

SPONSOR

RECEIVED

**NEW TV FILM
PACKAGES FOR
SPONSORS** P. 31

**Purex: the story
behind women's
specials** P. 42

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

15 OCTOBER 1962—40c a copy / \$8 a year



RADIO moves with a going America

Lightning fast play! And just as fast as it happens, millions of Radio listeners hear it. Only Radio reaches sports-loving Americans at home, at work and on the road—wherever they are, whatever they may be doing. And Spot Radio lets you choose the time and place to reach them. These great stations *will sell* them your product.

KOB	Albuquerque	WTAR	Norfolk-Newport News
WSB	Atlanta	KFAB	Omaha
WGR	Buffalo	KPOJ	Portland
WGN	Chicago	WRNL	Richmond
WDOK	Cleveland	WROC	Rochester
WFAA	Dallas-Ft. Worth	KCRA	Sacramento
KBTR	Denver	KALL	Salt Lake City
KDAL	Duluth-Superior	WOAI	San Antonio
KPRC	Houston	KFMB	San Diego
WDAF	Kansas City	KYA	San Francisco
KARK	Little Rock	KMA	Shenandoah
KLAC	Los Angeles	KREM	Spokane
WINZ	Miami	WGTO	Tampa-Lakeland-Orlando
KSTP	Minneapolis-St. Paul	KVOO	Tulsa

Intermountain Network

Edward Petry & Co., Inc.

Radio Division
The Original Station
Representative

IN THE INDIANAPOLIS MARKET

WXLW



Moppets inspect 'cookie baker' as Richard Elliotts, "Typical WXLW Family," scout new range.

. . . . PROVIDES YOU WITH THE ESSENTIAL INGREDIENT FOR ASSURED GREATER SALES IMPACT—"A PROFILED ADULT AUDIENCE."

When you buy WXLW in Indianapolis you know *in advance* that your sales message will be more effective for the products you have to sell. Why? Because we are the first radio station in the market to use creative research in-person interviews* to profile the WXLW audience. Now we know where and how our listeners live . . . what they eat . . . what they wear and what they're going to buy! *In this Market the WXLW audience is your best sales target!*

To reach and influence this above average adult listening audience . . . who control 27.9% of the Total Consumer Spendable Income in Indiana†—buy WXLW in Indianapolis.

† (1960 U.S. CENSUS REPORT)

WXLW

5000 Watts

950 Kilocycles

Indianapolis, Indiana

*Ask your Robert East/man for "the typical WXLW family" profile.



WE DIDN'T EXPECT

**15,000
LETTERS!**

...that's what we got!

MISS AMERICA 1961

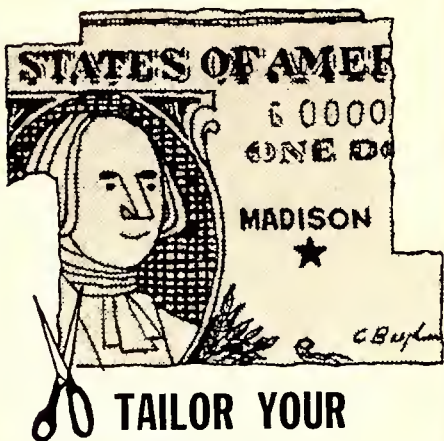
Nancy Ann Fleming, currently a student at Michigan State, happily scrambles answers to **WJIM-TV Spell-A-Vision Contest**

WJIM-TV's recent SPELLAVISION contest consisted of unscrambling 30 words from letters superimposed on our screen . . . once hourly, one word daily, for thirty days. Results . . . 15,000 answers . . . 5,000 contestants tied for first prize with 30 correct words.

Great proof of concentrated viewing and WJIM-TV's dominance in mid-Michigan.

WJIM-TV
LANSING...FLINT...JACKSON

When you buy Wisconsin's
2nd Retail Trade Zone . . .



TAILOR YOUR DOLLAR TO THE MARKET!

You can get a lot more penetration for considerably fewer dollars in the Madison/South Central Wisconsin market—if you direct your coverage to the actual 8-county market. And not to “added” counties where you’re already covered.

Buy WKOW-TV to make sure that you’re paying solely for audience *within* this actual market. WKOW-TV brings your commercial into 90 per cent of tv homes, bright and clear and unduplicated. You display your product more frequently, more efficiently. Ask your Young TV rep to prove this to you!

WKOW_{TV} abc

MADISON, WISCONSIN



Ben Hovel,
Gen. Sales Mgr.

