lancaster, Pa.
NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

5 March 1962

SPONSOR-WEEK

AGENCIES TO SIGN CODE

ANA, 4A's agree agencies should deal direct on union codes, separately on tv commercials and programing

Some very useful inside stuff on subjects ranging from tv commercial climates to how to use news and public affairs came out of the ANA tv workshop in New York last week.

But the development with the most far reaching implications was this one, occurring Wednesday, at a closed session: Guy Farmer, ANA consultant, gave a significant report on agencies in tv commercials negotiations.

The ANA is now backing a new procedure which would give real authority and responsibility in negotiation to the advertising agencies.

Up to now the agencies have only signed letters of adherence to codes negotiated by others. (Since 1960 SAG and AFTRA have negotiated jointly with the networks, with the Film Producers Association and agencies signing separately.)

The ANA is also backing a move to separate tv commercials negotiations from the negotiations for other codes. The implications of this distinction for future negotiation are also considerable.

A joint advertiser-agency policy committee has also been proposed by the ANA to assign responsibility for negotiating the tv commercial codes to advertising agency representatives. Advertisers, networks, and film producers could then act as observers.

The matter of just who would sign the codes has been left open for

the moment, but it was intended that a professional negotiator would be employed on a per diem basis.

There is "agreement in principle" between the ANA and the 4 A's on this program. Since 1960 the ANA and 4 A's had been conducting separate but coordinated studies of negotiating procedures.

In another report, Charles C. Barry, senior v.p. and radio/tv director of Y&R addressed the regular workshop on commercials and program climate.

According to Y&R's PAR study, covering 280 nighttime network commercials and 56,000 people, "there is no evidence that the type of program has any effect on commercial recall or sales points remembered."

(Continued on page 10, col. 3)

WESTINGHOUSE TRIMS TV; WBC LICENSES RENEWED

Westinghouse is dropping four of 12 specials scheduled in 1962 to reduce its tv expenses by about \$1.5 million. All three networks are affected.

Although ratings of a few specials have been poor, Westinghouse has absolutely no intention of abandoning the medium.

(In Washington last week the FCC renewed the licenses of 14 WBC stations, delayed by the anti-trust conviction of its appliance division.)

Scott's \$6 mil. bundle to NBC TV

Scott Paper (JWT) has decided to put the bulk of its estimated \$8.4 million tv budget on NBC TV. Last week it ordered about \$6 million worth of advertising on NBC TV, including alternate week sponsorship of a new nighttime show, *Vive Judson McKay*, and about 200 daytime quarter hours in 1962-63.

Scott is understood to be deciding among four daytime shows. The choice is expected around late March.

It had been four years since Scott used NBC.

NAB HAS CONFERENCE ON EDITORIALIZING

(Washington): The Editorializing Committee of the NAB held the industry's first conference on editorializing and public affairs here last week.

Commissioner Frederick W. Ford participated in one session. The conferences also contained appearance by Secretary of State Dean Rusk, Under Secretary George Ball, FCC Chairman Newton Minow, USIA director Edward R. Murrow, and others.

Editorializing committee chairman Daniel W. Kops (president of stations WAVZ, New Haven, and WTRY, Troy) described the conference as providing "an occasion to share the techniques and standards that have been developed."

(Continued on page 8, col. 2)

BBDO ELECTS DILLON AS GENERAL MANAGER

Thomas C. Dillon, executive v.p. and treasurer of BBDO, has been elected general manager of the agency.

The executive change makes Dillon the second ranking officer of the agency. His promotion was announced by Charles H. Brower, president of BBDO.

Dillon joined the BBDO-Minneapolis office in 1938. He was transferred to San Francisco and became creative supervisor there in 1942. He moved to the Los Angeles office in 1946 and was manager there for a year before his transfer to New York as head of marketing, research, and media for the entire agency.



The post of general manager has actually been vacant since December 1957 when Brower vacated it upon becoming president of the agency. The four-year vacancy in that post now ends as Dillon moves in to fill it.

6% tv increase expected in 1962

Tv time sales are expected to show a six per cent increase in 1962, according to a TvB survey of stations.

Reporting stations expect local business to rise 6% and network to go up 5%. Last year the survey predicted an overall 6% increase and billings actually rose 5.7%, according to most recent estimates.

The survey reported on stations in the East, South Atlantic, North Central, South Central, and West. Figures were broken down into local, national-regional spot, and network, and total time sales were also predicted.

Radio for flight info in 4 cities

Eastern Air Lines (FRC&H) has initiated a series of daily flight information radio announcements in four cities.

Twelve times daily, at fixed times, Eastern will give flight information, saving telephone checking by ticket holders. The times and stations will be mentioned in other advertising.

The stations to be used at first are WHN, New York; WNAC, Boston; WMAL, Washington, and WCKR, Miami. Announcements are to be made every two hours from 6 a.m. until midnight, with extra announcements at 7 a.m. and 11 p.m.

STORER EARNINGS DIP

Storer Broadcasting Company has issued its earnings statement for 1961. Net earnings after taxes were \$4.5 million, down from \$5.1 million in 1960.

However the fourth quarter compared favorably with 1960. It was \$1.7 million, compared to \$1.5 million last year. In the fourth quarter gross revenues were 7% higher and post-tax earnings were 13.9% higher than in 1960, indicating a recovery from the business recession of the earlier part of the year.

NAB

(Continued from page 7, col. 3)

Individual conferences were devoted to editorials on political candidates, the mechanics of editorializing, a description of how stations without extensive facilities can accomplish editorializing, subjects suitable for editorials, how to handle opposing viewpoints, and case histories showing the impact of particular editorials.

The purpose of having such a conference as this for the first time was to give stations legal and ethical advice on editorializing, and an idea of what other stations are doing.

LUCAS TO NAT'L TV, RADIO HEAD OF C-E

(Detroit): Hugh L. Lucas has been named v.p. and national director of radio and tv for Campbell-Ewald. He succeeds Philip L. McHugh, who resigned last week.

Lucas has been with the agency for the past seven years as v.p.



Hugh L. Lucas

in charge of radio/tv for Chevrolet, purchasing Bonanza on NBC, Route 66 on CBS, and My Three Sons on ABC plus radio news on CBS and NBC.

Before joining C-E, Lucas was with FC&B for ten years as v.p. and account supervisor.

JWT elects Wilson v. p.-international

Edward G. Wilson has been elected executive v.p.-international of J. Walter Thompson. Howard D. Brundage was elected v.p. and treasurer, succeeding Wilson as senior financial officer of the company.

Wilson joined JWT in 1930 and has been with the company since, except for interruptions in 1936-38 and 1935-45.

Brundage joined JWT in 1952. He was previously with J. H. Whitney and Company.

Local specials for L.A. Bank

An unusual instance of full local sponsorship comes out of Los Angeles where Glendale Federal Savings (Davis, Johnson, Mogul & Colombatto) will show three full-hour music specials on KNXT.

The shows will have as themes the season of the year. First is set for 6:30-7:30 p.m. on 31 March. Estimated value of the shows is \$30,000.

VOL.3—"FILMS OF THE 50's"—NOW FOR TV

FORTY-ONE OF THE FINEST FEATURE MOTION PICTURES
PRODUCED BY WARNER BROS. FROM SEVEN ARTS

SHELLEY WINTERS JACK PALANCE
LEE MARVIN GONZALEZ GONZALEZ



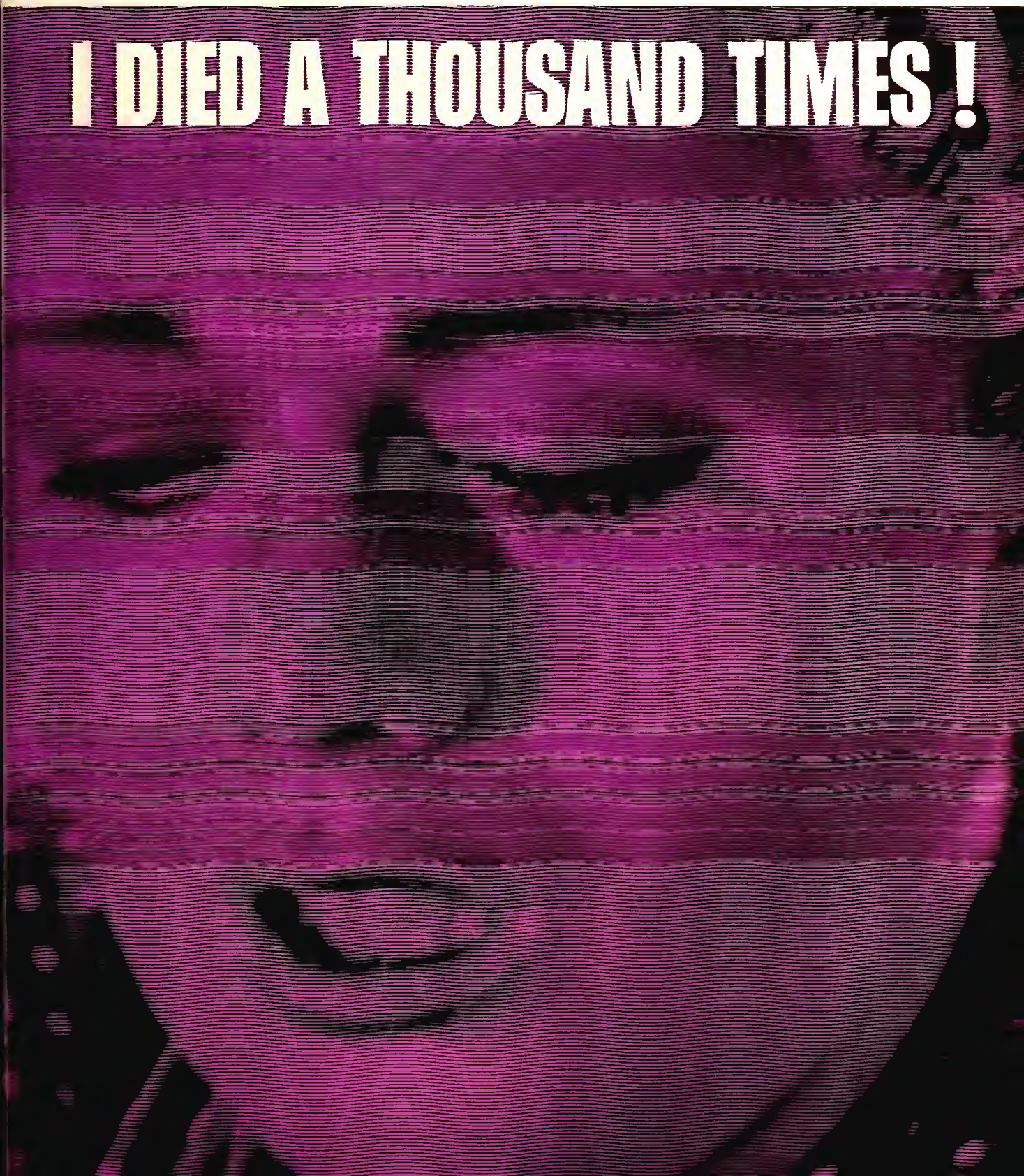
**SEVEN ARTS
ASSOCIATED
CORP.**

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

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

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

I DIED A THOUSAND TIMES!



BRECKNER IS PRES. OF TIMES-MIRROR TV

Robert W. Breckner has been elected president of the Times-Mirror Broadcasting Company and chief executive of KTTV, Los Angeles.



Robert W. Breckner He succeeds Richard A. Moore, who resigned recently to head his own company.

Breckner joined the station in 1948, became program director in 1952, and was elected a v.p. in 1955. He created and produced the *Divorce Court* series, now syndicated nationally, and also conceived the station's sports specials and special events packages.

Ad costs to rise 2-8% In 1962: interpublic

Consumer markets will expand by \$27 billion in 1962, but advertisers will face rises in media rates, according to a study completed by Interpublic Inc.

Advertising volume in 1962 is expected to top last year by \$500 million, reaching a total of \$12.5 billion. Advertising rate increases are expected of from 2% for spot radio to 8% for magazines and net tv.

Screen Gems reports best six-months in its history

Screen Gems reports net income after estimated taxes of \$1.4 million for the first half of the fiscal year, July-to-December 1961, compared to just under \$1 million for the same period last year.

During this period Screen Gems' gross income was \$22.8 million, slightly less than its \$23.5 million

(Continued on page 60, col. 1)

Affils boycott CBS' Defenders

CBS TV is being hit by an affiliates' boycott over an episode of *The Defenders* involving the alleged rape of a 17-year old girl.

Two stations known to have dropped the episode are WBTV, Charlotte, and WISC-TV, Madison. Further reports were not available at presstime. The episode was originated on CBS TV on 24 February.

In a similar case involving *Bus Stop* on ABC TV last December about 30 affiliates are known to have dropped an episode to which they objected.

NBC TV CLAIMS RECORD DAYTIME AUDIENCE

NBC TV reports that it reached an average of 4.3 million homes a minute in the latest Nielsen report, February 1, 1962, claimed to be the largest audience ever in daytime tv history.

NBC TV had an 8.8 rating and 36% share, with CBS TV trailing with 8.1 and 32% (4.0 million homes). ABC TV had 4.8 and 18% (2.4 million homes).

The Nielsen report covers 10 a.m. to 5 p.m., Monday through Friday. NBC is now claiming it has had the largest daytime audience in every National Nielsen so far in 1962.

Morgan contest winners

ABC Radio has announced winners of the 1961 Edward P. Morgan essay contest.

First prize winners are: Carol M. Burns at Reed College, Portland, Ore., and Gerald T. Bongard at College of St. Thomas, St. Paul, Minn.

Of the total of \$2,700 of tuition scholarships awarded, the AFL-CIO contributed \$500, and the rest was contributed by ABC stations, Furman & Feiner Agency, and Morgan himself.

Agencies sign

(Continued from page 7, col. 2)

Nor does the mood of the previous program have any effect.

However the study found greater attention to commercials seen between 10 and 11 p.m. and to those in half-hour rather than 60-minute shows.

Effectiveness depended on the commercial itself, not the show, and integrated program star-product commercials did best of all.

Don Durgin, v.p. of NBC TV network sales, called the rise of sponsored public affairs a "quiet revolution." He noted that 40 of 50 such specials sold to June of this year went to single sponsors.

Leslie C. Bruce, Jr., director of advertising for Purex, noted that his company had used public service-documentaries effectively. Brand advertising got through "often in face of quite controversial and/or emotionally heavy program material," according to special Gallup-Robinson studies.

Bruce noted that the Purex specials had given company personnel new prestige in their field, favorable consumer response, and about \$1 million worth of free publicity.

E. J. Hodges, senior v.p. of GB&B, read a report prepared by Robert L. Eskridge, advertising director of Ralston, who had to leave New York unexpectedly.

Hodges compared Purex and Ralston as small companies dealing with giant competitors, each finding the public service-documentary approach an effective way to counter other companies with larger advertising budgets.

The secret, according to Hodges, is to combine the right show, the right time, and the right follow through. Ralston uses *Expedition* on ABC TV and supplements it with local *Expedition* shows on 47 stations—attaining more documentary production last year than all three networks combined.

WTHI

**Wabash Valley Broadcasting Corporation
Terre Haute, Indiana**

TELEVISION
now represented by

Edward Petry & Co., Inc.

RADIO

now represented by

VENARD, RINTOUL & McCONNELL, INC.

WTHI-TV

Channel 10 • CBS

WTHI RADIO

1480 AM • CBS • 1000 W

something special!

In troubled times, the nation's need for an alert, informed citizenry takes on special urgency.

Aware of their unique ability—and responsibility—to communicate en masse, last year (as in years past) the five CBS Owned television stations originated an impressive number of locally-produced prime-time "specials," whose contents ranged widely, and incisively, across community, national and international affairs.

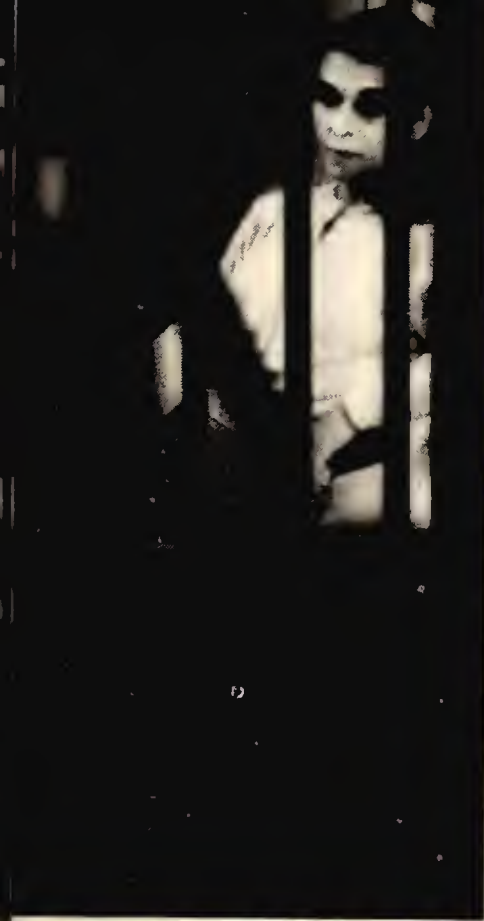
There was, for example, WCBS-TV's "Junkyard by the Sea," an indictment of drug trafficking in the nation's largest city; WBBM-TV's "The Other Americans," a two-part exposé of Communist activity in Latin America; KNXT's "Meet the Officer," a candid study of local law enforcement in action; WCAU-TV's "Dead End 1975," an eye-opening report on today's steadily-worsening traffic crisis; and KMOX-TV's "The Concrete Curtain," which dramatized the importance of increased civil defense in an atomic age. And there were many more!

In 1961, the five stations devoted almost 15 million dollars' worth of station time and facilities to non-network public affairs programs and announcements. This amount—an all-time high!—is one more example of exceptional service rendered to communities for whom the words "CBS Owned" have always signified something special!

© CBS TELEVISION STATIONS

A Division of Columbia Broadcasting System, Inc.
Operating WCBS-TV New York, KNXT Los Angeles,
WBBM-TV Chicago, WCAU-TV Philadelphia and
KMOX-TV St. Louis





WING

the

COLLOSUS



of
**Dayton
Radio** ✨

Check Pulse and Hooper . . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG . . . buy WING!



robert e. eastman & co., inc.
NATIONAL REPRESENTATIVE



**DAYTON . . . Ohio's
3rd Largest Market**

Sponsor backstage

Kennedy and family on camera

In a recent issue of *Time* magazine, Bernhard Auer, the publisher, wrote: "Journalism these days is a changing craft. Television, with its on-the-spot and vivid coverage of the biggest news events, has not only eliminated newspaper extras but has made superfluous much old-fashioned 'color' writing."



In the news and special events sense television has done much more than change journalistic practices. It has given us, for example, the opportunity to know and live history, the history of the past and history as it is being made from thrilling moment to moment. Mrs. Jacqueline Kennedy's personally conducted tour of the White House, for example, gave me a greater sense of pride in the American past than anything I have seen, heard or read since my kindergarten teacher taught me the Pledge of Allegiance. And surely no citizen of this land ever had a more exciting opportunity to see history being made than watching the tv screen during Colonel John Glenn's triple orbit of the earth in space.

Used properly, as it is by President John F. Kennedy and everyone connected with his Administration in any way, television also gives us an acquaintanceship and an intimate knowledge of the ladies and gentlemen who are running our country, such as neither we nor any other peoples have ever had in the past. No one, for example, who watched that expertly produced White House Tour show (CBS produced it, but it was carried by NBC and ABC as well) could fail to feel that he knew Mrs. Kennedy better than we have had the opportunity to know any previous First Lady.

Contagious, patriotic pride

And she is a lady to know. With the air of a good little girl, so eager to please by showing how well she has learned her lesson, the gracious and lovely Jackie conveyed a deep pride in her country. It was a spirit that was most contagious. Her obvious earnest, yet joyful, enthusiasm for the task of giving every room in the White House as much historic significance and meaning, while presenting a tasteful, dignified image of the President's home to the world, shone through every word she spoke, every gesture she made. She was knowledgeable, but extremely modest about her knowledge. She was generous and eager to be generous about crediting all who were assisting her in the work.

When the President came on to close the show with a few well-chosen words, his pride in his wife and her work was quite evident.

A few nights earlier we had the opportunity to get to know a couple of other Kennedys a little better. The CBS *Eye Witness to History* show presented highlights of the first part of Attorney General Robert Kennedy's tour of the Orient. They told the story of

(Please turn to page 13)



You reach more TV homes
MORE OFTEN MORE OFTEN MORE OFTEN
on WBEN-TV

It takes more than *radiated power* to bring your sales message into the 785,171 television homes of Western New York and Northeastern Pennsylvania.

Audience loyalty, a kind of comfortable feeling people have with an old friend, is a factor, too, and WBEN-TV has generated that feeling among more than 2.5 million people on the Niagara Frontier.

Since 1948, when Buffalo television was first pioneered on Channel 4, station policy of dynamic public service programming, plus top network affiliation, has built for WBEN-TV the largest audience. Loyal, they look to Channel 4 for quality entertainment and authoritative information. In terms of sales impact, your sales message is among good loyal friends on WBEN-TV.

And that means your TV dollars count for more on Channel 4.