Represented by YOUNG TV

MIDCO

Midcontinent Broadcasting Group

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

SPONSOR

15 OCTOBER 1962

Vol. 16 No. 42

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SPONSOR-SCOPE / Behind the news

P. 19

SPONSOR BACKSTAGE / Paar 'n' Carson

P. 26

KEY STORIES

NEW SPONSOR LURES IN SYNDICATION / Major syndicators are
diversifying their catalogues. Majority are counting more heavily on
help from station reps. More commercial minutes now sold. **P. 31**

HOW TO PUT OOMPH INTO RADIO / All-day seminar of radio and
agency people explore means of stimulating more interest in radio.
WBC is sponsor of this event. **P. 35**

TIMEBUYERS: WANT TO RELOCATE? / Studies show salaries and job
opportunities vary widely from city to city, with best salaries in the
Northeast and best opportunities for women in the South. **P. 36**

WHAT IS A RADIO SALESMAN? / An account executive offers his trib-
ute to the radio salesman, a curious creature who knows more about
your business than you do. His likes and dislikes are revealed. **P. 38**

A PEEK AT TV'S COMMERCIAL MONITORS / Four New York firms
discuss their business of photographing tv commercials off-the-air for
advertisers and advertising agencies. **P. 40**

PUREX'S UNIQUE APPROACH TO WOMEN / Purex's specials which
appealed to female viewers, were first to treat widespread—and often
delicate—problems faced by women in today's society. **P. 42**

SPOT SCOPE / Developments in tv/radio spot

P. 71

TIMEBUYER'S CORNER / Inside the agencies

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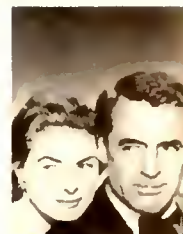
YOU'RE IN THE NAVY NOW
Gary Cooper, Jack Webb,
Eddie Albert



AS YOUNG AS YOU FEEL
Marilyn Monroe,
Monty Woolley, David Wayne



PRINCE AND THE SHOWGIRL
Marilyn Monroe,
Laurence Olivier,
Sybil Thorndike



INDISCREET
Cary Grant,
Ingrid Bergman,
Cecil Parker

Comedy from 20th-Century Fox in:

BELLES ON THEIR TOES – starring Jeanne Crain, Debra Paget, and Myrna Loy
LET'S MAKE IT LEGAL – starring Claudette Colbert, MacDonald Carey, and Marilyn Monroe
DOWN AMONG THE SHELTERING PALMS – starring William Lundigan, Jack Paar, and Mitzi Gaynor – and many more top comedies all contained in Volume 4's 40 great "Films of the 50's".

Comedy from Warner Bros. in:

TOP SECRET AFFAIR – starring Susan Hayward, Kirk Douglas, and Jim Backus
ONIONHEAD – starring Andy Griffith, Walter Matthau and Joey Bishop
THE GIRL HE LEFT BEHIND – starring Natalie Wood, Tab Hunter, and James Garner – and many more top comedies all contained in Volume 5's 53 great "Films of the 50's".

AND...SUSPENSE...BROADWAY...SCIENCE FICTION...ACTION...DRAMA...

Seven Arts Volumes 4 & 5 have everything – everything to please your audiences – top stars – top stories – top directors – they're all in Seven Arts' "Films of the 50's", "Money Makers of the 60's" Volumes 4 & 5 now available from Seven Arts.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK 270 Park Avenue YUkon 6-1717
CHICAGO 8922-O N. La Crosse (P.O. Box 613), Skokie, Ill. ORchard 4-5105
DALLAS 5641 Charleston Drive AQuins 9-2855
L.A. 3562 Royal Woods Dr., Sherman Oaks, Cal. STate 8-8276
TORONTO, ONTARIO 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

What's in volumes 4 and 5 of Seven Arts' "Films of the 50's"?

COMEDY

COSMETIC SALES

Our client, the Alberto-Culver Company, requests permission to reprint the 17 September article "Cosmetic Sales Zoom with Tv Spot."

Many thanks for your cooperation.—ALEX M. OSTFELD, Compton Advertising, Chicago.

INSURANCE AND RADIO

In this office we are entranced by the article, "Insurance: Why Radio Can Help," special industry report No. 2 (1 October).

Could you send us 20 copies as soon as possible?

We would also like to take this opportunity to thank you for printing such an informative article. JAMES R. HENDERSON, program director, KBHS, Hot Springs, Arkansas.

TV SPECIALS

I have just finished reading the article, "Tv Specials—Some Big Changes" (24 September). It is both interesting and accurate.

It was of course, developed to its fullest potential, and I'm sure you'll have good reader reaction to it. MICHAEL DANN, vice president, CBS TV Network.

SOAP OPERA REVIVAL

In *Sponsor-Scope* of the 24 September issue, you had an item calling attention to the possible reviving of soap operas by some Midwestern station managers. I have been looking for this type of program for four years, but to no avail.

My purpose in writing is to find out whether or not you have some sources for these shows, and if so,

I wish you would let me know who they are. I, too, believe there is a need and a demand for this type of programing in radio, and I am most interested in finding sources for material.—BEN HOBERMAN, vice president and general manager, KABC, Los Angeles.

• One Chicago syndicator has a quantity of such program transcriptions on hand, and other producers in the Chicago area are considering producing new ones.

UNSCRUPULOUS PROMOTORS

I read with considerable interest *Seller's Viewpoint* (13 August) by Arthur Hamell, general manager of Commercial Producers.

Have you ever given thought to creating some form of policing method or blacklist for unscrupulous promoters?

We have had in our office several instances of chicanery. In one case the radio and television station advertised a product, the owner of the product paid the producer, but the producer never paid the station. Another instance: the producers put on a sales program for the station itself, committed the station to exorbitant prizes, took the money to pay for them, and never actually performed. In addition, money was collected from several of the sponsors involved and the money was never turned over to the stations.

Of course, in both instances, proper safeguards could have been taken by the stations to protect themselves. However, it is not the normal and expected way to do business without any prior warning as to the producers' capability or reliability.

In my opinion, these unscrupulous individuals are a blot upon the industry and have created the public image of all such sales initiative programs as being cheap and dishonest.

If you would take it upon yourself, as part of your editorial policy, to publicize these instances, it is our opinion that all legitimate facets will be better protected and able to serve the public better and as a result, all could make more honest money.—HERBERT J. BLISS, Egan and Bliss, attorneys, New York.

4-WEEK CALENDAR

OCTOBER

Advertising Federation of America seventh district meeting: 14-16, Hermitage, Nashville, Tenn.

National Association of Broadcasters fall conferences: 15-16, Dinkler-Plaza Hotel, Atlanta, Georgia; 18-19, Biltmore Hotel, New York; 22-23, Edgewater Beach Hotel, Chicago; 25-26, Statler-Hilton, Washington, D. C.

American Association of Advertising Agencies central regional meeting: 17-18, Hotel Ambassador West, Chicago; 20-25 western region convention, Hilton Hawaiian Village, Honolulu, Hawaii.

NAB-International Radio & Television Society joint luncheon featuring NAB president LeRoy Collins as speaker: 18, Biltmore Hotel, New York.

Mutual Advertising Agency Network final meeting for 1962: 18-20, Palmer House, Chicago.

National Educational Tv & Radio Center fall meeting of station managers of affiliated tv stations: 18-20, Park-Sheraton, New York.

National Assn. of Educational Broadcasters 1962 annual convention: 21-

25, Hotel Benjamin Franklin, Philadelphia.

American Women in Radio and Television west central area conference: 26-28, New Center for Continuing Education, University of Nebraska, Lincoln.

Broadcasters' Promotion Association annual convention: 28-30, Holiday Inn Central, Dallas.

International Radio and Television Society time buying and selling seminar: begins 30, CBS Radio, New York.

NOVEMBER

American Assn. of Advertising Agencies east central regional meeting: 1, Statler-Hilton, Detroit; eastern annual conference: 13-14, Americana Hotel, New York.

National Association of Broadcasters fall conference: 8-9, Sheraton-Dallas Hotel, Dallas; 12-13, Muchlebach Hotel, Kansas City, Mo.; 15-16, Brown Palace Hotel, Denver.

Association of National Advertisers annual meeting: 8-10, Homestead, Hot Springs, Va.

Television Bureau of Advertising annual meeting: 14-16, Waldorf Astoria Hotel, New York.



MORE

LISTENERS IN CINCINNATI THAN ANY* OTHER STATION

- MORE Adult Men 18 to 49
- MORE Adult Women 18 to 49
- MORE Teenagers and Children

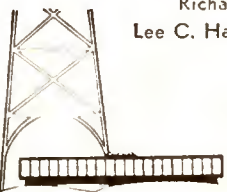
***CALL**
Robert E. Eastman & Co., Inc.

JUPITER BROADCASTING

Richard E. Nelson, Pres.
Lee C. Hanson, Gen'l Sales Mgr.

He'll prove it to you
with the latest Pulse
and Hooper Figures!

wsai



Radio

in cincinnati



FOUR STAR TELEVISION

Proudly Announces

THE FORMATION
OF ITS NEW COMPANY

FOUR
STAR

DISTRIBUTION CORP.
600 FIFTH AVENUE, NEW YORK 20

FOR THE RELEASE OF ITS NETWORK
SHOWS FOR INDIVIDUAL MARKET
PROGRAMMING

LEN FIRESTONE
VICE-PRESIDENT AND
GENERAL MANAGER

PHONE: LT 1-8530

R.S.V.P.