*Get the facts from Harrington, Righter & Parsons,
National Representatives*

WBEN-TV

The Buffalo Evening News Station



CH.

4

CBS in Buffalo



SOUND OF LEADERSHIP WCAU RADIO

FREEDOMS FOUNDATION AT VALLEY FORGE
February 22, 1962—Principal Radio Program
Award for "The Anatomy of Freedom"

SALES PROMOTION EXECUTIVES
ASSOCIATION—DELAWARE VALLEY
February 15, 1962—"First annual leadership
award for successfully raising the standards
of radio programming"

Leadership + highest standards = superior
salesmanship.

SELL WITH WCAU—YOU CAN RELY UPON
OUR RESPONSE ABILITY.



THE CBS OWNED STATION IN PHILADELPHIA
REPRESENTED BY CBS RADIO SPOT SALES

555/5th

Five times \$20 million

SPONSOR, last October 30, spoke of the "20 Million Club," those television features which according to Nielsen gained audiences at least that large.

At that time either Toni or the Gillette Safety Razor divisions of The Gillette Co. (which we represent as public relations counsel) sponsored four of 10 events—Miss America Pageant of 1961 and three different games of the 1959 World Series.

We thought that it might be interesting to you that the Gillette-sponsored New Year's Day 1961 Rose Bowl telecast reached 23,600,000 homes. We believe this would put it No. 7 on your list, giving Gillette five of the 10 places in this elite category.

Edward Starr
account executive
Hill and Knowlton, Inc.
New York

Radio treatment analyzed

You asked for an appraisal of U. S. RADIO and I am delighted to give it to you. Number one, may I compliment SPONSOR and its publications for the attention you are giving the radio advertising industry. This is a service long overdue and one that the advertisers, as well as broadcasters, should appreciate.

I definitely like your new approach of developing a basic phase of our business thoroughly. Over a period of time I can visualize issues of U. S. RADIO will serve as a magnificent textbook for radio broadcasting.

The only criticism I might level would be that the editorial approach in this January issue is at times a

little old-fashioned. I believe that it would behoove your editorial people to spend more time with modern radio stations and bring you up to date on radio as it exists today.

Don B. Curran
dir. publicity & promotion
ABC Radio & TV stations
New York

On page 40 of SPONSOR, Part 2, 29 January 1962, you say, "Do you like this issue of U. S. RADIO? Do you like this full-scale treatment of major radio stories? We'd like to hear from you."

May I, for one, express delight with the full-scale treatment of the oil industry in its relation to radio ["Gas/oil: radio's \$32 million gusher"]. Perhaps this struck a responsive chord because we happen to handle a petroleum account. I note, however, that in your next issue you plan to give a similar study of drugs and cosmetics in their use of radio. This is good stuff. A continuing series of such studies will not only give the components of a valuable file but will do much to strengthen the cause of radio.

Gertrude B. Murphy
v.p., radio-tv
Long Advertising, Inc.
San Jose, Cal.

Read . . . your treatment of the gas and oil industry regarding their use of radio and I would say that it was a job well done. I would very much like to see a similar article tied in with the soap and detergent industry.

Grant H. Keeler
advertising manager
Fels & Co.
Philadelphia

Made to order...

WIP Radio

Take Philadelphia's First Station, WIP RADIO and combine it with METRO BROADCAST SALES, the industry's new, quality Station Representative. The projected results couldn't look better for you and your client because WIP RADIO continues to be the leading sales producer in Philadelphia.

METRO BROADCAST SALES, representing WNEW RADIO since June 1961, offers a staff of the most knowledgeable salesmen, dedicated to selling fewer stations in major markets more effectively.

Metro Broadcast Sales

A SERVICE OF METROPOLITAN BROADCASTING

NEW YORK: PL 2-8228; PHILADELPHIA: LO 8-2900;
CHICAGO: 467-6340; ST. LOUIS: MA 1-4800; DETROIT: 873-8600
LOS ANGELES: 385-1424; SAN FRANCISCO: DO 2-1945



Unprivate

The programming standards of a television station are always on view. All you need do is *watch* to see that WPIX-11, New York's Prestige Independent, has the *network look*—an array of network proved and network caliber programs in quantity night after night. The WPIX-11 *network look* bolsters your commercial messages by providing recognizable high standards of programming, increasing advertising receptivity and acceptance. Only WPIX has the *network look* among the New York independent stations.

where are your 60-second commercials tonight?



SPONSOR-SCOPE

5 MARCH 1962

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SPONSOR

PUBLICATIONS INC.

The way that the tv networks have been pricing their nighttime fare for the fall it looks like the cost per commercial minute (talent and time), as some key agency people see it, will be something like \$40,000 for the course.

Following is a smattering of prices for the new products, minus time:

SHOW	ORIGINALS	REPEATS
Mr. Smith (ABC TV)	\$ 61,000 net (1/2 hr.)	\$4,000 net
Empire (NBC TV)	125,000 net (hr.)	no charge
Higgins (ABC TV)	63,000 net (1/2 hr.)	16,000 net
Jack Paar (NBC TV)	125,000 net (hr.)	50,000 net
Going My Way (ABC TV)	147,000 net (hr.)	no charge
The Nurses (CBS TV)	117,500 net (hr.)	32,500 net
Roy Rogers (ABC TV)	105,000 net (hr.)	31,500 net
Jackie Gleason	130,000 gross (hr.)	none

P.S.: The per commercial minute price on a couple of NBC TV participation carriers: 11th Hour, \$36,000; The Virginian, \$30,000.

Salada Tea (C&W) has given radio stations a tough off-beat piece of business to appraise and decide whether they want it, and, if so, how it can be priced.

The campaign: a seven-week schedule which for the first six weeks involves as many as 50 one-minute announcements a week and on the final week entails the airing of as many as 50 five-and-a-half-minute programs. Starting date: 9 April.

Contents of the five-and-a-half-minute show: a Stan Freberg "musical comedy" dealing with a gypsy tribe picketing the Salada factory for printing fortunes on teabags.

The schedule for the first six weeks would be in the nature of a buildup for the five-and-a-half-minute event.

The stations problem, obviously: to fit that horde of "musical comedy" repeats, assuming the concept is acceptable, into regular schedule. Also just what rate is to be applied to this end of the campaign, and whether they are to be logged for the FCC as programs or out-and-out commercials.

The deal was made directly between Salada and Freberg, with the solution for getting the whole thing on the air dropped in the lap of the agency.

Stations via their reps were supplied in advance with the Freberg tapes.

Chicago tv knowledgeable have a theory about the hearings the FCC will be staging there the week of 19 March (see WASHINGTON WEEK, page 55).

The theory: even though the FCC is referring to the event as a sort of experiment in public opinion fishing, the real target is something else.

They suspect that the FCC, responding to needling from AFTRA and labor and religious groups, has WNBQ, NBC o&o, mainly in its sights and that the hearing was set up to dispose of these gripes, but without making it too obvious.

Gardner is the latest shop where the media analyst has taken hold.

The agency has revamped its Chicago buying setup, moving a number of the buyers into the specialty of media analysis. In other words, one group will pave the way for the buying and the buyers will devote all their time to just buying.

Possible reason: the increase in spot, due to new P&G business.

NBC TV station relations has apparently opened what ABC TV termed a "can of worms" in claiming (26 February SPONSOR-SCOPE) that, with a couple exceptions, it'll have live clearances for The Virginian in all two- and one-station markets that have been carrying Wagon Train, which goes over to ABC TV this fall opposite The Virginian.

Subsequent disclosures on the issue of which network will be able to deliver 7:30 Wednesday nights when Train and The Virginian are pitted against each other:

- ABC TV submitted to SPONSOR-SCOPE a roster of live clearances in limited-station markets: 16 of these were NBC TV affiliates, while 31 hold affiliation with CBS TV.

- NBC TV conceded that seven of its affiliates in two-and-single-station markets had advised it they had confirmed Wagon Train live clearances. The stations: WJBF-TV, Augusta; WOOD-TV, Grand Rapids; WJAR-TV, Providence; KOMU-TV, Columbia, Mo.; WDSM-TV, Duluth; KOAM-TV, Pittsburgh, Kan.; KRGV, Weslaco.

- Among the larger two-station markets that NBC TV contended were still on the fence about live clearances for Wagon Train were WROC-TV, Rochester, and WSYR-TV, Syracuse. A check made by SPONSOR-SCOPE with these two stations brought this information: both have decided to take Wagon Train live, but as yet the decision had not been relayed to NBC TV station relations.

P.S.: Wagon Train is sold out. The customers: P&G, Alberto-Culver, R. J. Reynolds, and Gillette.

Products with teenage appeal experience this frustration about nighttime network tv: finding enough selective programs.

Judging from information gathered by SPONSOR-SCOPE, more and more such accounts are turning, because of this, to nighttime radio. They've noted that during the school term the 13-19 group provides as much as 25% of the radio audience between 6:30 and 10 p.m. That is, it's presumed, when they're doing their homework.

JWT Chicago is beginning to vibrate again on the new business front.

It's picked up another half million from Quaker Oats and seems to be on the verge of adding a couple of new accounts to the fold.

For JWT the Quaker Oats purse runs around \$10 million now.

It may not be something to write home about, but it's still interesting to note that for the second consecutive season the more populous type of newcomer programs scored the higher percentage of casualties.

The breakdown of survivors vs. casualties by type for the 1961-62 season:

CATEGORY	TOTAL	CONTINUING	CASUALTIES	% CASUALTIES
Situation comedy	16	3	13	81%
Suspense-crime	7	2	5	71%
Adventure	6	2	4	66%
Anthology	3	3	0	0%
Comedy-variety	3	1	2	66%
Others	5	2	3	60%
TOTAL	40	13	27	68%

Rheingold could wind up with 70% sponsorship of the New York Mets games, because of the paucity of eligible accounts that'll commit themselves for the term JWT seeks, which is five years.

The brewer put 60% of the package on the block. Brown & Williamson picked up half of this 60% for five years for \$1 million per year, but the agency is finding it tough to unload the balance. About the only hope now is an oil account.

Incidentally, CBS TV is reported not finding it easy to induce prospects for the NCCA football games to come in on a two-year binder.

This is the week that Lever is slated to get down to brass tacks on plotting out its commitments on the nighttime tv networks for the fall.

It looks as though it'll be in five shows, with two old pros, **Lucille Ball** and **Loretta Young**, as the anchors of two of them. Also on the list are **Red Skelton** and the lone hold-over, **Candid Camera**.

Don't think that the competition among the tv networks for the fall is being fought only in the area of sales.

Just as bitter in intensity is the **vying for clearances** among the important two-station markets and the more desirable one-station markets.

This fight on the affiliate level has put a **greater strain than ever on the staffs** of the network station relations department.

ABC TV seems to have deemed this clearance tug-of-war crucial enough to **transfer a programing expert, Bert Briller**, from sales development into station relations. His main role will be to sell the contended-for segment of affiliates on his network's shows and the vitality of the schedule as a whole.

A frequent question put to agencies by clients: what has been the level of increased rates for nighttime network tv in ratio to increased tv homes?

SPONSOR-SCOPE, in composing an answer to this question, found that, with the inclusion of what the networks will be charging this fall for time, the hike in rates over the **past five years averages out to 25.5%**, whereas tv homes have gone up in that time **by 53%**.

Tv homes totals: in the fall of 1957 it was **32 million**; Nielsen estimates that this fall the tally of tv homes will reach **49 million**.

The comparison of nighttime rates, based on a **full hookup per hour:**

NETWORK	FALL 1957	FALL 1962	% INCREASE
ABC TV	\$ 85,800	\$125,800	47%
CBS TV	112,000	135,000	20%
NBC TV	118,000	135,000	15%
AVERAGE	\$105,266	\$131,933	25.5%

Intense as ever is the preoccupation of tv network researchers with the number of women viewers per set in the daytime.

The latest case in point are some findings that ABC TV distilled from ARB's national audience composition data for **November-December 1961 daytime programing**.

Says ABC TV: during that period the number of women viewers per average minute, 11:30 a.m. to 4 p.m., Monday through Friday, gave **ABC TV .85, CBS TV .87, NBC TV .87**, the point being that it's been gaining women—while the others have been losing that audience.

ABC TV takes this finding another step: it compares these averages with averages for the like period of other years, to wit:

YEAR	ABC TV	CBS TV	NBC TV
1959	.74	.94	.94
1960	.76	.88	.90
1961	.85	.87	.87

The point that ABC TV obviously is seeking to make is that its daytime programing is **tending more to a housewife flavor**, whereas with the competition it's just the other way.

The bulk of Scott Paper's (JWT) \$6 million network tv budget has been weaned away from CBS TV by NBC TV.

Along with an order for an alternate week of Viva! Judson McKay, NBC TV got a hefty daytime schedule. There'll be a sprinkling of daytime on the other two networks also. Up for grabs is a weekly nighttime minute participation.

The gambit in the area of fall nighttime programming that has sparked most Madison Avenue comment so far is CBS TV's move of Perry Mason to Thursday night.

One interpretation: the network is in sore need of a strong Thursday night buildup, figuring that it will have less trouble finding Saturday night buyers.

Even though its fall nighttime schedule, as with the other two networks, is loaded with unprogramed spots, NBC TV seems to be in a position to do fairly well with all nights but Monday.

Among others it's got P&G ready to pick up the Thursday half-hour following Hazel and R. J. Reynolds is interested in occupying the Saturday 8:30-9 niche.

Lorillard has taken half of the Jack Paar hour. Otherwise NBC TV could claim a sellout for Thursday night.

At CBS TV, Colgate, Philip Morris, and Drackett have taken on an alternate half hour of Jackie Gleason. Colgate has also committed itself for an alternate week of Dobie Gillis.

Kaiser's (Y&R) gone CBS TV for next season with a show called Adam's Fable in the Tuesday 8-8:30 slot.

The smaller breed among toy manufacturers is voicing its frustrations over the alleged monopoly of local tv time exercised by jobbers.

They complain that they find it practically impossible to place schedules in many markets because choice blocks of kid time are under long-term contract.

In other words, if they want to use tv they have no alternative but to tie in with the jobber controlling a block of time and paying him the one-time national rate, whereas the jobber is billed at maximum discount, if not at a special retail rate.

ABC TV is taking advantage of this month's Toy Show in New York to make a special pitch in behalf of its Discovery strip, scheduled this fall from 4:30 to 5 p.m.

The price tag for the series aimed at youngster appeal: \$4,500 down to \$4,000 per commercial minute.

Marx Toys (Bates), incidentally, has a line on NBC TV's Saturday 11:30-12 noon period come the new season.

NBC TV daytime keeps inching more and more toward a minute participation structure.

Two more shows, Our Five Daughters and Play Your Hunch, have been made available for crossplugging, which makes this arrangement prevail for nine out of the network's 12 daytime shows. The exceptions: Price Is Right, Concentration, and Loretta Young.

At least as far as daytime tv is concerned, the days when an advertiser put all his eggs in one network basket are, it would seem, coming to an end.

The big users of daytime are spreading their largesse over two or three networks, preferring reach, in some instances, to maximum discounts.

Even a relatively medium one like Scott has gone to NBC TV as well as CBS TV. Another example is Corn Products.

For other news coverage in this issue: see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 68, and Spot-Scope, page 56.



WELCOME, NEIGHBOR!



A few yards from Broadcast House, new home of WTIC TV-AM-FM, steel is rising skyward, the skeleton for a fifteen-story office tower of unique design. The elliptical-shaped structure, scheduled for completion by late 1963, will house the home office of the Phoenix Mutual Life Insurance Company and will be the first building of its kind in the world. Like Broadcast House, first of a complex of modern structures to be completed in Hartford's Constitution Plaza, it is an important part of the urban rebirth of America's insurance capital and a further stimulus for a bustling market.

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

WTIC TV 3/AM/FM

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



**He may be a spineless jellyfish to kids,
but he's a great salesman for you.**

Discovery—a new world of television for curious kids and ambitious sponsors.

Discovery is for kids. Every waking minute of their lives is a search for the *hows* and *whys* of this world.

Discovery is the first kid's show to satisfy their restless, eager minds. To entertain as it educates, to stimulate as it informs.

Discovery is created and guided by Jules Power—winner of Peabody and Thomas Alva Edison Awards for outstanding children's television programs. With Power at the helm, *Discovery* will travel the entire range of a youngster's interests—from what makes a jellyfish transparent to what takes a space craft into space.

Discovery is scheduled for peak daytime viewing—at 4:30 PM every

weekday. Its available audience numbers some 13½ million children and teens, plus as many adults.

Discovery combines the two most necessary elements for sponsor success—certain acceptance by kids. Certain endorsement by parents.

Learn how you can earn while they learn.

Call SU 7-5000 (Collect).

"DISCOVERY" STARTS OCT. 1 ON ABC-TV—DAYTIME

BASEBALL 1962:

Mets, Colts to lift on-air 'gate'

Teams in New York, Houston, add near \$2 million to air rights total, expected to spur radio/tv ratings

Something old, something new, something borrowed, something blue. Though scarcely a bride to radio and television, local baseball is dressed like one for 1962.

Something old? Last season's multi-sponsorship trend, with beers, cigarettes, oils the major takers. Single or dual sponsorship is practically ancient history.

New? Two clubs in the National League, opening up the southwest and returning the league to New York. Two new ballparks, one in Los Angeles, one in Washington, expected to pitchfork interest

Pulse survey of Yankees encouraging

Question No. 1—*Have you attended any major league baseball games at Yankee Stadium thus far this season?*

Yes 10.8%

Question No. 2—*Did you attend any baseball games at the Yankee Stadium last season?*

Yes 19.2%

Question No. 3—*(asked of men who had not been to the Yankee Stadium last season or thus far this season.) Which of these statements, if any, explains why you have not gone to see any games at the Yankee Stadium last season or this season?*

I watch the games on television instead of going to the Yankee Stadium 20.8%

Other 96.9%*

Question No. 4—*Have you watched any Yankees baseball games on television this season? (If "yes") Would you say that you watch the Yankees games on television frequently or occasionally?*

Have watched Yankees games 62.8%
 Frequently 29.2%
 Occasionally 33.2%
 Don't know 0.4%

Question No. 5—*... Would you say that, as a result of watching the games on television, you are more interested or less interested in major-league baseball?*

Less interested 5.1%
 More interested 43.3%
 Not affected 51.6%**

Question No. 6—*(Asked of men who attended Yankees games thus far in 1961 or in 1960) Do you believe that television broadcasts of the Yankees baseball games has resulted in your attending more games or fewer games at Yankee Stadium?*

Attended more 19.3%
 Attended less 18.6%
 Not affected 62.1%†

SOME ADVERTISERS and agencies, concerned that low tv ratings of Yankee games might reflect diminished interest in baseball itself, see in survey vindication of tv's impact on game

*Figures expressed as % of men who had not been to Yankee Stadium. Figures add up to more than 100% because of multiple mentions

**Figures expressed as % of men who had watched telecasts of Yankees games.

†Figures expressed as % of men who had attended Yankees games in 1960 or 1961.

in those markets.

Borrowed? An idea or two from promotion files to spark gate receipts, down drastically in 1961.

Blue? The sky. At least for those who see in last year's Maris-Mantle excitement a regenerating of interest

in baseball itself, its reflection expected both in ballparks and television this season.

As baseball approaches the mid-way mark in spring training, its spot radio/television schedules are nearing home. The sponsorship pattern

is almost complete and, as the chart on pp. 23-29 indicates, setting a record-breaking estimate of \$13,595,000 (excluding network buys) for combined rights.

What are the major developments in this year's line up?

- Addition of the New York Mets and Houston Colts to the National League is far and away the most significant. Although neither team's sponsorship schedule is set completely, Rheingold Beer, through J. Walter Thompson, holds radio and tv rights to the Mets, has sold a third to Brown & Williamson (in a \$5 million, five-year agreement), and is currently shopping around for others; American Tobacco holds combined rights to the Colts and is presently in negotiation for co-sponsorship. The estimated combined rights of the two newcomers for 1962 is just short of \$2 million.

- American Tobacco is again top spender, both in radio and television, its Dual Filter Tareyton, through Gumbinner, taking the major share. With halves or thirds of five National and two American League schedules, American Tobacco this year dropped the Chicago White Sox and Cleveland Indians in favor of the St. Louis Cardinals and Houston Colts. Most cogent reasons: (1) St. Louis provides a larger network; (2) Houston makes possible a brand new baseball market, where interest is almost certain to be high; (3) switching teams in general makes for wider coverage.

- Most pre-game and post-game shows are sold, both on radio and television, many to national advertisers seeking identification with a specific team but unable or unwilling to buy play-by-play.

- Falstaff, last year's chief support of West Coast coverage (100% of the San Francisco Giants on tv, 1/3 on radio in the National League; 1/3 of the Los Angeles Angels on both radio and television in the American League), is notably absent from any spot sponsorship this year. Reason? Some observers cite the drop in beer sales in general, others a disappointment in West Coast sales in particular. Falstaff isn't saying. But it has upped its *Game of the Week* sponsorship on CBS TV to a half on both



'61 SERIES drew rating of two out of three tv homes (Nielsen), should spur audience interest in '62. Above, Mickey Mantle on way to second

Saturdays and Sundays. Last year its Sunday buy was only a quarter.

• Again the Milwaukee Braves will have no television. Appeals, right up to the wire, failed to bring about the long-negotiated advertiser/station hope. But SPONSOR has learned that sale of the club's tv rights for 1963 not only is possible, but probable.

• While some disquieting facts of life mar any all-out jubilation, the outlook, on the whole, is optimistic, for sponsors and stations as well as

the clubs. The facts of life: prices are up, but some ratings are down; production costs have risen; interest in other sports (i.e., golf, bowling, etc.), especially on television, is higher; the average ballpark and/or tv "spectator" is increasingly more a "participator" in such warm-weather sports as golfing, boating and hiking.

Most of 1962's pre-season speculation has centered around the decline in last year's game attendance and the relatively low rating of tele-

vised baseball on networks, when compared to other sports. But sponsors, agencies and the Baseball Commissioner are far from worried.

"True," says a Commission spokesman, "our actual game attendance was off last year, but baseball people aren't really concerned about it. There are too many attendance regulators. Weather, for example. Whereas a football fan will attend a football game regardless of weather, a baseball fan won't. If it's a real scorcher of a day, he'll turn on television instead." Too, sales of radio/tv rights have more than compensated for gate losses.

Nor are the clubs themselves sitting still. This year, more than ever, they'll be involved in attendance promotion. Already the Cleveland Indians have made arrangement with the Lawson Dairy stores (300 throughout northeastern Ohio) for ticket offices in each of their outlets, and a half-gallon of milk free with every ticket purchase.

The network tv rating decline, on the other hand, has been given much keener attention, in light of radio/tv's virtual subsidizing of baseball. A Nielsen survey of sports program audiences by family size, income, and age of head of house, covering January-August, 1961, shows base-

Network baseball ratings low (Nielsen)

Sports category	No. Programs	No. Telecasts	Network avg. rating
Boxing	1	15	12.0
Basketball	4	16	4.0
Bowling	4	26	7.7
Horseracing	3	3	11.5
Golf	7	21	5.4
BASEBALL	3	34	4.7
Football	13	13	16.4

While network telecasts of selected games rank only sixth in a seven-sport study, January-August 1961, agencies report spot telecasts generally high, some into 30's

Sponsor patterns set as National League enlarges; radio

AMERICAN LEAGUE

NATIONAL LEAGUE

TEAM	TELEVISION STATION	TELEVISION SPONSORS	RADIO STATION
BALTIMORE ORIOLES	WBAL-TV (Feeds pending) 4 home, 48 road	Nat'l. Brew. (Doner) 1/3 R. J. Reynolds (Esty) 1/3	WBAL (Feeds 52 stns.) All games
BOSTON RED SOX	WHDH-TV (Feeds 5 stns.) 35 home, 21 road	Atl. Refining (Ayer) 1/3 Amer. Tob. (BBDD) 1/3 Narragansett Brew. (DCS&S) 1/3	WHDH (Feeds 47 stns.) All games
CHICAGO WHITE SOX	WGN-TV (Feeds 24 stns.) 45 home, 13 road	Hamm Brew. (Campbell-M) 1/2 R. J. Reynolds (Esty) 1/4	WCFL (Feeds 80 stns.) All games
CLEVELAND INDIANS	WJW-TV (Feeds 1 stn.) 13 home, 43 road	Sohio (Mc-E) 1/3 Carling Brew. (Lang, F&S) 1/3 Sugardale Prov. (Lang, F&S) 1/3	WERE-AM-FM (Feeds 40 stns.) All games
DETROIT TIGERS	WJBK-TV (Feeds 10 stns.) 11 home, 30 road	Stroh Brew. (Zimmer) 1/3 Speedway Petrol. (Doner) 1/3 Amer. Tob. (Gumbinner) 1/3	WKMH** (Feeds 60 stns.) All games
KANSAS CITY ATHLETICS††	WDAF-TV†† (Feeds and no. games pending)	Schlitz Brew. (Majestic) 1/4 R. J. Reynolds (Esty) 1/4	WDAF†† (Feed and no. games pending)
LOS ANGELES ANGELS	KHJ-TV 20 road games	S.O. (Cal.) (BBDO) 1/3 B&W (Bates) 1/3 Chev. D'Irs-Cal. (Eisaman, J&L) 1/3	KMPC (Feeds 16 stns.) All games
MINNESOTA TWINS	WTCN (Feeds pending) 8 home, 42 road	Hamm Brew. (Campbell-M) 1/3 R. J. Reynolds (Esty) 2/9 Amer. Bakeries (Y&R) 1/9 Max. House (OBM) 1/9	WCCO All games
NEW YORK YANKEES	WPIX All home, 50 road	Ballantine (Esty) 1/2 R. J. Reynolds (Esty) 1/2	WCBS-AM-FM All games
WASHINGTON SENATORS	WTOP-TV* (Feeds 9 stns.) 14 road games	Ballantine (Esty) 1/3 R. J. Reynolds (Esty) 1/3 Gen'l. Mills (Knox-Reeves) 1/6 Socony Mobil (Bates) 1/6	WTOP-AM-FM* All games
CHICAGO CUBS	WGN-TV (Feeds 24 stns.) 80 home, 5 road	Hamm Brew. (Campbell-M) 1/2 R. J. Reynolds (Esty) 1/4	WGN All games
CINCINNATI REDLEGS	WLW-TV (Feeds 5 stns.) 23 home, 30 road	Hudepohl Brew. (Stockton, W&B) 1/2; Sohio (S-W-B) 1/3; B&W (Bates) 1/6	WKRC (Feeds 50 stns.) All games
HOUSTON COLTS	KTRK-TV (Feeds 9 stns.) 14 road games	Amer. Tob. (Gumbinner) 1/2	KPRC (Feeds 14 stns.) All games
LOS ANGELES DODGERS	KTTV No. games pending	Amer. Tob. (Gumbinner) 1/2 Union Oil-Cal. (Y&R) 1/2	KFI (Feeds 8 stns.) All games
MILWAUKEE BRAVES	(NO TELEVISION)		WEMP (Feeds 31 stns.) All games
NEW YORK METS	WOR-TV (Feeds pending) 136 games	Rheingold (JWT) 2/3 B&W (Bates) 1/3	WABC (Feeds 20 stns.) All games
PHILADELPHIA PHILLIES	WFIL-TV (Feeds 3 stns.) 24 home, 32 road	Atl. Refining (Ayer) 1/3; Ballantine (Esty) 1/3; Tasty Bread (A-K) 1/6; Phillies Cig. (W&S) 1/6	WFIL (Feeds 22 stns.) All games
PITTSBURGH PIRATES	KDKA-TV (Feeds 4 stns.) 30-35 road games	Atl. Refining (Ayer) 1/3 Mellon Bank (F&S&R) 1/3 Pittsburgh Brew. (KM&G) 1/3	KDKA (Feeds 25 stns.) All games
ST. LOUIS CARDINALS	KSD-TV 20 road games	Busch Bavarian (Gardner) 1/2 Amer. Tob. (Gumbinner) 1/2	KMOX (Feeds 70 stns.) All games
SAN FRANCISCO GIANTS	KTVU 11 games	Folgers Coffee (FRC&H) 1/3 Amer. Tob. (Gumbinner) 1/3 S.O. (Cal.) (BBDO) 1/3	KSFO (Feeds 16 stns.) All games

*Originate special Senators network of 16 tv stations, 100 radio stations, but not part of network. **Dearborn, Mich. †Atlantic Refining and H. P. Hood each have 1/2 on 1/2 network. ††As of press time, Athletic's sale of rights to Majestic Adv. Agency, Milwaukee, and subsequent scheduling by WDAF and WDAF-TV, in final negotiations though not firm.

and tv rights highest in history

RADIO SPONSORS

COMBINED RIGHTS

Nat'l. Brew. (Doner) 1/3 Lcl. adv. 2/3—sold	\$650,000
Narragansett Brew. (DCS&S) 1/3; Amer. Tob. (BBDO) 1/3; Atl. Ref. (Ayer) 1/6; H. P. Hood (K&E) 1/6†	\$550,000
Budweiser (D'Arcy) 1/4; Gen'l Fin. (Post & Morr) 1/4; Corinna Cigars (Ed. Weiss) 1/6	\$800,000
Soc. Nat'l Bank (Griswold-Eshleman) 1/2 Carling Brew. Lang, F&S) 1/3; Richman Bros. (Lang, F&S) 1/6	\$500,000
Same as tv	\$625,000
Schlitz Brew. (Majestic) 1/3 GFC Loans (Post & Morr) 1/3 Guy's Pot. Chips 1/6	\$425,000
S.O.-Cal. (BBDO) 1/3; Folger's Coffee (FRC&H) 1/3; B&W (Bates) 1/3	\$775,000
Hamm Brew. (Campbell-M) 1/3; Twin City Fed. (Vance-Pidgeon) 1/3; Gen'l Mills (Knox-Reeves) 1/6; Western Oil (Forney) 1/6	\$600,000
Same as tv	\$1,500,000
Ballantine (Esty) 4/9 Lcl. & Nat'l spot 5/9—sold	\$325,000
Oak Park Fed. Loan (Connor) 1/3 Old Style Beer (Mc-E) 1/6 Gen'l Cigar (Y&R) 1/6	\$535,000
Burger Beer (Midland) 100%	\$510,000
Amer. Tob. (Gumbinner) 1/2	\$400,000
Same as tv	\$1,000,000
Miller Brew. (Mathisson) 1/3 Clark Oil (Greenfield) 1/3 Amer. Tob. (Gumbinner) 1/3	\$800,000
Rheingold (JWT) 2/5 B&W (Bates) 1/3	\$1,200,000
Same as tv	\$525,000
Same as tv	\$525,000
Same as tv	\$450,000
Same as tv	\$900,000



ball next to last in a seven-sport lineup. According to the chart on page 27, baseball ranked behind football, horseracing, boxing, bowling and golf, in that order, was ahead of basketball by only .7%.

But the national picture (that is, such telecasts as *Game of the Day*, *Game of the Week*, etc. on CBS-TV and NBC-TV), say most agency/sponsor sources, is a poor barometer of the spot baseball picture. Individual market telecasts, while varying tremendously in ratings, are almost without exception higher than the networks'. The Lawrence Gumbinner agency, which places most of American Tobacco's baseball budget, reports ratings as high as 32, and share of audience as high as 85%, in some of their markets, with few ratings ever falling below the 20's.

Nor can the comparatively low tv ratings of the New York Yankees be a gauge, say the experts. The Yankees, prior to this season, were the only team in either league to have all home games telecast.

"The New York viewer knows if he misses a Yankee game on tv he can catch another the next day, or the next," one agency account executive points out. "But in Cleveland, say, where only 13 home games are televised, or Baltimore, where only

(Please turn to page 46)

SUMMER RADIO BONUS CLIMBS

➤ The good old summertime was even better in '61 for radio advertisers with eye on out-of-home, says Pulse

➤ Survey finds 37.9% added to in-home, a new high; importance of out-of-home listener increases each year

The audience bonus from out-of-home radio listening hit a record high last summer, according to figures recently released by Pulse.

An average 37.9% was added by out-of-home listening to in-home radio audience.

The summer 1961 figure is 3.9% ahead of summer 1960 (34.0%) and 7.4% above summer 1959 (30.5%), establishing an all-time record.

The 1961 figure thus represents a 10% increase over the average of the two previous summers. In announcing this gain, Pulse associate director Laurence Roslow pointed to implications of the study in that "both

the level of out-of-home and its importance in the overall picture reached new highs."

In terms of radio families, Pulse reports 37.9% represents an average audience plus in the U. S. of 2,822,934 families who tuned in to car radios, portables, transistors, or other radios in away-from-home places during the average quarter-hour last summer.

Pulse bases its report on data from personal interviews conducted in July-August last year in 29 major markets. These markets account for 21,196,600 radio homes, or 41.3% of total radio homes in the U. S.

Breaking down total homes using radio, Pulse reports that 14.5% used radio in the home during the average quarter-hour from 6 a.m. to midnight. An additional 5.5% revealed out-of-home listening.

In terms of actual homes, Cincinnati and Detroit recorded the highest level of out-of-home listening; Buffalo and New York were next in line. New York, however, led in terms of the percent added by out-of-home listening—45%. (See chart, opposite page.) In seven of the 29 markets studied, including New York, the out-of-home audience added more than 40% plus to in-home listening.

These markets, in descending order of percent added—after New York—were: Cincinnati, 44.1%; Detroit, 43.4%; Dallas, 42.1%; Baltimore, 41.7%; Atlanta, 40.3%; Fort Worth, 40.1%.

"The growth and size of this out-of-home radio audience," said Ros-

How in-home, out-of-home audience share compare by station

Station	6 a.m.-noon		12 n.-6 p.m.		6 p.m.-12 midnight	
	In-home	Out-of-home	In-home	Out-of-home	In-home	Out-of-home
A	8	7	5	7	6	7
B	12	7	8	7	13	11
C	12	9	16	13	15	17
D	10	11	12	13	9	8
E	5	10	8	7	7	8
F	7	7	5	5	5	4
G	11	19	11	16	9	14
H	17	9	14	7	11	11
I	3	7	6	9	6	8
J	3	3	3	3	6	2
K	2	2	3	3	4	2
Misc.	10	8	10	10	9	9
H.U.R.*	19.9	7.9	16.2	6.9	9.3	4.8

*Homes using radio.

DIFFERENCES among stations' share is shown in table above. Station G ranks high in out-of-home radio audience, but hits middle-ground with in-home listening; station H presents opposite pattern. Pulse figures based on "one market" share of audience studies, July-Aug. 1961 Mon.-Fri.

Radio's out-of-home summer plus continues its steady rise

Market	Homes using radio in-home (Summer 1961)	Homes with out-of-home listening (Summer 1961)	Total audience (Summer 1961)	% Added by out-of-home listening (Summer 1961)
Atlanta	13.4	5.4	18.8	40.3
Baltimore, June-July	13.9	5.8	19.7	41.7
Birmingham	14.5	5.6	20.1	38.6
Boston	13.7	4.9	18.6	35.8
Buffalo	16.5	6.2	22.7	37.6
Chicago, Aug. only	14.1	5.5	19.6	39.0
Cincinnati	14.3	6.3	20.6	44.1
Cleveland, Aug.-Sept.	13.6	5.0	18.6	36.8
Columbus, Ohio	15.0	4.4	19.4	29.3
Dallas	14.0	5.9	19.9	42.1
Detroit	14.5	6.3	20.8	43.4
Fort Worth	14.2	5.7	19.9	40.1
Houston	13.9	5.2	19.1	37.4
Kansas City	17.4	5.1	22.5	29.3
Los Angeles	15.1	5.9	21.0	39.1
Miami, June-July	14.1	5.3	19.4	37.6
Milwaukee	16.4	5.0	21.4	30.5
Minneapolis-St. Paul	15.3	4.6	19.9	30.1
New Orleans	12.7	4.4	17.1	34.6
New York, Aug. only	13.5	6.1	19.6	45.2
Philadelphia	14.5	4.4	18.9	30.3
Pittsburgh	13.3	4.5	17.8	33.8
Portland, Oregon	16.4	4.7	21.1	28.7
Richmond	13.9	4.3	18.2	30.9
St. Louis	16.8	5.1	21.9	30.4
San Diego	14.1	4.8	18.9	34.0
San Francisco	17.2	5.5	22.7	32.0
Seattle	15.9	4.8	20.7	30.2
Washington	15.4	5.3	20.7	
Average, 29 markets	14.5	5.5	20.0	37.9

PERCENT ADDED by out-of-home listening in summer 1961 (col. 4) averages 37.9, a new high. Markets with highest out-of-home listening were Cincinnati and Detroit, with Buffalo and New York next. New York, however, was leader in terms of percent added by out-of-home listening (45.2%). Homes-using-radio figures cover 6 a.m.-midnight, Sun.-Sat. (Portland, Ore., Mon.-Fri.) All figures expressed as % of radio families surveyed

low, "should dramatize to advertisers the pitfalls of an 'out-of-home, out-of-sight point of view' in today's rapidly changing market. This is why Pulse puts so much stress on

out-of-home reporting—not only by market but by individual stations," he said.

Out-of-home listening's chunk of total audience varies greatly by sta-

tion, the report reveals (see chart, opposite page). Some stations reach larger out-of-home audiences than in-home. For example, station G in the
(Please turn to page 46)

YOUNG MEDIA PILOTS AT BBDO

Maneloveg, Donovan, Papazian & Co. function in 'young people's business' in which computer abets, not voids media man—machine should speed up spot buying

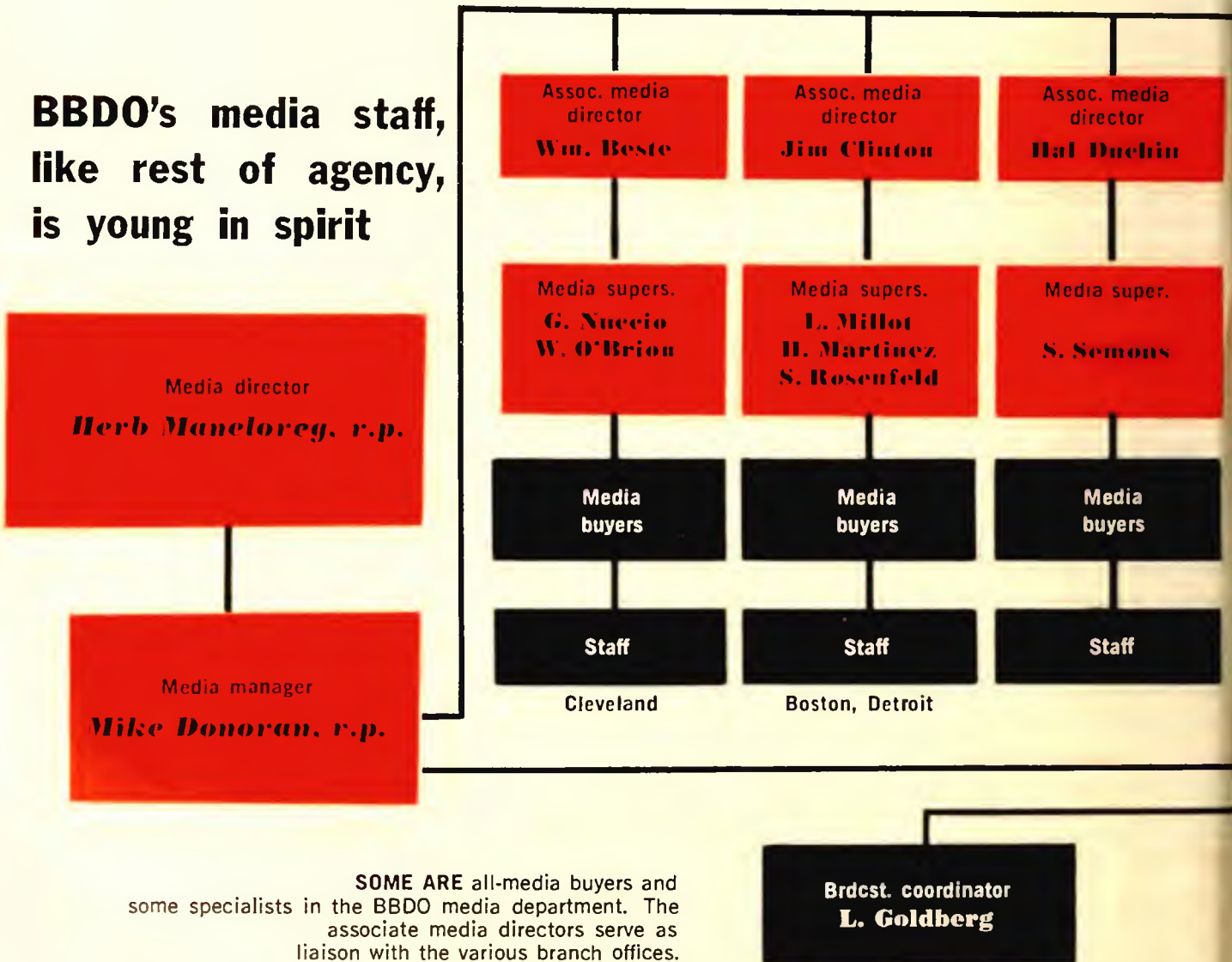
Youth is the dominant force in the sleek computer atmosphere that prevails at BBDO. It is brought in sharp focus time and again in the media department where one encounters such young executives as 37-year-old Herb Maneloveg, vice president and head of the media department; 39-year-old crewcut Michael Donovan,

vice president and media manager, and the 30-year-old keen Ed Papazian, manager of media analysis and planning.

They are indeed typical of the newer breed at the immense BBDO operations around the world—and they reflect the thinking of Charles Brower, president of the agency

whose combined television-radio billings last year came to nearly \$100 million. BBDO spent some \$47 million last year in broadcast spot alone. Tv-radio's share of overall billing came to a juicy 40%. The agency's overall billing amounted to \$250 million and it emerged in third place in SPONSOR's analysis of the 1961 top

BBDO's media staff, like rest of agency, is young in spirit



SOME ARE all-media buyers and some specialists in the BBDO media department. The associate media directors serve as liaison with the various branch offices.

50 air agencies. It proved to be the biggest spender (\$15 million) in spot radio in 1961 and a consistent admirer of broadcast spot and its pulling power.

"Agencies are a young people's business," Brower declared recently. "Young people have more bounce, and you have to move pretty fast in agencies." And in the opinion of Brower and his executive vice presidents, young men such as Maneloveg and Donovan in media can best cope with the punchcards of the highly complex computers now playing such a significant role in the solving of media problems for the kingpin agency. Brower, on numerous oc-

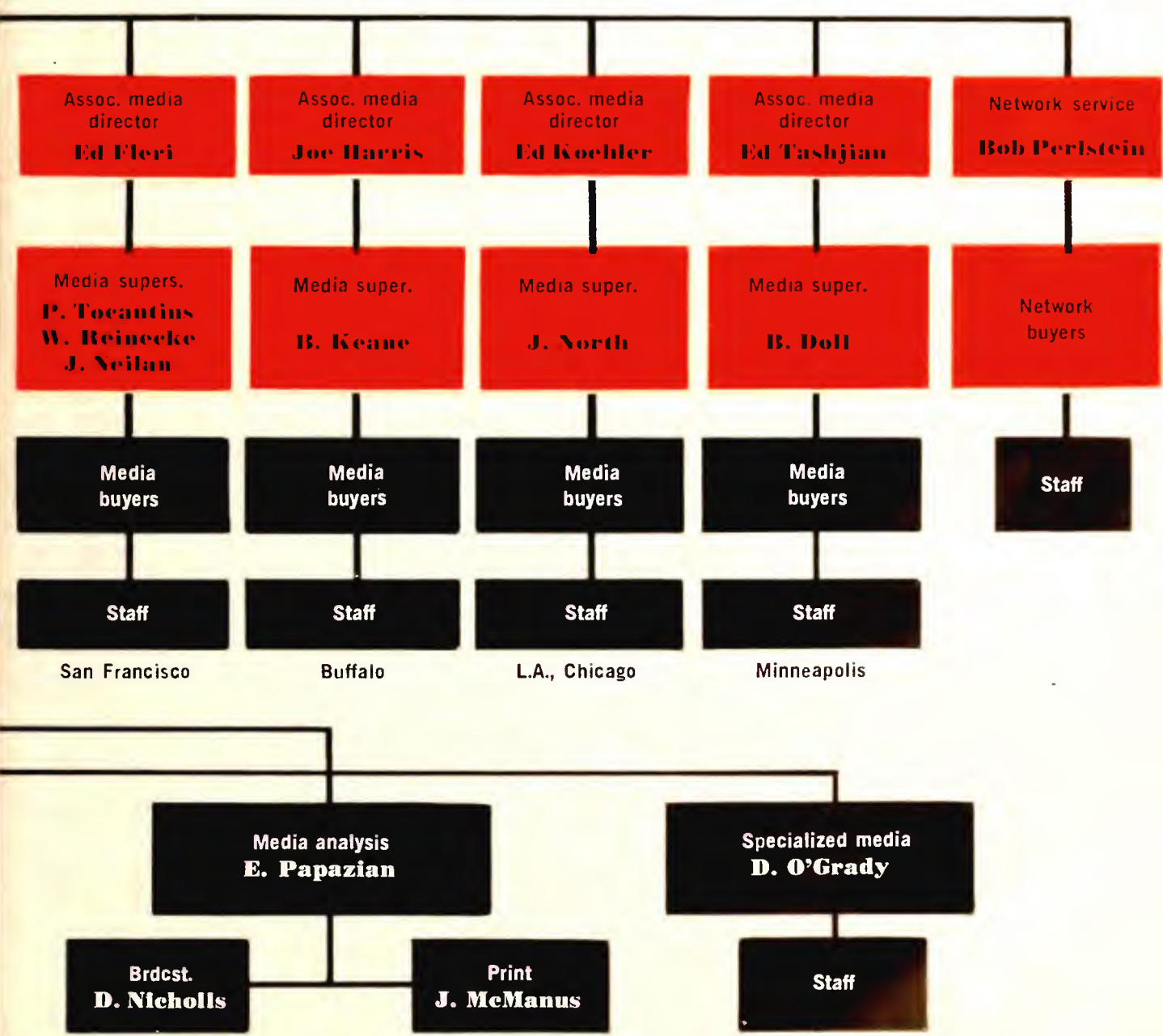


HERBERT D. MANELOVEG, v.p. and media director, BBDO, heads 140-man dept.

casions, has told colleagues, competitors and clients that he doesn't want to build "the largest agency in the world—just the best."

The inevitable question one asks of BBDO's media department is how will all the new-fangled super-sophisticated computers affect media? And in this instance how will it affect spot? First, BBDO media staffers make it crystal clear that the computer will only abet—not abolish—the media man.

With the linear programing techniques for media selection, the purchase of space and time now becomes totally related to clients' aims, the products market, the brands' specific



potential, according to Maneloveg. "Marketing knowledge has grown rapidly," he said recently, "and an agency is only as successful as its ability to explore and interpret that knowledge. We now know or possess capabilities of knowing more and more about the customers of the products we advertise. We can ascertain where the buyers live, what is their makeup, how much they buy of the brand in terms of heavy users, light users, and medium users. We are learning to break out the repeat purchaser from the infrequent buyer.

"Once the client and his agency, in concert, deliver marketing direction, once they can numerically document the demographic and geographical patterns of their consumers, and can place a weighted value on these people, the job of the media man takes on a new meaning. For not only is his assignment that of selecting a media plan at a given budget allocation, but in making sure the plan delivers the maximum number of

prospects not only in total numbers of homes reached, but specifically against the people most liable to purchase."

SPONSOR asked Donovan if the BBDO computers would make it easier to buy spots and his reply was to this effect: "I doubt whether the computers will make it easier to buy spot. However, I do think they should speed up the process."

Donovan said that computers can basically aid in estimating printing schedules and defining quickly the depth and characteristic of spot purchases with budget restrictions.

Maneloveg has pointed out that many agencies purchase strictly on a rating point basis. "Others, BBDO included, do not hold to the rating point concept exclusively; they add reach and frequency," Maneloveg said. "But in both cases we often talk numbers and not the delivery of prospects for our clients' products. Linear programming then is 'zeroing in' on the marketing profile of a prod-

uct, spelling it out clearly and simply breaking it down by specific geographic and demographic groups, and trying to reach not only excellent numbers of people through ratings, reach and frequency but also the most likely prospects for our clients' products."

BBDO media staffers were shown a copy of the Salt Lake City-Ogden-Provo television audience profile prepared by ARB. It was a cooperative undertaking paid for by all the stations in the area and provided such characteristics as average viewers per home in terms of sex and age groups, including heads of households and housewife viewers by education, income/homes viewing, and average family size.

Donovan and his colleagues were impressed with this type of more sophisticated audience research which places less reliance on the gross number of homes reached and gives more emphasis on the type of homes and the characteristics of the people who



MEMBERS of the BBDO media department, shown in huddle, spent approximately \$47 million in radio/tv spot alone last year. (l to r) Mal Murray, buyer; Hope Martinez, media super.; William Beste, assoc. media dir.; Phil Tocantins, media super. and Mike Donovan, v.p. & media mgr.

are watching.

"We are looking for information such as this from every station in the country." Donovan told SPONSOR. "We are seeking similar data from newspapers because we are currently restricted in using our computers for many local situations. This is the ideal information we would like to have. However, we think this kind of data should be presented in more standardized form—probably using the standard Nielsen or MRCA demographic breaks or definition. In principal, the Salt Lake City-Ogden-Provo tv audience profile is a fine idea."

BBDO has repeatedly indicated its regard for the qualitative as well as quantitative values to be found in broadcast spot. Outstandingly, in the case of spot radio, BBDO has displayed a remarkable admiration for its bounteous virtues. When the agency, one year ago, issued its much-discussed and much-admired spot radio pocket piece, its media department said in a foreword that "spot radio offers advertisers the use of an extremely economical, high-frequency medium which can be purchased with maximum flexibility. In many cases, radio can be a front-line vehicle delivering high levels of market penetration. In other situations, spot radio can provide the added 'reminder' copy lift needed to supplement a national network or spot tv schedule, or print campaign in key markets."

Maneloveg said that BBDO uses spot radio to solve marketing problems. "It is as simple as that," he declared. "If we use it more than anybody else, we're at the top of the list. But we're not concerned about where we place, only with how we use it. Radio buying patterns are such that you must blend different stations together; you must examine station profiles."

The BBDO media chieftain made it plain that when the agency released its celebrated pocket piece on spot radio it did not mean that BBDO was recommending spot radio over network radio, spot or network tv "or any other medium for that matter." It was being passed on primarily for the agency clients' educational appraisal. The agency's object, it said,



MICHAEL DONOVAN, v.p. and the media manager of BBDO, salutes broadcast spot by describing it as 'one of the most potent advertising tools that is available to the agency today'

was to pass along what it deemed valuable information on the number of radio homes and stations, radio sets in operation, radio's unduplicated audience, radio's lack of seasonality, radio's in-home and out-of-home audience, radio market coverage, radio's cost efficiency and other important data in evaluating the medium.

Nor did Donovan think differently regarding broadcast spot. He told SPONSOR that broadcast spot is "one of the most potent advertising tools

that is available to the agency and its clients today."

"Broadcast spot is highly flexible in terms of area selection, time of day and unit use." Donovan continued. "While we do not have succinct measurements of broadcast's impact, there have been sufficient obvious successes from its dominant use to qualify the continued consideration as a prime medium in many situations."

BBDO timebuyers, generally speaking, do not take part in media selection, Donovan observed. They do, however, play a role (on a qualified basis) in market selection and a principal role in station selection. The media plan evolves primarily from the media director, according to Donovan. The supervisor participates on a qualified basis, and subordinates aid in documentations and qualifications.

The interviewer asked Donovan how his department apportioned a budget to various media. "According to marketing and media objectives with maximum copy impact in mind," was his reply.

Are BBDO buyers equally versed in the different media? Are they specialists enough? Has the system changed in recent years? "Some are all media and some are specialists," Donovan answered. The system he

(Please turn to page 47)

TOP 10 SPOT BUYING AGENCIES

FIFTH in a series of stories on the spot buying practices and policies of leading agencies. The first four were concerned with Ted Bates, Young & Rubicam, McCann-Erickson and J. Walter Thomson. The current one deals with BBDO. In upcoming issues, SPONSOR will relate the practices and thinking of Compton, Leo Burnett, Benton & Bowles, William Esty and Dancer-Fitzgerald-Sample.



FIRST of the top name talents to appear on WNEW, N.Y., 'live' music spectaculars was Jonah Jones shown (above) warming up his famous trumpet. With Jones is WNEW radio personality Big Wilson, who plays a clavichord. 'An Hour With Jonah Jones' was aired 17 November 1961

RADIO REVIVES 'LIVE' SHOWS

- New York radio station sets out to win over listeners with 'live' music spectaculars featuring top name bands
- Cost of top talent shows pared through arrangement made with American Federation of Musicians, N. Y. unit

In the unrelenting battle fought by broadcasters to come up with a newer—and perhaps brighter—reason for itchy-fingered dial switchers to tune in their stations, WNEW New York is racking up a few trophies. The weapon: a series of "live" (via tape), half-hour and hour-long music spectaculars featuring some of the biggest name bands and performers in show business.

The series got off the ground on 17 November, last year with Jonah Jones (see photo above) and his Quartet as the attention-getter. Since then, WNEW listeners have heard Duke Ellington on 29 November;

Stan Rubin, his orchestra, and The Tigertown Five, on New Year's Eve; Woody Herman and his orchestra on 15 January; and well-known jazz personality Dave Brubeck on 19 February.

This week (Wednesday), WNEW will present the first in a series of programs with night club celebrities. Tony Bennett is the lead-off-man. Si Zentner and his orchestra have been tapped for two weeks hence. The series is planned on a year-round basis with airings scheduled once or twice a month.

The series is costing WNEW an estimated \$18,000 to \$20,000, ac-

cording to general manager John Sullivan. A pretty penny, perhaps, to be penciled in under audience promotion on the budget ledger, but a mere pittance however, for the talent it has secured, he believes. The reason for the cut-rate price: WNEW is paying scale-wage for the performers.

In order to make this possible, general manager Sullivan, who originated the idea for the music spectaculars, obtained permission from the American Federation of Musicians and entered into a one-year pact with its New York unit, Local 802, to hire a minimum of 12 musicians a month.

The sum mentioned, however, does not embrace the cost of air time, tape, engineers and other station personnel involved with the procedure. The shows are promoted regularly on the air and full-page ads in newspapers alert listeners to the next such feature.

(Please turn to page 50)

TV'S 'QUALITATIVE' PICTURE

It's growing in importance. Here's a look at some basic Nielsen facts about the nighttime network tv audience—by county size, income and age of household head

The growing sophistication in air media buying has inevitably focused attention on what is called—for lack of a better word—"qualitative" information.

Though this implies a move away from numbers it is actually—like most qualitative information about air media—a move toward more detailed and significant numbers.

This data includes such breakdowns on viewers as age, sex, income, product usage, size of family, type of job, geographical location of home, education, etc. Thus, though tv is as mass a medium as you'll find, the growing availability of details enables buyers to buy in the manner, if not with the precision of, class media purchasers.

Because of the huge ad investments in network tv, the lion's share of this information covers that medium. A key source is the national Nielsen Audimeter sample, a permanent panel of U. S. homes. Detailed information about each home permits Nielsen to supply viewing data of considerable scope and variety.

Some of the basic qualitative data on this season's nighttime network audience, supplied to SPONSOR by Nielsen, suggest the following generalization:

With a few exceptions, there are no dramatic differences in popularity of program types among (1) household heads by age group, (2) homes by county size, (3) families by income

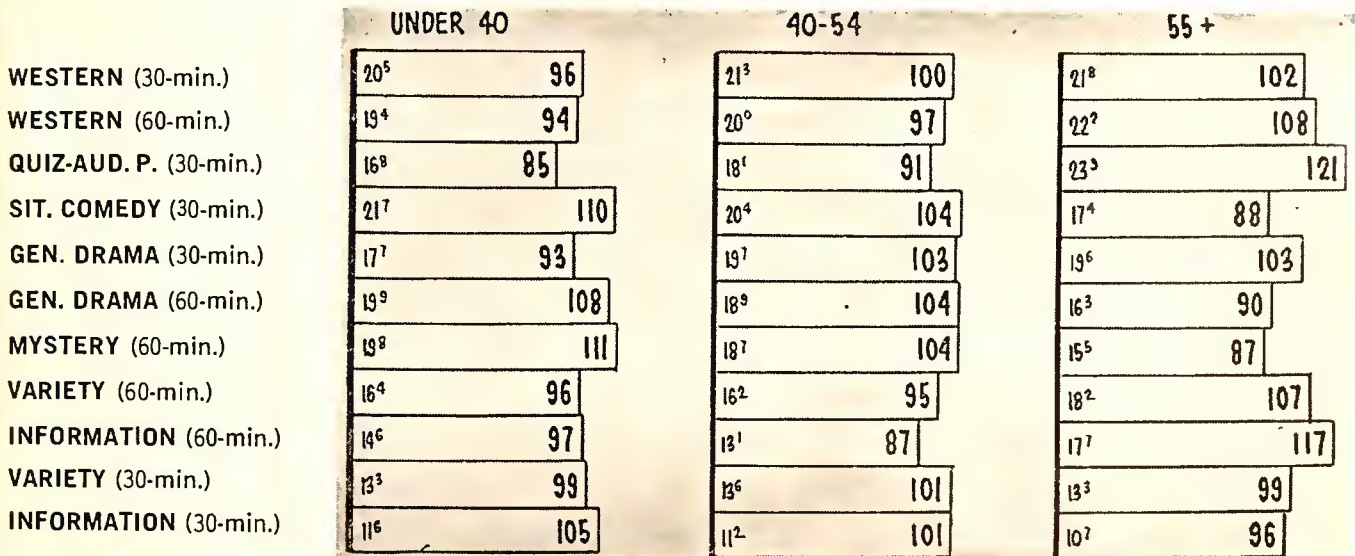
level and (4) families by size. However, the differences are often large enough to warrant examination and buyers would do well to check the individual shows under consideration.

These are some of the more general patterns (all the data here cover the November-December 1961 period except for data on regional viewing, which cover the previous year):

Westerns—These tend to draw greater audiences among larger families (but, oddly, families with older household heads) and lower income families living in rural and small-town areas. They also tend to be more popular in the east central and southern states.

Quiz-audience participation—These

Popularity of network tv shows by age of household head



THIS CHART and the two on the following page are taken from Nielsen data on nighttime network tv viewing during November-December 1961. Figures on left within each bar represent percent within each group which watched particular program type during the period studied. Figures on the right within each bar represent an index number comparing percentage figure (which is average audience data) for each show type with national AA rating. Example. "During average minute 20.5% of families with household heads under 40 watch 30-minute westerns"

are more popular (1) among older household heads, (2) in smaller families, (3) away from large metropolitan areas and (4) among medium income families.

Situation comedies: It's the bigger

families with younger household heads (they can still laugh about it) living away from the large metro areas and earning a medium income that tend to like this kind of nighttime network television programing.

Mystery-suspense-adventure—Here the audience picture tends to lean toward larger families, with younger household heads, earning a medium income and living in urban and suburban areas.

Popularity of network tv shows by family income category

	UNDER \$5,000	\$5,000-\$8,000	\$8,000 +
WESTERN (30-min.)	22 ⁶ 107	21 ⁶ 101	18 ⁸ 88
WESTERN (60-min.)	21 ⁷ 105	21 ³ 103	17 ⁶ 85
QUIZ-AUD. P. (30-min.)	19 ⁵ 98	20 ⁷ 105	18 ⁵ 93
SIT. COMEDY (30-min.)	18 ⁷ 95	21 ² 108	18 ³ 93
GEN. DRAMA (30-min.)	20 ⁰ 105	19 ⁰ 99	18 ⁰ 94
GEN. DRAMA (60-min.)	15 ⁸ 87	20 ⁰ 110	17 ⁷ 99
MYSTERY (60-min.)	16 ⁸ 94	19 ³ 108	16 ⁰ 94
VARIETY (60-min.)	15 ⁶ 91	18 ¹ 106	17 ⁰ 100
INFORMATION (60-min.)	14 ⁷ 95	15 ⁶ 103	15 ¹ 100
VARIETY (30-min.)	12 ⁹ 96	13 ⁷ 102	13 ⁵ 101
INFORMATION (30-min.)	9 ² 83	12 ³ 111	11 ⁵ 104

PATTERN of family viewing to nighttime network tv is shown here by family income level. For details, see the caption on the preceding page

Popularity of network tv shows by Nielsen county size

	A	B	C	D
WESTERN (30-min.)	18 ³ 86	22 ⁰ 103	24 ⁷ 116	23 ⁷ 111
WESTERN (60-min.)	16 ⁷ 81	22 ⁶ 110	23 ⁴ 114	24 ⁰ 117
QUIZ-AUD. P. (30-min.)	17 ⁹ 90	21 ⁸ 110	20 ⁴ 103	20 ⁷ 105
SIT. COMEDY (30-min.)	17 ⁹ 91	21 ² 108	20 ¹ 102	21 ⁵ 109
GEN. DRAMA (30-min.)	17 ⁷ 93	21 ⁷ 114	19 ⁰ 99	18 ⁵ 97
GEN. DRAMA (60-min.)	18 ⁹ 104	19 ⁶ 108	16 ⁹ 93	15 ³ 85
MYSTERY (60-min.)	18 ⁶ 104	19 ⁷ 110	15 ⁷ 88	15 ³ 89
VARIETY (60-min.)	17 ⁴ 102	17 ⁷ 104	17 ² 101	14 ⁴ 85
INFORMATION (60-min.)	13 ⁴ 89	16 ¹ 107	15 ³ 108	16 ⁵ 109
VARIETY (30-min.)	11 ⁹ 89	14 ⁸ 110	14 ⁰ 104	14 ¹ 105
INFORMATION (30-min.)	11 ⁰ 99	12 ⁰ 108	10 ⁸ 97	10 ⁴ 94

EVENING audiences to network tv shows are shown here according to county size. For detailed explanation, see caption on preceding page

NETS' WINTER SHOW SHIFTS

Extensive scrambling gives nighttime schedule new look though few shows were dropped. Changes in this spring's tv fare have brought only five new programs

Though there are few program changes as the tv networks go into their spring schedules the nets have done extensive shifting in their line-ups. This is shown by SPONSOR's "Comparagraph" (which appears on the next two pages) in a comparison with the the fall schedules (SPONSOR, 2 October).

held to its original fall schedule almost entirely. Three minor changes were made. The most important: *Frank McGee's Here & Now* was replaced by *Chet Huntley Reporting* on Friday nights.

In order to strengthen its Thursday night competition, CBS almost completely scrambled its schedule, both shifting time slots and adding a

new audience participation show.

The New Bob Cummings Show moves from 8:30 to 7:30 p.m. It is followed by *Frontier Circus* which originally preceded it. This was done to give a boost to Cummings formerly opposite *Dr. Kildare* and the *Real McCoys*.

Replacing the defunct *Investigators* (Please turn to page 53)

SPECIALS SCHEDULED DURING MARCH AND APRIL

PROGRAM (NETWORK), SPONSOR, AGENCY, DATE, TIME, COST

- The Milton Berle Show (NBC), Chrysler, Leo Burnett, 3/9, 9:30-10:30 p.m., \$325,000
- Other Thresholds (NBC), Bell System, N. W. Ayer, 3/10, 7:30-8:30 p.m., \$150,000
- Leonard Bernstein & the NY Philharmonic (CBS), Ford, J. Walter Thompson, 3/11, 5-6:30 p.m., \$200,000
- Theatre 62, "The Paradine Case" (NBC), American Gas Assn., Lennen & Newell, 3/11, 10-11 p.m., \$225,000
- Huntley Special, "The Land" (NBC), Westinghouse, McCann-Erickson, 3/13, 10-11 p.m., \$75,000
- Arthur Freed's Hollywood Melody (NBC), Chrysler, Leo Burnett, 3/19, 9-10 p.m., \$325,000
- Bob Hope Show (NBC), Timex, Warwick & Legler, 3/22, 8:30-9:30 p.m., \$430,000
- The World of . . . (NBC), Purex, E. H. Weiss, 3/25, 9-10 p.m., N.A.*
- NBC White Paper (NBC), 3/25, 10-11 p.m., N.A.
- Young People's Concert with Leonard Bernstein & the NY Philharmonic (CBS), Shell, Ogilvy, Benson & Mather, 3/26, 7:30-8:30 p.m., \$150,000
- US #1: American Profile (NBC), Savings & Loan Foundation, McCann-Erickson, 3/29, 7:30-8:30 p.m., N.A.
- Public Affairs Program—TBA (CBS), 4/1, 4-5 p.m., N.A.
- At This Very Moment (ABC), Cancer Foundation, Parkson, 4/1, 9-10 p.m., N.A.
- NBC News Special, "The Vanishing 400" (NBC), Clairol, Foote, Cone & Belding, 4/6, 9:30-10:30 p.m., N.A.
- Timex Special (ABC), U.S. Time, Warwick & Legler, 4/6, 10-11 p.m., \$225,000

PROGRAM (NETWORK), SPONSOR, AGENCY, DATE, TIME, COST

- Masters Golf Tournament (CBS), Travelers Insurance, Cluett, Peabody & Co., Young and Rubicam, 4/7, 5-6 p.m., \$225,000
- Masters Golf Tournament (CBS), Travelers Insurance, Cluett, Peabody & Co., Y&R, 4/8, 4-5:30 p.m., \$225,000
- Theatre 62 (NBC), American Gas Association, Lennen & Newell, 4/8, 10-11 p.m., \$225,000
- Oscar Awards (ABC), Procter & Gamble, Grey Advertising, 4/9, 10:30-12:30 p.m., \$950,000
- Bell & Howell Close-Up (ABC), Bell & Howell, McCann-Erickson, 4/10, 10:30-11 p.m., N.A.
- Young People's Concert with Leonard Bernstein & the NY Philharmonic (CBS), Shell, Ogilvy, Benson & Mather, 4/13, 7:30-8:30 p.m., \$150,000
- Hallmark Hall of Fame (NBC), Hallmark, Foote, Cone & Belding, 4/15, 6-7 p.m., \$275,000
- Rockefeller Center Show (NBC), Chrysler, Leo Burnett, 4/17, 9-10 p.m., \$280,000
- Westinghouse Presents (CBS), Westinghouse, Ketchum, MacLeod & Grove, Inc., 4/17, 10-11 p.m., \$225,000
- Bell & Howell Close-Up (ABC), Bell & Howell, McCann-Erickson, 4/17, 10:30-11 p.m., N.A.
- Purex Special for Women (NBC), Purex, E. H. Weiss, 4/19, 3-4 p.m., N.A.
- Special from Marineland of the Pacific (CBS), 4/22, 7-8 p.m., \$175,000
- Highways of Melody (NBC), Cities Service, Lennen & Newell, 4/22, 10-11 p.m., \$175,000
- Bell & Howell Close-Up (ABC), Bell & Howell, McCann-Erickson, 4/24, 10-11 p.m., N.A.

*N.A.—Cost not available.

	SUNDAY			MONDAY			TUESDAY			ABC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00	No net service	The 20th Century D-F \$35,000	Meet The Press I-L \$6,500	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	ABC Evening Report
6:30	Maverick W-F \$82,000	Mr. Ed Se-F \$37,000	1, 2, 3, Go J \$5,000	No net service	Douglas Edwards News N \$9,500	Huntley-Brinkley Report N-L \$9,500	No net service	Douglas Edwards News N \$9,500	Huntley-Brinkley Report N-L \$9,500	No net serv
7:00	Maverick A-F \$37,000	Lassie Se-F	Bullwinkle J \$18,000	Expedition	No net service	No net service	No net service	No net service	No net service	No net serv
7:30	Follow the Sun A-F \$90,000	Dennis The Menace Se-F \$37,000	Walt Disney's Wonderful World of Color An-F \$98,000	The Cheyenne Show W-F \$93,000	To Tell The Truth Se-F \$21,000	No net service	Bugs Bunny Se-F \$37,500	Marshal Dillon Not for net sale	Laramie W-F \$88,000	Howard M. Smith & N (Title to be announced) N \$25,000
8:00	Follow the Sun V-L \$126,500	The Ed Sullivan Show	Walt Disney	The Cheyenne Show	Pete and Gladys Se-F \$39,000	National Velvet A-F \$39,000	Bachelor Father Se-F \$17,000	Password Q-L 20,000	Laramie	Straightjaw A-F \$28,000
8:30	Lawman W-F \$54,000	Ed Sullivan	Car 54, Where Are You? Se-F \$52,000	The Rifleman W-F \$55,000	Window on Main Street Dr-F \$72,000	The Price Is Right Q-F \$22,500	The New Breed My-F \$102,000	Dobie Gillis Se-F \$39,000	Alfred Hitchcock Presents My-F \$65,000	Top Cat Se-F \$38,000
9:00	Bus Stop A-F \$90,000	The General Electric Theatre A-F \$57,000	Bonanza W-F \$88,000	Surfside Six A-F \$98,000	The Danny Thomas Show Se-F \$18,500	87th Precinct My-F \$83,000	The New Breed	The Red Skelton Show C-F-L \$58,000	The Dick Powell Show An-F \$98,000	Hawaiian My-F \$93,000
9:30	Bus Stop C-F-L \$80,500	Jack Benny	Bonanza	Surfside Six Se-F \$17,500	The Andy Griffith Show Se-F \$17,500	87th Precinct	Yours For A Song Q-L \$27,000	Ichabod & Me Se-F \$12,000	The Dick Powell Show	Hawaiian
10:00	Adventures In Paradise A-F \$99,000	Candid Camera Au-L \$39,000	DuPont Show of the Week An-F-L \$75,000	Ben Casey Dr-F \$94,200	Hennesey Se-F \$12,000	Thriller My-F \$85,000	Alcoa Premiere An-F \$90,000	Garry Moore V-L \$120,000	Cain's Hundred My-F \$84,000	Naked City My-F \$90,000
10:30	Adventures In Paradise Q-L \$36,000	What's My Line	DuPont	Ben Casey	I've Got A Secret Q-L \$27,000	Thriller	Alcoa Premiere	Garry Moore	Cain's Hundred	Naked C

● Specials (see preceding page for more information).

The only regularly scheduled programs not listed are: Jack Paar, NBC TV, Monday-Friday, 11:15 p.m.-1 a.m.; Walter Cronkite with the News, CBS TV, Sunday, 11-11:15 p.m.; ABC News Final, ABC TV, Sunday-

Friday, 11-11:15 p.m. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production, originals and reruns. They are gross (include 15% agency

COMPARA GRAPH

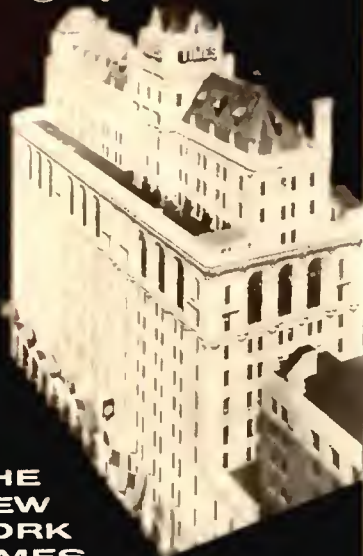
WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
No net service	No net service	ABC Evening Report	No net service	No net service	ABC Evening Report	No net service	No net service	No net service	No net service	No net service
Douglas Edwards News \$9,500	Huntley-Brinkley Report \$9,500	No net service	Douglas Edwards News \$9,500	Huntley-Brinkley Report \$9,500	No net service	Douglas Edwards News \$9,500	Huntley-Brinkley Report \$9,500	No net service	No net service	No net service
No net service	No net service	No net service	No net service	No net service	No net service	No net service	No net service	Matty's Funnies J	No net service	No net service
Ozzie & Harriet \$43,000	Wagon Train \$91,000	Ozzie & Harriet \$51,500	The New Bob Cummings Show \$44,000	Outlaws \$81,000	The Soupy Sales Show \$18,000	Rawhide \$81,000	International Show Time \$140,000	Calvin & the Colonel \$39,000	Perry Mason Show \$91,000	Tales of Wells Fargo \$85,000
Father Knows Best \$34,000	Wagon Train	The Donna Reed Show \$50,000	Frontier Circus \$78,000	Outlaws	The Hathaways \$46,000	Rawhide	International Show Time	Room for One More \$34,000	Perry Mason Show	Tales of Wells Fargo
Rockmate \$88,000	The Joey Bishop Show \$48,000	The Real McCoys \$43,000	Frontier Circus	Dr. Kildare \$87,000	The Flintstones \$48,500	Route 66 \$85,000	Robert Taylor's Detectives \$86,000	Leave It To Beaver \$45,000	Defenders \$102,000	Tall Man \$39,000
Rockmate	Perry Como's Kraft Music Hall \$125,000	My Three Sons \$49,000	Tell It To Groucho \$37,000	Dr. Kildare	77 Sunset Strip \$102,000	Route 66	Robert Taylor's Detectives	The Lawrence Welk Show \$45,000	Defenders	Saturday Night at the Movies \$18,000
Dick Dyke Show \$60,000	Perry Como	Margie \$46,000	The Gertrude Berg Show \$18,000	Hazel \$43,000	77 Sunset Strip	Father of the Bride \$16,000	Bell Telephone Hour \$150,000 alternates	The Lawrence Welk Show	Have Gun—Will Travel \$41,000	Saturday Night at the Movies
Strong Circulate \$80,000	The Bob Newhart Show \$65,000	The Untouchables \$98,000	CBS Reports \$50,000	Sing Along With Mitch \$70,000	Target: The Corruptors \$94,000	The Twilight Zone \$39,000	Dinah Shore \$160,000	The Fight of the Week \$45,000	Gunsmoke \$88,000	Saturday Night at the Movies
Prizes \$80,000	David Brinkley's Journal \$20,000	The Untouchables	CBS Reports	Sing Along With Mitch	The Corruptors	Eyewitness \$25,000	Chet Huntley Reporting \$25,000	Make That Spare \$13,000	Gunsmoke	Saturday Night at the Movies

commission). They do not include commercials or time charges. Program types are indicated as follows: (A) Adventure, (An) Anthology, (Au) Audience Participation, (C) Comedy, (D) Documentary, (F) Film, (I)

Interview, (J) Juvenile, (L) Live, (Mu) Music, (My) Mystery-Suspense, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

GREAT INSTITUTIONS

...built on integrity



THE NEW YORK TIMES

KWTV OKLAHOMA CITY

Represented by Petry

"IT PAYS TO USE KTVE"



So say the Roark Brothers of **ROARK BROTHERS PIANO STORE** in Monroe, La.

OVER 100 LOCAL ADVERTISERS USE KTVE REGULARLY TO GET SALES RESULTS & PROFITS



KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

REPRESENTED NATIONALLY BY:
VENARD RINTOUL & MCCONNELL
CECIL BEAVER SOUTHERN REP.

Media people:
what they are doing
and saying

TIMEBUYER'S CORNER

Joyce Peters, head buyer of Mogul, Williams & Saylor, was at the Pen & Pencil where a radio had been set up so that everyone could hear the coverage of Colonel John Glenn's flight through space. During the flight, the announcer pointed out, in the midst of the excitement, that Glenn's space suit had cost \$5,000. Miss Peters, who is in charge of buying for Howard Clothes, commented: "I wonder if it comes with two pairs of pants."



CLIENT and media people gathered at the St. Louis Athletic Club for Norfolk-Tide-water, Va., presentation promoting the area: (l-r) Warren Gibson of Anheuser-Busch; Dick Vinyard of Ralston-Purina; Wells Hobler of Gardner Adv., and Jim Muse of Katz

Finlay Morrow of Reidl & Freede was at the Penguin Restaurant with a station man who claimed his station's merchandising was the most comprehensive in the market. Morrow is a difficult man to convince and the station man told him, "You know the 'You'll Be Sure If It's Westinghouse' displays? We just didn't limit ourselves to retail outlets. We got them up in every conceivable spot where it would influence the consumer."

"What about," Morrow said, "the Death House at Sing-Sing?"

Paul Theriault of Y&R, lunching at Ruby Foo's with radio men, was told about their system for reporting auto traffic conditions during the summer months. "Don't tell me about your helicopter staff," Theriault said. "They tell listeners things like, 'Traffic on the highway is moderate.' Well, up there it's moderate. Down here it's jammed."

Marv Shapiro of BBDO, at Vincent and Neal's Due Mondis with station people last week, commented: "I hear that when the FCC hearings (Please turn to page 44)



DENSITY*

Providence . . . dynamic test market,
where the programming punch of WJAR-TV wins total
homes and delivers fresh sales power to coverage
conscious advertisers. Products thrive in this most
crowded television market in the country where WJAR-TV
pin-points sales from a "must buy" audience.

WJAR-TV

NBC · ABC

* ARB TV Homes

OUTLET COMPANY STATIONS IN PROVIDENCE, WJAR-TV-WJAR-RADIO

Represented by
Edward Petry & Co. Inc.

GREAT INSTITUTIONS

... built on skills



MAYO CLINIC

KWTV
OKLAHOMA CITY

Represented by Petry

RADIO,

HELP WANTED, ANNOUNCER

PERSONALITY DJ

Top salary, top benefits, top opportunity with a fast-moving personality station.

Phone, wire or write today to: Harvey Hudson, V.P. and General Manager, WLFE, Richmond, Va.

TIMEBUYER'S CORNER

(Continued from page 42)

are over Newton Minow is going to take a cross country trip to visit all his friends in broadcasting—He'll be back the same day."

Henry Sjogren of Troy-Beaumont, with reps at Mike Manuche's Restaurant, talked about the tv programing of the last 10 years—*Celanese Theatre*, the *Cameo Theatre* at night, and the Jackie Gleason presentation on Dumont. Of a dated music show he was shown on a kinescope recently, Sjogren said: "It was so old that Mitch Miller had five o'clock shadow."

Lou West of JWT had lunch at the Envoy Restaurant with a film salesman who commented about westerns: "Nowadays when a cowboy says he's heading for the last roundup, he means the sponsor cancelled."



DISCUSSING Canadian tv at Street & Finney: (l-r) Tom Malone, Young Canadian Ltd.; John Gauthier, CHLT-TV, Sherbrooke, Que.; Helen Thomas, v.p. and radio/tv media dir.

Len Soglio of Hicks & Griscit tells about the station man who came to town and took a young, pretty assistant buyer dancing at the Roseland ballroom. As he swung her around the dance floor in a swift rhumba, he whispered in her ear, "Listen, dear, this is my last night here and . . ."

She whispered back, "I'm dancing as fast as I can."

Bob Ferguson of WTRF-TV, Wheeling, W. Va., at the Grinzing Restaurant with a groups of buyers last week, said of his young son in school: "I don't think it's necessary for him to learn his ABC's—just his NBC's." WTRF-TV, need it be added, is an NBC affiliate.

One agency has lost a number of accounts in the last six months and there's talk now that its major client may switch. Reported one rep last week who calls on them: "Things are so quiet there you can hear an account executive dropped."

TIME BUYERS
IN PORTLAND, OREGON
ARE SKIING ON
MT. HOOD *



* Skiing Mt. Hood means skimming snowy slopes down the Magic Mile, relaxing with friends in world famous Timberline Lodge, even sun-bathing "in the snow" by the popular pool

... and buying
KPTV's
ABC · LOCAL
SALES POWER

ABC Adjacencies combined with KPTV's live programming and effective merchandising make KPTV No. 1 among local buyers. Portland advertisers and agencies know from experience that they get more results. It's just the right mix for positive sales action: High-rated ABC adjacencies, good local programming and aggressive merchandising.

KPTV **a**
CHANNEL 12
PORTLAND, OREGON



Represented by Edward Petry & Co., Inc.


BASEBALL 1962

(Continued from page 29)

four hit the home screen, the viewing pattern is altogether different. In just about every major league city except New York, the televised game is an event. And team pride in these other cities runs higher too."

Even in the disappointment over Yankee ratings for the past few seasons, however (before the Dodgers and Giants went West, the Yankees drew an average of 10 to the Dodgers' 12, the Giants' seven; since then, with no competition until this season's Mets, a six to seven rating), such surveys as the recent Pulse study (see box) have lessened advertisers' fears of diminishing interest in the game. One of the questions asked of tv viewers of Yankee games, for example—As a result of watching the games on television, are you more interested or less interested in major league baseball?—brought in a resounding 43.3% more interested to a 5.1% less interested.

And, finally, last year's World Series ratings (two out of three homes per game, says Nielsen), plus the Maris-Mantle race to beat Babe Ruth's home run record—and Roger Maris's triumph at season's end—are encouraging signs for advertisers that they're still getting their money's worth from television.

As for radio, there never was a question. Here, as in the past, it's blue sky all the way. 

(Click.
Hummmmmmm)
you are
about to
hear the
distinctive new
sound in
New York.
Listen...



RADIO OUT-OF-HOME

(Continued from page 31)

chart records a 19 share of out-of-home listening from 6 a.m. to noon, but only an 11 share of in-home audience during the same period.

On the other hand, station H registers a 17 share for in-home from 6 a.m. to noon, while its out-of-home share is only 9 during that period.

Pulse collects its out-of-home data from personnel in the home exclusively. Such interviews account for all listening by all family members, whether it takes place in the home or in away-from-home situations. More commonly, out-of-home tuning is done on ear radios, portables, or transistors. But listening to radio at work, or in a home other than the listener's own, is measured as out-of-

home. However, such situations are not as frequent as those mentioned just previously.

Many advertising agencies recognized that out-of-home plus is a growing factor in buying spot radio, particularly in the summertime. Consumers with expanding leisure time spend more days and hours away from the home, researchers observe. With out-of-home percent added figures rising each year, it is evident that more people are tuned in for at least part of the time from 9 a.m. to midnight.

A number of stations with high shares of out-of-home listings have discussed the possibility of reflecting this "bonus" in rate card. They argue that this extra audience during certain seasons should not be thrown away, especially in light of its steady increase. Reactions to such plans so far have been varied in agency shops.

Growing interest in out-of-home measurement was evidenced last month, reports Pulse, when 14 new subscriptions were received for Pulse radio reports. Agencies on the list for the first time are Leo Burnett and Benton & Bowles.

Pulse has stepped up activities in an interview technique recently developed: personal coincidental interviewing at the time of broadcast. Presently, 15% of all Pulse interviewing is house-to-house coincidental, the audience research firm reports. In other data-gathering situations, Pulse uses the technique of the personal interview in the home coupled with roster-reconstruction.

TOP 10: BBDO

(Continued from page 35)

said is going toward all media buying. This appears to be an overall better system, in Donovan's opinion.

Donovan said that his department coordinated closely with the marketing department. The BBDO marketing department of 80 men and women is under the direction of Paul Freyd. Media merchandising makes sure that agency clients get the fullest promotional support from publishers and broadcasters.

"We believe so," was Donovan's

"This is
WHN
Storer
Radio,
New York"



A new station is born in New York. A new concept of programming. A distinctive new sound. It's a new sound in music. It's a new sound in newscasting. 50,000 watts, 24-hours a day. It's Storer Radio, New York. / A new advertising medium is born in New York. With an adult, astute, affluent audience. It's WHN Represented nationally by the Katz Agency, Inc.

Sound of Music / Total Information News Storer Radio, Inc 400 Park Avenue, New York 22, N Y

young Robert meeting tough gangster Joey Gallo, and remarking: "You don't look so tough. I'd like to fight you myself."

Standing up before some anti-American hecklers in Japan, the Attorney General made it quite easy to believe the Gallo story was gospel. He was ready, able and eager to do battle in any shape or form with any distractor of the United States. While one might occasionally have the uneasy feeling that young Kennedy's aggressiveness sometimes goes a shade beyond the dignity of his office, one recognizes that he is a most dedicated and fanatic spokesman for our cause.

And just as the White House tour show gave us the opportunity to know Mrs. John F. K., so did the Eye Witness program give us an intimate glimpse into the friendly, earthy, robust nature of the Attorney General's wife, Ethel.


I recall no other time when I had the opportunity to see the wife of a high official of the Government of the United States hit in the stomach by an arm-waving Japanese speech-maker, and later brought to her knees by a lady Judo expert in a single half-hour program. Outside of a short "oof" in the first instance, and a tiny, staccato series of well-restrained grunts in the second, Ethel lost her good-natured, outgoing composure only for the most fleeting moment. I have not yet seen television films of her accident on the motor scooter in Rome the American correspondents gave her, but I confidently expect to see Mrs. Robert slamming into that automobile, quickly getting to her feet, smiling and riding off.

Relative charm

I find Mrs. Robert's seeming inability to escape small misfortunes as completely captivating as I find Mrs. John's chic demeanor in everything she does. Ethel is the lady who wrestles and plays touch football with her seven kids, and Jackie is the one who works with Caroline on her French lessons. I'm glad to have them both part of the team that's representing my country. I'm thankful to television, and their attitude toward its usage, for the opportunity to know them better from week to week.

As a matter of fact, I'd like to suggest that the next time the Radio and Television Executives' Society runs its joint luncheon with the American Women in Radio and Television, that Mrs. John F. and Mrs. Robert Kennedy be invited as key speakers.

And talking of the RTES, last Wednesday's luncheon was one of the most pleasant, change-of-pace affairs I've had the pleasure of attending in some time. As interest-compelling and important as are the luncheons at which we have Newton Minow, Nehru, et al., it's a welcome relief now and then, to have a luncheon that's just plain good fun and entertainment. Makes for a nice breather in the middle of the day.

Thanks to the efforts of Chuck Bernard of the Country Music network and the Country Music Assn., Ferlin Husky with Smiley and Kitty Wilson entertained about 500 of us with a fast-moving show of songs and comedy. Ferlin's great performance came as no surprise to those of us who know him, but many of the city slickers present who were unfamiliar with his talent were slightly stunned to see the warmth and sincerity with which he handled repertoire such as "Tumbling Tumbleweeds," "Gone," "Wings of a Dove" and other tunes which have done a half-million and more on his records. 

answer when asked if the BBDO media department knew what its four-week cumes were for spot tv, market by market and for network tv, market by market. Asked if sponsor identification was measurable and worth measuring, he replied: "Not definitely but, yes, worth trying to measure."

Isn't the relative ease of buying network hurting spot billing? Donovan replied: I doubt whether 'ease' of buying is a factor in this case. Full considerations must be given to the comparison of each medium's value." What was the agency's answer to the fact that network places as many commercial impressions in smaller markets as larger markets? Donovan replied "that is what network is all about—a national media."

The network participation trend will continue, according to Donovan, "but we don't know anything in particular that the agencies have learned from it."

What influence do clients and their local representatives have in selecting the media or station to be used locally? It depends on client and agency, he replied.

Station representatives will be interested in Donovan's reply to the question what criteria does BBDO feel is important in judging station reps? The answer: "Service, accuracy, confidence, intelligence, creativity and honesty. These are the things we look for in a station rep."

"We prefer maximum protection." Donovan said when asked what was the agency's attitude toward product protection in buying spot tv in view of the problems created by the increasing number of participating programs.

The BBDO media manager was in favor of a summer rate for spot television. The summer rates should be approximately 40% lower than winter rates in certain areas of the day, Donovan observed. BBDO clients have not displayed too much interest in running spot in color, he added.

How much do the factors of cost efficiency, coverage and audience composition affect the buy? Donovan said it was considerable "especially as the buy correlates with desired audience profiles."

What were the major factors that influenced the switching of schedules which have already been bought? Donovan answered: "Audience char-

acteristics, composition, c-p-m, creative reasons, marketing reasons, budget changes and plan changes." What determined which rating service the agency used first? "We only use one rating service and this is determined by a committee comprising media, research and media analysis principals," he said.

Media analysis play a vital role in the operations of the BBDO media department. It operates as an integral part of the over-all department. It has a full-time staff of 10 analysts, in addition to seven to 10 trainees who, subsequently are moved to specific jobs as assistant media buyers. As BBDO staffers explained it, media says where the ads should go, but media analysis says why—"whether it be bleed spreads in the *Post* or eight-second tv spots on WKBW, Buffalo." Media analysis at BBDO has prepared some notable audience studies, some for agency use, some for clients, among them the aforementioned spot radio pocket piece.

Analysis of media data has come a long way, Papazian, the media analysis head, said recently. "Now we're able to take information from research done in tv, radio and print, put it all together and give you an intelligent over-all evaluation of a media plan. This is really sort of mixing oranges and apples, but it works."

Like his colleagues at BBDO, Papazian thinks radio's foremost problem is to communicate its deep worth to communicators. "Radio continually undersells itself by overlooking convincing ways in which the medium should be sold," he said recently. "Some stations do themselves and their medium great harm. When they lose a schedule they sometimes run to the agency to bargain and cut rates. This kind of selling makes radio look like the bargain basement of media. It isn't. Radio is efficient and economical, true, but the image of bargain basement 'cheapness' is one that radio ineptly stamped upon itself. Why can't broadcasters take these values and translate them into important national growth?"

"BBDO has done very well in selling radio because we have a strong media department. Without a media department that is first interested, and second, large enough to gather the facts, this couldn't have been done." Here Papazian was referring,

among other assets, to the spot radio pocket piece which educates clients on spot radio.

Donovan said that BBDO's cost-per-1,000 limitations for radio daytime and nighttime vary according to objectives, and that submitted tapes are somewhat of a help in making buying decisions. The agency feels it has "adequate" knowledge of the powerful combination of radio and tv.

When asked if BBDO had plans to use 30- or 10-second commercials

during 1962, the answer was "probably." And how should 30- and 40-second spots be priced in relation to 20-second announcements? Donovan said "we have no set opinion on this pricing but we don't think that a premium should be charged for the longer units."

How did BBDO feel about preemptible rates for certain spot announcements? It depends on the agency's needs, he said, and copy considerations, he observed, was the basic reason for the continuing heavy

WWTV AREA DRUG-SALES EXCEED 10 COMPLETE STATES!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

The big WWTV coverage area (Northern Lower Michigan) ranks ahead of *ten entire states* as a market for drug products.*

WWTV, Cadillac-Traverse City, is far and away the strongest medium serving this important 36-county area. It delivers more homes than the next station in 433 of 450 quarter-hours surveyed, 8 a.m.-midnight, Sunday through Saturday (NSI, Cadillac-Traverse City, June 6-July 3, 1961). You'd have to buy 13 daily newspapers or 16 radio stations to even approximate this penetration.

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

* WWTV area drug sales are \$31,060,000 annually—more than in Alaska, Del., Hawaii, Me., Nev., N. Hamp., N. Dak., S. Dak., Vt., or Wyo. Source: SRDS, Dec. 15, 1961.

The Feltzer Stations

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



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER • CBS and ABC

Officially Authorized for CADILLAC-TRAVERSE CITY

Serving Northern Lower Michigan

Avery Knadel, Inc., Exclusive National Representatives

demand for minute announcements.

For what type of accounts did BBDO prefer reach over frequency in buying spot tv and when was frequency more important than reach? Donovan said it varies "but principally frequency is a function of reach."

What was BBDO's feeling about sponsorship of local public service programs? "It depends on the clients' need and objectives," he responded. He said the agency was watching fm closely in view of its commercial possibilities it promises. Asked if the agency regarded spot radio a better buy today as compared to several years ago, he answered: "Not necessarily."

Donovan did not think any particular medium was easier to buy. "They are all equally difficult," he noted.

Sponsor identification still exists despite the fact that great sums are going into spot carriers, he thought. "Sponsor identification still largely exists where it is wanted," Donovan maintained. "Integrated and cast commercials are prime examples of this." He cited General Foods,

Campbell Soups, etc. He agreed with Larry Haeg, general manager of WCCO, Minneapolis, who recently said that if he (Haeg), were "an advertiser I would not spend a single nickel on at least half the radio stations . . . many are nothing more than licensed jukeboxes . . . oscillating between the fast rating and the fast buck."


"Good luck to Larry Haeg," Donovan smiled. The BBDO executive was certain, however, that there were enough radio stations delivering quantity and quality to blanket the country or any part in which BBDO wished to buy time.

In the new and complex computer area that media is now engaged, countless eyes are turned on Maneloveg, Donovan, Papazian and other members of the BBDO media shop. Both media suppliers and clients with fascination are watching the momentous and significant goings-on at BBDO under Maneloveg's direction.

Said Thomas C. Dillon, one of the three BBDO executive vice presidents, upon the appointment of Maneloveg to the top job in media: "In seeking to fill this spot on our

management team, we have spent considerable time in appraising media men from coast to coast. Nowhere have we found anyone who is better qualified to head this most important department of our agency."

A graduate of the University of Pittsburgh, Maneloveg joined BBDO in 1954 after three years with Benton & Bowles. His activities with BBDO have included supervision on a number of agency accounts, most specifically Bristol-Myers, the Campbell Soup Co., General Electric, General Mills, Lever Brothers, Bromo-Seltzer and Coty. He was named media chief in the spring of 1960.

Donovan came to BBDO from Benton & Bowles where he was vice president and associate media director. He also was broadcast media supervisor at McCann-Erickson. 

'LIVE' RADIO MUSIC


(Continued from page 36)

Since each performance is specially prepared for WNEW, the shows have a "live" quality despite the taping. The performers ad-lib and play special numbers for the WNEW airing, hence it cannot be likened to the playing of an album.

Although not planned as a commercial venture, the series has aroused the interest of advertisers, says Sullivan, and it is entirely possible that arrangements can be made in the near future to accommodate commercial sponsorship.

How the spectaculars are going over with listeners, however, is at this point, a little premature for evaluation since ratings have not been tallied.

And while it is not possible at this time to size up tune-in strength, WNEW'S music spectaculars have piqued the interest of radio stations around the country. And it's entirely possible that WNEW's John Sullivan has started a new programming trend. And there's no time like the present for new programming, says the Metropolitan broadcasting v.p.

Sullivan, a veteran broadcaster of almost 20 years, says "radio is in a better position now than several years ago." He is certain that with the intelligent use of music and a more diversified programming approach, radio can easily swing in the best direction. 

In downtown Chicago-folks who go first class say:



"Just get me a room at the ASCOT Motel"

Downtown convenience, motel comfort. Free parking, heated swimming pool. Superb accommodations, cuisine, and complimentary services. Nearest to McCormick Place and other convention centers. Meeting facilities for 6 up to 600. Courtesy Car to our door from airport limousine stop at our Essex Inn and from helicopter landing at Meigs Field • Sensible rates • Inquire today.

ASCOT MOTEL

Michigan Ave. at 11th St.—Just south of Conrad Hilton Overlooking Grant Park and Lake Michigan
Phone WA 2-2900
TWX-CG82
We pay teletype charges.



**RESERVE
NOW
AT THE
ASCOT MOTEL
FOR THE
NATIONAL
ASSOC. OF
BROADCASTERS
CONVENTION
IN
CHICAGO
APRIL 1-4, 1962**

Write now for reservations, Dept. 17

SECRETS TOLD

KRNT Radio has the largest audience in Des Moines and has had for a long, long time. The audience is predominantly adult. A new January 1962 study confirms other studies that KRNT is the most believable station here. Here's the way all this comes about:

1. We feature one of the great news outfits in the nation. Every newscast on KRNT outrates its competition by a country mile. We're rough, tough operators in the area of news. We have more reporters than some stations have total personnel!

2. We feature highly publicized, highly trained, highly accepted adult personalities. We have the advantage that all our people are seen on our television station; radio listeners really "know" the person that goes with the voice. There are more widely known personalities on KRNT than on all other local radio stations combined. With listeners, clients, and rating men, we're the station with the most popular, professional and persuasive personalities . . . again and again and again.

3. We feature music with melody. Old ones, new ones, golden records (million sellers), albums, pops, classical . . . all chosen with great care by a man who cares, programmed with care by people who care . . . introduced with understanding by people who care. In the area of music we've got a song in our heart.

4. We feature service to the community. Last year we broadcast some 12,000 announcements for eleemosynary organizations and 500 program hours. We spent countless hours meeting with committees, writing their copy, counseling them. We touch lots of lives this way. We're kind and gentle people in this area of operation.

5. We publicize and advertise our activities, our people, our aims and aspirations. In this area we make no little plans and we carry through what we start. People hereabouts know everything about all we do.

We honestly believe that it is a great opportunity to be able to advertise a good product on this station. We've been in business long enough (26 years) for any test of fire. We know now without doubt that advertisers don't test us . . . we test them. We test their product appeal, the copy they use, their prices, their merchandising setup.

If you have a good product, good copy, honest dealings, and fair prices, you can get rich advertising on this great station.

KRNT

"Total Radio" in Des Moines

REPRESENTED BY THE KATZ AGENCY

RED CROSS LOOKS TO YOU

*When you help,
Red Cross can help*



TV SPOTS



RADIO SPOTS

LOWELL THOMAS speaks for the Red Cross as he shows how the organization helps people in need from Puerto Montt, Chile, to the edge of the Bamboo Curtain. Zeroing in on still pictures gathered from around the world, and with dramatic drum beats and a musical score, he beats home the message "When you help . . . Red Cross can help."

60 - 20 - 10 seconds

Also **COLOR SLIDES, TELOPS, FLIP CARDS**
with voice over copy

AND— a recording with ID's for station breaks,
voice over credits, and crawls

Recorded appeals by ☆ **PAT BOONE**
☆ **BING CROSBY**
☆ **BOB HOPE**
☆ **THE FOUR LADS**
☆ **FRANCES LANGFORD**
☆ **ART LINKLETTER**
☆ **TED MALONE**
☆ **MITCH MILLER**
☆ **ROSALIND RUSSELL**

all lengths from
05 to 60 seconds

PLUS A VARIETY OF SHORT IDs

TELEVISION FILM

EVERY PART OF TOWN

(14½ minutes—16mm—color or black and white—sound cleared for TV)

STARRING:

- ☆ **PATTY CAVIN** — NBC
- ☆ **LEWIS SHOLLENBERGER** — ABC
- ☆ **SAM DONALDSON** — CBS

☆ Colorful Hurricane Carla is also the star of this news-worthy account of how Red Cross volunteers took on the momentous task of caring for the people involved in the greatest human exodus in modern history. These scenes, plus vivid demonstrations of mouth-to-mouth resuscitation, highway first aid, nursing in disaster, and services to the armed forces, dramatically show what Red Cross is doing around the world and in "every part of town."

All these materials available from

YOUR LOCAL RED CROSS CHAPTER
THE AMERICAN NATIONAL RED CROSS

In New York, call **MURRAY HILL 9-1000**
In Hollywood, call **HOLLYWOOD 5-5262**

THE ADVERTISING COUNCIL



New York
Chicago
Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •

SPRING TV SCHEDULES

(Continued from page 39)

are the new shows *Tell It to Groucho* and *The Gertrude Berg Show* (formerly *Mrs. G. Goes to College*, Wednesday at 9:30 p.m.).

CBS's original Tuesday night schedule, featured situation comedy for two hours (8-10 p.m.). The exchange of the *Dick Van Dyke Show* for *Password* begins the evening with a quiz show and makes a mixture of comedy and situation comedy this night's fare.

Tuesday, Wednesday, and Saturday were extensive shift nights for ABC. The Wednesday and Saturday switches included replacements of old shows.

On Wednesday, ABC dropped the *Steve Allen Show* and added Howard K. Smith and the News at 7:30 and moved *Straightaway* from its previous Friday, 7:30 spot to follow at 8.

In ABC's Saturday night shift, *The Roaring Twenties* was dropped and replaced by *Calvin and the Colonel* (Tuesday, 8:30 last fall) and a new situation comedy, *Room for One More*.

In an attempt to pull more audience ABC for Tuesday moved *The New Breed* ahead a half-hour to 8:30, putting it opposite NBC's *Alfred Hitchcock Presents*, and a half-hour before *The Dick Powell Show*.

New programs this spring are few in number compared to the proposed list of next fall's new shows (see SPONSOR, 19 February). A total of five new shows include *Yours for a Song* (ABC), *Howard K. Smith and the News* (ABC), *Room for One More* (ABC), *Password* (CBS), and *Tell It to Groucho* (CBS). *Chet Huntley Reporting* (NBC) was moved into prime time from Sunday afternoon.

These replaced the five mid-season casualties: out of the picture for ABC are *Focus on America*, *The Steve Allen Show*, and *The Roaring 20's*. CBS pulled out *The Investigators*; NBC, *Frank McGee's Here and Now*.

RADIO STATION

BOSTON—CLASS B FM Maximum power—stereo multiplex with all brand new RCA equip. Priced for immediate sale. Cash \$75,000 or \$50,000 and take over all liabilities. Contact Harvey Sheldon, LY 9-3557 or JE 1-8092 or write 23 Central Ave., Lynn, Mass. Rm 710.



TULSA'S *Finest* POLICIES

To some this is a seal. To us at KVOO-TV it stands for a way of business. It represents our pledge of quality operation and performance to our advertisers and our viewers. It means that KVOO-TV works to maintain its position as Tulsa's finest station.

2

KVOO ★ TV

NBC

Represented by

Edward Pauly & Co., Inc.

The Original Station Representative

RADIO, HELP WANTED, ANNOUNCER

RADIO NEWSCASTER

WLEE Richmond has an immediate opening for a fully experienced man to cover (and uncover) the news in this capital city—the kind of man who is accustomed to scooping the town. Phone, write or wire today to Harvey Hudson, V.P. and General Manager, WLEE, Richmond, Va.



EYE CATCHING

There's no matching the most eye-catching attraction in Jacksonville . . . **WJXT!**
Compare: 65 vs only 39 county coverage in the important North Florida/South Georgia region. *Compare:* 49% more homes per quarter hour. There's no close second, with WJXT first in coverage, first in audience, the only *efficient* way to reach the *total* regional market!



JACKSONVILLE, FLORIDA

Represented by TuAR

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

WASHINGTON WEEK

5 MARCH 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

Whether there was any connection or not, the FCC and Congress went into a flurry of activity in the weeks immediately preceding the Washington meeting of NAB's State Presidents.

The upshot was that the NAB meeting was held under a cloud of additional legislative and regulatory worries.

Possibly of more interest, and perhaps even more importance to the ad fraternity was the Pepsodent decision by an FTC hearing examiner.

If permitted to stand by the full Commission, this decision could bring to at least a temporary halt a string of "tough" findings at the FTC.

The decision, in brief, was to the effect that the FTC can't try to read more into tv commercials than is written in them. The complaint had charged that viewers would be led to believe by a tv demonstration that Pepsodent can remove accumulated tobacco stains on teeth.

There is no positive assurance that the full Commission will permit the decision to stand. But if it does, it will be a landmark case—not strong enough to reverse any of the recent "tough" decisions involving alleged camera trickery, but probably strong enough to rule out mass mind-reading aimed at interpreting what members of the public might think has been claimed.

The House Commerce Communications subcommittee is scheduled to begin carrying the all-channel set bill today (Monday).

Hearings may run all week. Some members of the FCC feel the bill to give them power to require that all sets sold in interstate commerce be equipped to receive all channels will receive a more sympathetic hearing in this subcommittee.

It is difficult to discern any reason for their optimism.

Chances are still strong that the legislators would, therefore, still want to write safeguards into the bill guaranteeing against deintermixture.

Biggest chill for the NAB meeting was cast by the ordering of Chicago hearings on "local" performance of the tv stations in that city.

It was not dispelled by the protestations about lack of significance in connection with license renewals. Nor did the 5-1 vote in favor of the hearings help. Only Commissioner Rosel Hyde dissented. Ford was absent.

The fact that protests had been received from that city was glossed over, although it was noted as one factor in choosing Chicago for the trial run. Broadcasters were afraid of a "blackjack" to influence local programming which the FCC can't dictate under its legal powers.

While it may be true that broadcasters may at times exaggerate the dangers, there is little chance they are exaggerating in this instance. In fact, the FCC seemed a bit confused about what to say. The Commission made a great show of playing down the significance of the hearings to broadcasters and playing up the significance to the public of the chance to be heard.

At the same time, the Commission made it clear that if this "experimental" hearing is "successful," others will be held in other communities. There was no definition of "successful," but it would take no great amount of knowledge to figure out that failure to receive resounding criticisms would make the hearings "unsuccessful."

SPOT-SCOPE

5 MARCH 1962

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That Ivory Liquid cutback in spot tv by Compton the past week was merely one of those readjustments of budget at year-end.

The schedules will likely be fattened up again when the agency gets its Ivory Liquid budget for the next calendar year.

This, incidentally, is the month when the P&G agencies make their hegira to Cincinnati with next year's recommendations and whatnot in their brief cases and are given the vital news on where their brands stand in budgets and media allocation.

It looks like the midwest is providing pretty much of a monopoly of 52-week spot tv accounts: Pet Milk's Sego (Gardner, St. Louis) has been added to the list which includes Miles (Wade), Wrigley (Myerhoff) and Alberto-Culver.

The Sego schedule uses 10-12 announcements per week, with the market roster growing all the time.

Spot tv fared very well as its share of the \$1-million Paper Mate is spending to launch its new model pen.

Foods were unusually active, bringing a barrage of requests for daytime minutes. Despite the \$1-million that R. T. French bestowed on network in the beginning of the year the spot end of its 1962 ad plans were in the foreground last week.

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

TV BUYS

Pet Milk is revamping and extending its market lists for Sego liquid diet formula, and the buying's being done on a 52-week schedule. It's a substantial entry for spot tv, using about 10-12 announcements per week in each market. Agency is Gardner, St. Louis.

Faultless Starch Co. is planning a campaign in 40-50 top markets for the Spring. Thirteen-week schedules of day minutes will be used to reach a housewife audience. Buyer: Jack Kirwin, who's with Bruce B. Brewer in Kansas City.

Gold Medal Candy Corp. has gone into 15 markets with kid show minutes for Bono-mo Turkish Taffy. Average frequency is about eight spots per week per market. Joyce Peters is the head buyer. Agency: Mogul, Williams & Saylor, New York.

General Mills has set schedules of six-week flights for Betty Crocker refrigerated products. About 25 top markets get runs of day and night minutes. Buyer: Paul Ewing. Agency: Knox-Reeves, Minneapolis.

American Bakeries is scheduling announcements in 20-25 markets for Taystee bread in a 13-week drive. Day minutes and 20's are being used, heavy on the late-week shopping days. Buyer is Peggy McGrath. Agency: Young & Rubicam, Chicago.

Paper-Mate has a month-long campaign set for April in 40 markets. Time segments: minutes and breaks. The buying is being done out of Foote, Cone & Belding, Chicago, by Pat Chambers.

R. T. French Co. kicked off a new campaign in about 15 markets for its scalloped potatoes. Schedules are for eight weeks using light frequencies of day and prime minutes. Buyer: Don Miller. Agency: J. Walter Thompson.

Colgate-Palmolive Co. has schedules for Away air freshener in a few selected markets. Placements are for eight weeks using day and night 60's. Buyer: Elanore Scanlon. Agency: Street & Finney, New York. Another new C-P drive is for Palmolive Rapid Shave, the aero-

sol handled by Ted Bates. They've got nighttime minutes in or adjacent to sports and schedules run for five weeks. Buyer is Eileen Greer.

S. C. Johnson has at least 13 markets lined-up for Glade furniture polish, with schedules of fringe night minutes. Campaign begins 12 March for eight weeks. Frank Dewey is the buyer and the agency is Benton & Bowles.

Chun King is launching a campaign in 12 markets through BBDO, Minneapolis. It starts on the 12th of this month, using day and night minutes and scheduled for two weeks. Betty Hitch is the buyer.

California & Hawaiian Sugar Refining Co., based in San Francisco, is requesting prime and fringe night minutes with a 4 April take-off. Depending on the market (they've got 12 so far), the campaign will run 20-26 weeks. Honig-Cooper & Harrington is the agency for the account.

American Tobacco is buying for Roi-Tan cigars. Combinations of prime breaks and fringe minutes are being sought by George Blinn, buyer at Lawrence C. Gumbinner. The schedules are for 10 weeks, with a market list now numbering about 10.

Delta Airlines is placing early and late night minutes and 20's in top markets, to reach a male audience primarily. Buys are for eight weeks. George Bailey, media director, is handling the buying at Burke Dowling Adams, Atlanta.

Kimberly-Clark will promote Kleenex starting 2 April in eight markets. The campaign, which consists of daytime-minute schedules, will be 13 weeks long. The buyer is Vera Tabloff. Agency: Foote, Cone & Belding, Chicago.

General Foods Corp. is expanding its campaign for Yuban coffee, moving from the West Coast into eastern markets. Day and fringe minutes and 20's are set for short runs. Buyer: Ron Siletto. Agency: Benton & Bowles, New York.

Boyle-Midway, division of American Home Products, is buying day and night minutes via Bates, New York, for Aerowax. Campaign is for 13 weeks starting today, 5 March, in selected markets. Tom Clancey is doing the buying.

Beech Nut-Life Savers is buying spot in various markets to supplement network schedules for Beech Nut baby foods. Buys are for eight weeks using Monday-through-Friday runs of day minutes. Buyer: Al Ward. Agency: Young & Rubicam, New York.

Gerber Products Co. is running schedules in a small number of southern markets for its baby foods. Day and fringe 20's will run for six weeks. Buyer: Bob Laztera. Agency: D'Arcy, New York.

Campbell Soup is expanding markets for its Red Kettle Soup Mix, seeking 150 rating points per week. Buying is out of Leo Burnett in Chicago.

RADIO BUYS

N. Dorman & Company is making a splash in major eastern markets for its Endeco Cheese bannered under the copy theme of "Twist" cheese. The campaign has kicked off in New York on a multi-station basis, using 60 spots per week ranging from 10 second announcements to minutes. The 13-week saturation drive is concentrated entirely in broadcast, with tv spots also multi-station in top markets. The agency is Co-Ordinated Marketing, Inc., New York.

Q-Tips is going into top markets with schedules for its cotton swabs in March. Campaign of day minutes is set to run for 11 weeks. Buyer: Anita Wasserman. Agency: Lawrence C. Gumbinner, New York.

Vermont Maid maple syrup starts a campaign mid-March in selected markets. Moderate frequencies of day minutes will be used. Buyer: Jeanette LaBrecht. Agency: Grant, New York.

Pure Oil has placements for 13 weeks in its 14-market area, with schedules of nighttime minutes plus weekends beginning in April. Tv spots will also be used in the campaign. Agency is Leo Burnett, Chicago.

SPONSOR HEARS

5 MARCH 1962

Copyright 1962

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PUBLICATIONS INC.

Some day somebody will get around to doing a study on the place of the advertising manager in the cadres of the corporate executive suite.

It should make an interesting probe in at least one area, and that is the part, if any, that the ad manager plays in the switching of an account.

The study would probably find that in most cases that role is negligible. And the reason: the decision to switch is one entailing policy and policy is something that's determined on the high level, like board of directors, president, financial, legal, sales, which is away above the administrative function, into which line of command the ad manager nestles.

So when a report gets around that an account has become shaky and the ad manager vows to the incumbent agency that it aint so he's in all probability telling the truth, because the circumstances haven't yet filtered down to him from the upper reaches of the executive suite.

You can discount those reports that the Lux bar (JWT) is gradually parting with what is, perhaps, the oldest slogan in air media: "Nine out of 10 film stars use . . ."

What has happened is that a new copy format has been adopted by Lever for the bar which doesn't make it necessary to stress this slogan, only to use it occasionally.

Lever, however, still deems the identification with Hollywood loveliness as important to the product as it did when the late Danny Danker 32 years ago set up a soap testimonial monopoly for JWT in the film colony.

Don't write off as yet Kraft's jellies, jams, and candy division (FC&B) as a sponsor of that half-hour version of Tom Sawyer.

The reason: it's already got about \$100,000 invested in the development of the property—last year through Revue Productions and this year via Screen Gems.

Of course, the division's big problem, outside the readiness of the pilot, has been this as each new season hoves to: a big enough budget to carry the sponsorship, even if it's only on alternate weeks.

Madison Avenue veterans have a theory that the successful agency nowadays falls within one of three classifications.

These may be briefly described as:

- 1) Those especially skilled in making or holding a buck through the device of keeping expenses down. Much of the business is bought via merger and other devices.
- 2) The supersalesman type, where the shibboleths are marketing and status as an over-all agency. Another accented pitch is know-how about tv.
- 3) Having a unique reputation for creative copy.

What's become a hard-to-solve problem for agency media departments is the treatment of the flood of direct mail campaigns.

Two main areas of the problem: (1) sparing manpower already hard-pressed by routine duties to read and digest the material; (2) finding adequate space for filing away the residue.

More people tune WWDC in times of emergency*

*One in a series on the
fine art of broadcasting by*

WWDC

RADIO WASHINGTON

"the station that keeps people in mind"

*Trendex, Washington, D. C. Study, Nov. 1961

Represented nationally by John Blair & Co.



Courtesy of The Walters Art Gallery

SPONSOR WEEK WRAP-UP

Screen Gems reports

(Continued from page 10, col. 1)
semi-annual volume in 1960.

The net income of the tv producer and distributor is equivalent to \$.54 a share, based on 2.5 million shares, compared to \$.38 per share earnings

in the first six months of fiscal 1960.

Jerome Hyams, Screen Gems v.p. and general manager, called the figures the best six-month earning figures in the history of the company.

During fiscal 1960 Screen Gems had a net income of \$2.7 million, with per share earnings of \$1.05.

Advertisers

More than \$1 million worth of promotion will launch Paper Mate's first new model ball point pen in over two years.

Via Foote, Cone & Belding, the campaign begins around 1 April and will run through August. Network tv figures heavily in the promotion, with NBC and CBS nighttime, CBS daytime and ABC's "American Bandstand" included.

The top 40 tv markets are scheduled for the spot side of the push.

Bruce-Terminix, world's largest ter-

HUCK DOES THE TWIST: Huckleberry Hound (l), Quick Draw McGraw (c), and Yogi Bear chose three pretty pirate maids as twist partners during the annual Gasparilla Pirate Invasion in Tampa. The Screen Gems cartoon characters are sponsored by Kellogg on WTVT in Tampa



SPONSORING THE SPONSOR. Julie Benell (c), women's editor of WFAA (AM & TV), Dallas, and author of 'Let's Eat at Home' made a personal appearance at a local grocery store to boost sponsor Hormel. Also on hand were Hormel's Robert Blackwood, bookseller Lena Dean



DISTINGUISHED Service Award to NAB for air media's 10-year, \$10 million contribution to "Hire the Handicapped" campaign



PATRIOTISM REWARDED: Chamber of Commerce pres. Garland Shell (l) presents plaque to KNOE-TV exec. v.p. Paul Goldman for Monroe station's programs on Americanism

mite control service, returns to network radio after more than 25 years of concentration in national magazines.

A schedule on ABC starts today, 5 March, in the "Breakfast Club."

The agency is Greenhaw & Rush, Memphis.

Merger: The long-considered mergers with W. P. Fuller and Harbor Plywood Corp. got stockholder approval by the stockholders of Hunt Foods.

PEOPLE ON THE MOVE: Arthur E. Toft has been appointed advertising manager of P. Lorillard, a newly-created post. He was formerly director of advertising for Schick.

Agencies

The tables were turned recently when, instead of a tv station invading an ad agency to make a pitch, Gutman Advertising took over WTRF-TV, Wheeling to demonstrate to one of its clients how tv would figure in its 1962 ad campaign.

About 50 sales representatives of client Weimar Packing visited the station for a run-down on facilities and programs and demonstration of off-the-air station support.

The unusual meeting also included closed circuit previews of new Weimar commercials and closed cir-

cuit talks on the 1962 plans by Weimar and Gutman.

Appointments: Pilsener Brewing of Cleveland to Meldrum & Fewsmith . . . Executive House, Inc. to Edward H. Weiss for all of the hotel chain's advertising . . . Ocean Spray Cranberries to McCann-Erickson, from BBDO . . . Bristol-Myers' Trushay Hand Lotion and two new products to Grey, Tandem Shampoo to DCS&S and Trig Deodorant to OB&M, all from BBDO . . . Mid-Century Book Society to Wexton . . . Helene Curtis' Enden (\$400,000) and new products to Erwin Wasey, Ruthrauff & Ryan . . . First Federal Savings and Loan

HAPPY ANNIVERSARY to WGBF, Evansville, celebrating its 25th year of affiliation with NBC Radio. Raymond O'Connell (l) presents plaque to station owner-gen. mgr. Martin L. Leich to commemorate the event



HAPPIEST VALENTINE around was Mrs. Mona Cobb, who won over \$1,500 in prizes on WMBC-TV's "Free-For-All" show. Kansas City jeweler I. J. Mnookin (l) slips on a diamond ring she won and host John Bilyeu is on hand with the other prize—an RCA washer-dryer unit



ATTRACTING ATTENTION to WSB, Atlanta's radio promotion booth at the 17th annual Southeastern Poultry and Egg convention is "Miss WSB Radio," Dee Dixon



MARCH OF DIMES Celebrity Day at WKMH, Detroit, was a rousing success. Set up in the lobby of the Statler-Hilton, models and station disk jockeys took telephone pledges and held a remote broadcast. Participating were Paul Cannon (seated), Robin Seymour (c) and model. Proceeds of a station dance the night before exceeded \$10,000 for March of Dimes

Assn. of Pittsburgh to **Lando Advertising**.

New quarters: **Aubrey, Finlay, Marley & Hodgson**, Chicago, are in larger quarters in the new United of America Building at 1 East Wacker Drive.

Kudos: **Maxwell Dane**, of **Doyle, Dane, Bernbach and Emil Mogul**, of **Mogul Williams and Saylor**, have accepted the 1962 chairmanship of the advertising and publishing division of the United Jewish Appeal of Greater New York.

New v.p.'s **Robert L. Edens, Jr.**, associate copy director, at **Leo Burnett . . . Bruce H. Boyers** and **Howard Marowitz** at **Ted Menderson**, Cincinnati . . . **Josef J. Dottling** and **Eugene S. Hahnel** at **Gardner**.

PEOPLE ON THE MOVE: **Lynn Fairweather** to media group supervisor on the Burgemeister beer account at **Post & Morr . . . Philip P. Young, Jr.** to the creative staff of **Hill, Rogers, Mason & Scott . . . J. S. Harvey** to account supervisor on **Warner ethical** at **Armstrong-Warden, Ltd.**

Tv Stations

A survey by the **Florida Assn. of Broadcasters** revealed that **75% of the state's tv stations** responding and **65% of the radio outlets** broadcast editorials.

Of that group, **43% broadcast editorials daily**, **17% weekly**, **7% monthly** and **33% when needed**.

The association, anxious to promote the practice, is staging a contest among the state's college students for broadcast editorial writing. When contest plans are complete, **FAB** will submit the project to the **NAB** for consideration and development as a nationwide program.

Strike settled: The lengthy strike by members of **NABET** at **KXTV**, Sacramento has ended with the **National Labor Relations Board** decertifying the union as the representative of technical employees at the station. The strike began in September, 1960.

Sports sale: **Atlantic Refining** (via **N. W. Ayer**) signed a three-year contract for tv and radio rights to the **Phillies** baseball games. Originating on the **WFIL**, Philadelphia stations, the telecasts will also be carried on **WGAL-TV**, Lancaster and **WNEP-TV**, Scranton-Wilkes-Barre. Radio broadcasts will be fed to 22 stations in Eastern Pennsylvania, New Jersey and Delaware. Sharing sponsorship with **Atlantic** are **P. Ballantine**, **Tasty Baking**, and **Bayuk Cigars**.

Editorializing note: **WBBM-TV**, Chicago will broadcast daily editorials (5:50-5:55 p.m., Monday through Friday) as a part of its regular schedule starting 12 March. **John Madigan**, former city editor and assistant managing editor of "Chicago's American" and for several years a Washington correspondent for "Newsweek," has been named editorial assistant to the general manager.

Ideas at Work: **WRC-TV**, Washington, D. C. has decided to telecast "Lehigh 5-7700," the show on the **FBI** produced by **WNBC-TV**, New York, and seen there on 26 January. Program is scheduled for 30 March . . . **KOA-TV**, Denver, initiated on 26 February a monthly series of "Special Reports," documentaries in prime-time of special interest to the communities in the Rocky Mountain Empire . . . **WTRF-TV**, Wheeling, has added a new twist to the "Dance Party" theme which the **Pepsi-Cola Company** has been using throughout the country, by interesting the various schools in the community in utilizing the program as a reward for scholastic excellence and deportment . . . A "triplecast" using the facilities of the am, fm and tv outlets was used to inaugurate **WOOD (FM)**, Grand Rapids, stereocasting on 26 February. The station will broadcast 12 hours a day, of which four will be in stereo.

Kudos: **Norman P. Bagwell**, v.p. and general manager of **WKY Radio and Television**, was elected president of the **Oklahoma City Better Business Bureau . . . KTVU**, San Francisco-Oakland, got the **American Legion**

Auxiliary Golden Mike Award certificate for "The Ben Alexander Show."

Happy anniversary: **WWJ-TV**, Detroit, added another candle to the cake yesterday, 4 March, to celebrate its 15th year on the air.

PEOPLE ON THE MOVE: **Earl C. Davis, Jr.** to assistant promotion manager at **KDKA-TV**, Pittsburgh . . . **Richard A. Moore**, president of **Times-Mirror Broadcasting Co.** and head of **KTTV**, Los Angeles, resigned to head a new corporation operating pay tv franchises in Los Angeles and other major cities.

Radio Stations

The new middle-of-the-road background music format of **WHN**, New York (formerly **WMGM**) which is now operating under **Storer** management, is likely to pose considerable competition for **WPAT**, Paterson, N. J. and **WVNJ**, Newark.

Being tagged the "Sound of Music/Total Information News" station, the 50 kw outlet will concentrate on popular album music, love songs, and show tunes.

From 6:15-8:30 p.m. on Sunday will be devoted to public affairs programming.

A new style of soft-sell seems to be springing up, as evidenced by recent promotions in **Kansas City** and **Chicago**.

KMBC sent around a "Media Buyers Coloring Book," to tie in with the station's "Audio 98 Cartoon Series." Both the cartoons and the coloring book humorously document why time buyers "love" **KMBC**.

WIND recently ran a contest open only to agency personnel which offered the **Executive Coloring Book** with an insert of a special drawing of the station's sales manager talking to his force. Participants had to color and caption the drawing.

Ideas at Work: **D. J. Don McKinnon** of **KEWB**, San Francisco, has taken some 700 boys under his wing via a one-man campaign to raise money for a new club house for them. The

youngsters are being evicted from their present quarters, a condemned fire-trap building . . . **WPRO**, Providence, is circulating, via "twist girls," purple garters (or arm bands for the boys) with a lucky number. Free transistor radios will go to listeners who call in their numbers. In addition, people on the street wearing the give-away will get silver dollars . . . **KSFO**, San Francisco is running a "Big Beard Contest." Contestants must guess the number of hairs in personality "Big Al" Collins' beard . . . **WOR**, New York, is initiating regular helicopter coverage of traffic conditions and news events in the New York-New Jersey metropolitan area.

Happy anniversary: To **WIL**, St. Louis, celebrating its 40th year on the air.

Kudos: Governor Otto Kerner of Illinois and Mayor Daley of Chicago proclaimed 25 February as **WGN** Radio and Television day in the state and city . . . **WRUL**, New York, World-wide Broadcasting's international short-wave station, got the George Washington Honor Medal of the Freedoms Foundation at Valley Forge . . . **WSPD**, Toledo, got a merchandising award from the leading food brokerage in the market, Lee W. Hilewich, for doing over 60% of the national business in the Toledo market . . . **WLIB**, New York, received an award from the NAACP Women's Guild for "enriching the community by dedication to our ideals."

PEOPLE ON THE MOVE: Robert J. Holmes to account executive at **WEJL**, Scranton . . . Norman D. Leebron to account executive at **WRCV**, Philadelphia . . . David H. Meltzer to account executive and sales development and planning at **WHIM**, Providence . . . Jerome L. Medford to director of research at **RAB**.

Networks

Tobacco billings on network tv rose 11.4% in the first 11 months of 1961, to \$77,814,061, according to TvB.

Five cigarette brands placed on the "Top Brand Advertisers" list:

Camel (\$771,086), Winston (\$693,716), Salem (\$535,924), Viceroy (\$530,723), and L&M Filter Tip (\$528,338).


Other product classifications showing rises in the 11-months period were foods \$126.6 million from \$104.4 million, toiletries \$115.1 million from \$101.9 million, drugs & remedies \$84.3 million from \$75.9 million, and soaps, cleansers & polishes \$78.8 million from \$64.1 million.

The first three weeks of February brought substantial sales at NBC.

Five national advertisers placed orders totaling over \$1,200,000 in six nighttime tv programs. B. F. Goodrich (BBDO), Corn Products (L&N), International Latex (Reach, McClinton), Bristol-Myers (Y&R), American Tobacco (Gumbinner).

Orders for daytime participations in NBC-TV's schedule topped \$500,000: Reader's Digest (J. Walter Thompson), Colgate-Palmolive (Bates), Warner-Lambert (Lambert & Feasley), Chicopee Mills (Doyle Dane Bernbach).

WREX TV
VARIETY THEATRE
PRESENTS
"THE MUSIC MAN"




"Active participant in community life"


For the second year WREX-TV brings the Rockford area
 ... "Live Theatre"

- AMERICAN BALLET THEATRE • THE CAPTAINS AND THE KINGS • CHARLES LAUGHTON • LIBERACE
- ONCE UPON A MATTRESS • CAROL CHANNING • VICTOR BORGE • FRED WARING • LA BOHEME

*Another service of WREX-TV to its family of cities in
 Northern Illinois and Southern Wisconsin*



WREX-TV
13



REMARKABLE ROCKFORD, ILLINOIS

NBC Radio took in \$912,492 in new and renewed business in the three-week period ending 16 February. Sales to nine clients included Aetna Casualty & Surety (Remington), making its network radio debut, and Philip Morris for Parliament (Benton & Bowles), buying a 52-week "Monitor" lineup.

Programing note: ABC is going ahead with the plan to program special shows of "Flair" on a one-a-month basis. An "All-Fashion" special is set for 11 April, featuring Edith Head, Paramount costume designer.

Representatives

The latest in a series of market "guides" released by Avery-Knodel is an updated study of the Southeast.

States involved are Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.

Graphically highlighted are such significant factors as population (up 1,700,100 in the past ten years) and buying income (up \$8.6 billion).

The study is now being distributed to all national advertisers and their agencies.

Peters, Griffin, Woodward has elevated three of its top people to vice presidents.

They are Charles R. Kinney, who's been assistant vice president for television, Arthur E. Muth, western sales manager for tv, and William G. Walters, eastern tv sales manager, all headquartered in New York.

Rep appointments: WCKY, Cincinnati, to **H-R Representatives** effective last week . . . WCUM, Cumberland, Md. to **Venard, Rintoul & McConnell**.

New name: Devney O'Connell has changed its name to **The Devney Organization**. Dick O'Connell retired from the rep firm late last year.

PEOPLE ON THE MOVE: Frank Honoski to account executive in the

New York office of Radio T.V. Representatives . . . **George Swearingen** to manager of the new Atlanta office of Weed . . . **Harold F. Waller** to manager of the Atlanta office of The Bolling Company . . . **Robert J. Horen** to the Chicago radio sales staff of Advertising Time Sales and **R. M. Hetherington** to manager of the ATS St. Louis office.

Film

What amounted to a status report on the current levels of use of videotape commercials emerged from an analysis of its first three years of operation by Videotape Productions of New York.

Over 140 advertisers (or a total of 2,500 tv commercials) have been produced over the three-year period. The number one category in volume which accounts for 24.6% of the company's commercial production is food product, up 10% from a year ago. Fashion, responsible for only 3% of the total, nevertheless jumped 50%.

Bank and insurance commercials rose 20% over last year's total, proprietary drugs went up 18%, toiletries and cosmetics, 15% and beer and soft drinks, 15%.

Acquisition: Sterling Television has the tv rights to "Behind the Great Wall," the award-winning expedition behind Red China's bamboo curtain narrated by Chet Huntley. It will be seen for the first time on tv in Sterling's forthcoming series, "The Special of the Week," although it had limited theatrical distribution in the U. S. as the first film utilizing the "Aromarama" technique which dispenses scents related to the action. Rights were bought from Continental Distributing, a subsidiary of Walter Reade, now planning a merger with Sterling.

International entente: Screen Gems and CFTO-TV, Toronto will co-produce "The Hot Seat," an across-the-board, hour-long panel show for late-night slot. SG will also produce a U.S. version . . . **Fremantle** will distribute the Intertel programs, the

four-nation co-produced series of documentaries, throughout Latin America . . . **Peter M. Robeck** will release Australian tv's first offering to U.S. tv—26 half-hour episodes of "Anzac," the story of Australia and New Zealand's contribution to the allied cause during World War II . . . **NBC International** has sold 16 series to DZAQ-TV in Manila, including "NBC White Paper" and "Dr. Kildare."

Sales: NBC Films' off-network "People Are Funny" (150 episodes) to 14 stations . . . **Ziv-UA's** "Keyhole" added seven markets and two sponsors (Texas State Optical on KTRK-TV, Houston, and RCA Distributors on KYTV, Springfield, Mo.).

PEOPLE ON THE MOVE: Fred Frank to southern sales manager for Allied Artists Television . . . **John C. Bechtel** to assistant to the vice president at Trans-Lux Television . . . **Ray McGuire** to manager of the eastern division and **Jack Martin** to eastern division sales supervisor at Ziv-UA . . . **Joseph Di Buono** to Videotape Productions as an account executive . . . **Charles F. Keenan** to director of special projects at Sterling Movies USA.

Public Service

WNOE, New Orleans captured some of the international lime-light by virtue of a Musical Cultural Exchange it effected with the Soviet Union.

Gerald E. Monday, continuity director of the independent station, wrote directly to First Deputy Premier Anastas Mikoyan requesting the exchange. Mikoyan sent several current top Russian songs including "I am Looking Into Vast Fields," "Goodbye to our Towns and Huts," and "You are a Very Pretty Girl," which WNOE is playing once an hour throughout the day.

Monday shipped such songs as "A Little Bitty Tear Let Me Down," Burl Ives albums, and "Midnite in Moscow."

As part of the program news director Glen Simms is airing the ac-

tual voice of Radio Moscow on newscasts.

WTAE, Pittsburgh, launched "Operation Alphabet," last week—a series of 100 half-hour lessons designed to combat illiteracy among adults.

Broadcast daily at 7:30 a.m., the videotaped series was first telecast by WFIL-TV, Philadelphia. It was produced under a grant by the Annenberg School of Communications at the University of Pennsylvania.

Public Service in Action: "Comeback," the WMAR-TV, Baltimore program which gives recognition to disabled persons who are successfully employed in the community, is observing its 10th anniversary . . . A 30-minute documentary called "Time Bomb on the Border," broadcast by KOGO-TV, San Diego, dealt with the explosive water situation in the Mexicali valley caused by salty water going into Mexico from the U. S. Public praise for the program included a banner headline in "Excelsior," the largest newspaper published in Mexico City . . . KFMB, San Diego, is promoting a worthy cause in the San Diego Day Treatment Center for the mentally disturbed. Informing listeners about the Center brought in several hundred dollars in cash, as well as furniture and equipment to build a patio playground for the patients . . . KJR, Seattle begins a hard-hitting safe driving campaign on 21 April to coincide with the opening of the Seattle World's Fair. Some 50 radio stations throughout the U.S. and Canada will cooperate and the campaign will continue during the entire six months of the Fair.

Kudos: The Los Angeles City Council adopted a resolution commending the Southern California broadcasters for heroic service to the city and its citizens during the disastrous six-day rainstorm . . . WSB, Atlanta, got two George Washington Honor Medals from The Freedoms Foundation at Valley Forge for promoting the American way of life . . . Fred Scott, host of Metropolitan Broadcasting's WNEW-TV, New York show "Felix and

Diver Dan" was the winner of the Veterans of Foreign Wars 1961 American Citizenship Medal.

Equipment

Sir Harold Bishop, director of engineering for the BBC and Dr. J. R. Pierce, Bell Telephone Laboratories communications research director will be principal speakers at the NAB Broadcast Engineering Conference in Chicago on 2-3 April.

Another highlight of the Conference: presentation of the Engineering Achievement Award to Ralph H. Harmon, Westinghouse Broadcasting v.p. for engineering in recognition of his long contribution to broadcasting.

Separate radio and tv sessions have been scheduled and there'll be an exhibit of broadcast equipment which NAB expects to be the largest ever assembled.

Financial report: Adler Electronics sales for the 26 weeks ended 31 December 1961 were \$4,700,000 and net earnings were \$121,000 or 18¢ a share, according to an interim report to stockholders. Figures for the same period of 1960 were \$3,350,000 with net earnings of \$43,000 or 6¢ a share.

Sneak preview: Passengers on the

new luxury liner SS France are getting a pre-distribution look at Norelco's first tv sets. There are three 23-inch models and they'll be available in late April through regular Norelco distribution channels.

Name change: McMartin Industries is the new name given the Continental Manufacturing Inc. of Omaha which manufactures fm broadcast equipment.

Station Transactions

As a result of the sale of KSON, San Diego to Dan and Mike McKinnon, a change in format and personnel has taken place at the station.

Bill Grey has been named program director, Don Beck takes over as sales manager, Dan McKinnon is general manager and his brother is operations manager.

Previously a background music station, plans now include big bands, ballads and popular music.

Currently testing its new increase of power to 10 kw on fm, KFWL, Denver will inaugurate multiplexing in 60-90 days.

All new transmitting equipment has been ordered from Collins Radio and, when installed, the station expects to carry a minimum of 21 hours a week in fm stereo.

Outstanding values in broadcast properties

This is your opportunity to acquire a fulltime facility in a top southern metropolitan market for only \$35,000 cash, with the balance over 8 years. Grossed over \$90,000 in last fiscal year.

SOUTH
\$135,000

An absentee-owned daytimer in a two station market. Will pay for itself out of present earnings. 29% down and balance over 4 years.

NEW ENGLAND
\$90,000

BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrack
RCA Building
Federal 3-9270

CHICAGO

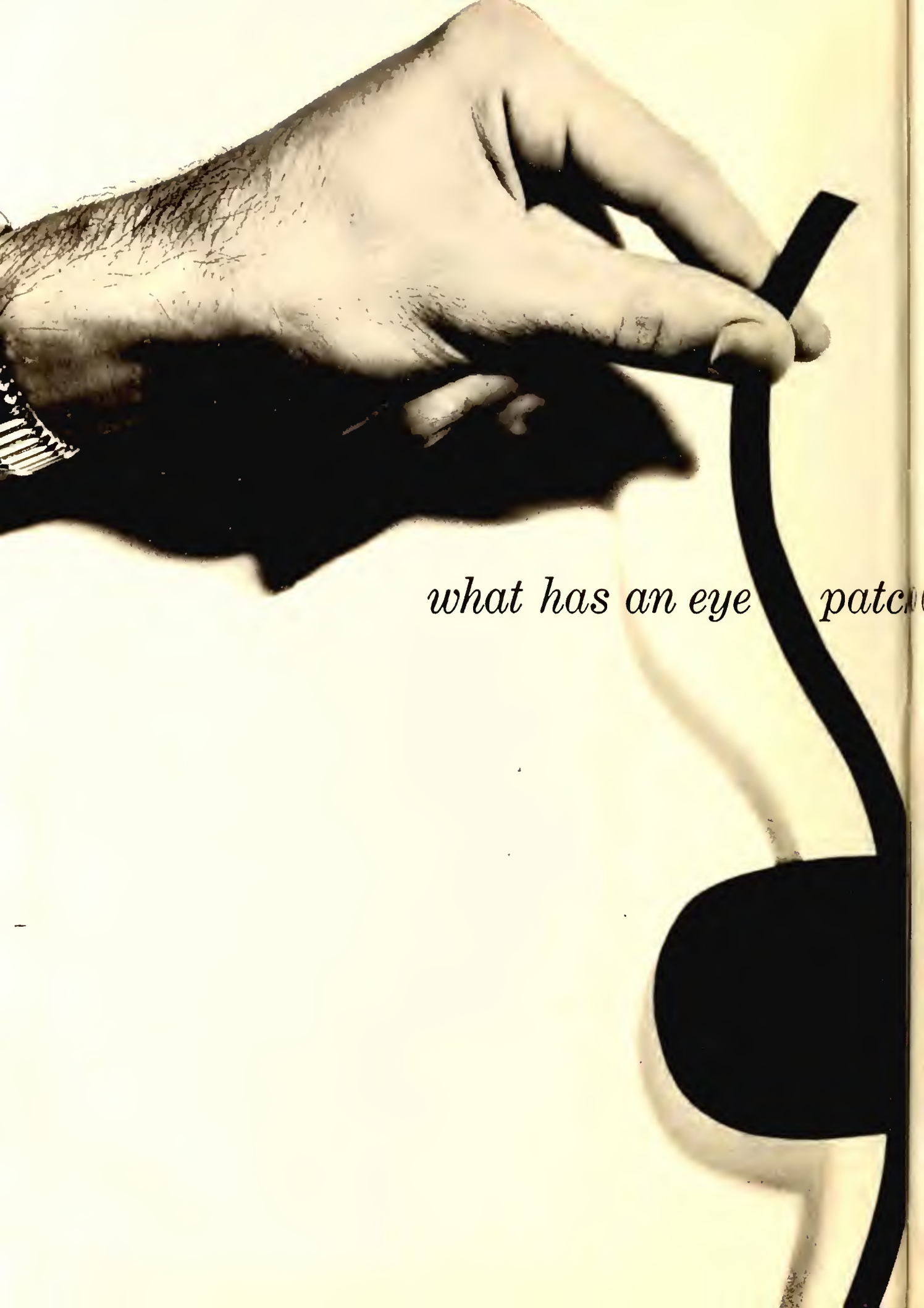
H. W. Cassill
William B. Ryan
Hub Jackson
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Clifford B. Marshall
Stanley Whitaker
Robert M. Baird
John G. Williams
1102 Healey Bldg.
Jackson 5-1576

BEVERLY HILLS

Colin M. Selph
Calif. Bank Bldg.
9441 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-2770



what has an eye patch

do with you?

Two things.

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

The moral is obvious.

Which brings up two things more.

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

Two—give your ads a “patch” of individuality. Without it—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

555 Fifth Avenue MU 7-8080 New York 17

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

**BAKALAR-COSMO
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19
212 CI 6-3476



Tv and radio NEWSMAKERS



P. Scott ("Scotty") McLean is the new eastern television sales manager for Crosley Broadcasting. He first joined the company in 1950, was moved up to eastern sales manager in '55 and became general sales manager for WLW, Cincinnati, in 1957. He had previously been internal media director at Grant Advertising. McLean's post at WLW will be filled by James

J. (Steve) Crane. Other recent top sales appointments at Crosley included William Murray and Tony Kraemer.

Frank Minehan has been named vice president for administration at Sullivan, Stauffer, Colwell & Bayles. Minehan joined the agency shortly after its formation in 1946. Prior to that he spent one year with Pedlar & Ryan, serving as head of media and 12 years with Lever Brothers as media director. Minehan, who has been SSC&B's media director, will be in charge of the general business departments within the agency in his new position. Lloyd Harris has taken over as media director.



Larry G. Spangler has been appointed midwest sales manager of SPONSOR. He was associated with Allegheny Airlines, Washington, D. C., in the public relations department and, previous to that, headed Larry G. Spangler Associates, a research firm in the helicopter industry. Spangler's background also includes national sales for the News-Journal newspapers in Wilmington, Del. Now headquartered at 612 N. Michigan Ave. in Chicago, he'll cover nine midwestern states.

John F. Tobin, western division manager for ABC Films since 1961, has been elevated to vice president and domestic sales director. Tobin entered broadcasting as a salesman with KFI-TV, Los Angeles, in 1951. After one year with his own companies, Century Productions and Market Tv Associates, he joined NBC's film division, becoming supervisor of sales for 11 western states in 1954. Later that year he moved East as supervisor and eastern sales manager.



The seller's viewpoint

Good children's programs are important for local television stations for two reasons, says William M. Scruggs, national sales manager, WSOC-TV, Charlotte. First, they are extremely profitable when they reach large audiences of children and parents. Second, those that are wholesome and worthwhile go "far toward raising the station's image" in the community. Scruggs entered broadcasting in 1950 in sales promotion, WBT, Charlotte. He later became v.p., Bomar Lowrance & Assocs., Atlanta, acting as sales representative for NBC Spot Sales. Scruggs was born and educated in Charlotte.



Children's shows are more than good business

There has been much comment in recent months about children's programing, and a great deal of talk that many of the current offerings are lacking in quality. Be that as it may, I think that many of the commentaries, both written and spoken, miss an essential point—that good children's programing is not only good business and highly profitable, but can play an important part in the over-all growth of a station.

I think that much of the concern over children's programing is justified. Children are, of course, very impressionable; and it stands to reason that when they spend so much of their time in front of a television set, they are bound to be influenced by what they see and hear.

Character building, therefore, should receive great emphasis. Our station has a late afternoon weekday show which is an extremely profitable vehicle, but neither this show, nor any other, can be considered a truly good one merely because it is a commercial success.

On this show there is a lovable clown who stresses and encourages honesty, courtesy, friendliness and obedience in his conversations with the children in the audience. In addition, love for animals is brought out in a weekly feature made possible by the cooperation of local animal shelter personnel. This show, incidentally, was chosen "Best Children's Show in the South" in 1961 by *Radio-TV Mirror* magazine.

But, of course, children's shows must also be entertaining and incorporate vast amounts of showmanship. When a station airs wholesome and entertaining shows for young people, it can count on the support of the youngsters as

well as that of the parents. This, in turn, means a large, loyal audience which inevitably attracts advertisers.

However, in my opinion, it is a serious mistake to program all children's shows with a view to making them outstanding commercial success stories. Wholesome, worthwhile children's programing—again without necessarily sacrificing entertainment values—goes far toward raising the station's image as a responsible, civic-minded member of the community.

There must be programs and other activities of station personnel aimed at youth that may not produce a dollar's revenue. Along these lines, we carry a weekly series which is devoted to the cultural activities of area colleges; another weekly half-hour points out the accomplishments of and opportunities open to Negroes in our area, often featuring youth activities; another half-hour of educational tv is aired each week-day morning.

Television stations should have a carefully-planned, comprehensive campaign of children's programing, with each show designed to fulfill a specific purpose and meet specialized requirements of the community's youth. Stations should also take cognizance of the fact that children occupied in organized activities rarely turn to juvenile delinquency, and therefore initiate a program to promote such activity.

We are convinced that television stations have a tremendous responsibility to youth of all ages from noppets to collegians. By assuming and carrying out this responsibility in a creditable manner it is possible and highly probable that they will reap handsome dividends—many of which are taxable.

SPONSOR SPEAKS

Honors for 40-year veterans

Letters have gone out from SPONSOR to some 150 pioneer radio stations, asking their help in putting together what we believe will be one of the most fascinating industry books ever published.

This is the special "40-Year Album Edition" of U.S. RADIO which we will bring out in May, and which will honor all those veteran broadcast properties which have been on the air since 1922 or longer.

Our "40-Year Album" will be an interest-packed, pictorial history of the business. We have asked each of these pioneers to contribute their five best photos of events at their station, either in the early years or during the four exciting decades since 1922.

To our readers we promise an important, valuable, and tremendously interesting addition to your broadcast library.

And to those 40-year veterans whose exploits will be celebrated in our "40-Year Album," we'd like to say this: please send us your pictures as soon as possible (not later than 15 March) to help us in the complex job of sorting, editing, laying out, and publishing your 40-year book.

The third Tv Commercials Festival

Work on the third annual American TV Commercials Festival got under way last week with a meeting of the panel of judges called by director Wally Ross.

This year's Festival promises to be bigger and better than ever, with an even more impressive list of agency and advertiser participants than previously. It will be held at the Waldorf in New York on 4 May, and there will be other regional showings to make it truly national in scope.

SPONSOR is delighted to congratulate the Festival Council on its 1962 plans. And we can't help feeling proud that it was the backing by SPONSOR of the first Festival in 1960 which made possible the rise of this significant industry event.

While we're dealing out the kudos, we'd also like to say a good word for the RTES Collegiate Broadcasters Conference, being held for the first time in New York on 29 March.

This is another fine example of the leadership, vision, and imagination of this up-and-coming organization.

10-SECOND SPOTS

Bravery: Stan Freberg, on the Chun King special, told about an American standing at a bar in Hong Kong who got into a conversation with the Chinaman standing next to him. When the American asked what he did, the Chinaman said, "Oh, I was a Chinese airman; I fight in Korea." The American asked him his name and he said, "My name is Chow Mein. I was a Kamikaze flier." The American said, "Who are you kidding, Chow Mein? I was a flyer, too, and I happen to know if you were a Kamikaze flier you wouldn't be here right now. That was a suicide squad!" The Chinaman grinned and said, "Oh, me Chicken Chow Mein."

Everything's commercialized these days: Joey Adams tells the story about the tv announcer's kid saying his prayers. The kid said, "Please make me a good boy until my birthday—and now a short commercial about an electric set."

False advertising: Davy Barry, guesting on the Ed Sullivan Show, said: "I was driving along and I saw this sign that said 'Motel' and under it it said 'TV.' I stopped at the place, got a room, and found out there was no tv set. I told the manager, 'There's a sign outside that says tv.' The manager said, 'Yeah! Tourists Welcome.'"

The elusiveness of life: Mort Sahl, in regard to Shelley Berman, commented, "His search for the perfect telephone call is like my search for the perfect woman, and I know I've looked from one end of the bar to the other."

The effect of advertising on American life: Danny Thomas summed it up on his tv show when he said, "Because of today's advertising the last thing a woman does by hand is put her finger in the wedding ring."

Broadcasting serves its country: George Gobel spoke of the role played by tv personalities in entertaining men in the service and then announced, "Our program tonight is being sent to our fighting men in Murphy's bar."

“Hello, Dr. Casey? This is Dr. Max . . .

. . . M-A-X. I'm staff pediatrician at WMT-TV . . . no, that's M-T, not M-D. A tv station, not a hospital. . . Sure we do, in Eastern Iowa. I run a clinic for kids. Four to five p.m., weekdays. Got it all over a residency. Regular hours. Sleep nights. . . Look, Ben baby, I called for a consultation. About this epidemic. . . Well, it's bigger than both of us, to say nothing of my staff. . . I guess you could say five. Popeye. Deputy Dog. The Three Stooges. On peak days we have about 128 thousand kids. . . No, the other way around. *They see us.* Catching? Well, Doc Nielsen says 58,400 homes out of 91,700. Doc Seiler says 60,100 out of 74,000. . . Yes, an interesting difference of professional opinion, yet there's significant basic agreement. . . well, I'll be glad to consider it, Ben. If anything happens to one of my staffers . . . but Ben, baby, you'll have to button up your shirt.”

This antiseptic look behind the scenes is brought to you by the group therapy CBS television station for Eastern Iowa.

WMT-TV

Cedar Rapids—Waterloo

National Representatives: The Katz Agency

Affiliated with WMT Radio:

K-WMT. Fort Dodge: WEBC, Duluth





KNORR RADIO
announces the appointment of
PAUL H. RAYMER CO.
as national representative
for its five stations
in Michigan

WKMH

SERVING DETROIT-LAND

WKMF
FLINT

• **WKHM**
JACKSON

• **WSAM**
SAGINAW

• **WELL**
BATTLE CREEK