ENCORE!

HOURS:

- ★ TARGET: CORRUPTORS
- ★ THE DETECTIVES
- ★ STAGECOACH WEST

HALF-HOURS:

- ★ DICK POWELL'S
ZANE GREY THEATRE
- ★ THE DETECTIVES
- ★ LAW AND MR. JONES

Climaxing a decade of superior showmanship, Four Star now offers a selected number of off-network series for individual market programming.

Networks, sponsors and viewers alike have consistently acclaimed the premium entertainment proudly bearing the Four Star name. These programs have demonstrated their power to attract audiences and have established a fine record of results for advertisers.

Your station will inherit this legacy of "proven-programming" with these Four Star series. Here is quality that will add prestige to your station . . . rating histories that will ease your spot selling job and enough variety to fit anywhere in your schedule. These and more, the reasons for an encore.



A SUBSIDIARY OF FOUR STAR TELEVISION

FOUR STAR DISTRIBUTION CORP. • 600 FIFTH AVENUE • NEW YORK 20, NEW YORK

one
is
outstanding



THERE IS ALWAYS A LEADER, and **WGAL-TV** in its coverage area is pre-eminent. This Channel 8 station reaches not one community, but hundreds—including four important metropolitan markets. Channel 8 delivers the greatest share of audience throughout its wide coverage area. For effective sales results, buy **WGAL-TV**—the one station that is outstanding.

WGAL-TV
Channel 8
Lancaster, Pa.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-WEEK

Top of the news
in tv/radio advertising
15 October 1962

JWT ADDS PHILLIPS PETROLEUM: \$16 MILLION GAIN THIS YEAR

As anticipated, the Phillips Petroleum account worth about \$8 million, with Lambert & Feasley for over 25 years, has joined JWT. Several people are being brought over from L&F, notably media, but Don Thorburn will be the account's managing supervisor. It's a gain of around \$16 million on new business for JWT. Note: Phillips will spend from \$4 million a year in spot.

SIG LARMON IS STEPPING DOWN AS Y&R CHAIRMAN

After 33 years with the agency, 20 as chief executive officer, Sigurd Larmon will retire as chairman of the board of Young & Rubicam at the end of this year. The grooming of George H. Gribbin, president, as chief executive officer, was begun back in 1958. No successor to Larmon as chairman has been named.

GEORGIA PACIFIC PLYWOOD JOINS DOUGLAS FIR ON NBC TV

NBC TV last week proved again that in tv, if you scratch an offbeat field, you can virtually count on a competitive account to make it a parade. Latest case is Georgia Pacific Plywood. It's spending about \$400,000 for two one-minute participations a week in NBC TV's 13-week series, International Sports with Bud Palmer, plus quarter sponsorships in the Sugar and Senior Bowls. The International series starts 12 January. Douglas Fir Plywood is in its second season as sponsor of the David Brinkley Journal with an expenditure of about \$2 million in time and talent over 39 weeks.

CBS TV AND ABC TV RAISE DAYTIME RATES

Reflecting booming daytime business at the tv networks, CBS TV and ABC TV both came out with anticipated rate hikes last week. Only the morning strip is affected by the CBS TV boost, but ABC TV's rate increase involves the entire day. (For details on this see SPONSOR-SCOPE, page 21.)

SOFT DRINKS SKYROCKET TV BILLINGS

Continuing the trend started last year when tv's share of soft drink billings topped the 50% level, that category has upped its tv expenditure in the January-June period by 48.3%. TvB reported gross time tv billings were \$15,733,348 this first 1962 half, with spot getting \$11,409,030 of the total. Leading the others in the field was Coca Cola, with first half billings of \$7,333,863 over \$3,834,477 in the first 1961 half.

WBC SEMINAR PROBES RADIO PROGRAMING PROBLEMS

Radio practitioners and lay spokesmen gathered at New York's Hotel Americana for an in-depth look at the medium's programing future and some thorough soul-searching on current problems. (See story on page 35.)

ABC TV MOVES ERNIE FORD TO LATER PERIOD

ABC TV is putting its daytime schedule through another shuffle 19 November. Tennessee Ernie Ford and Jane Wyman repeats switch periods. Jane Wyman will occupy the 11-11:30 slot and Ford moves ahead to 12-12:30. Father Knows Best replaces Camouflage in the 12:30-1 niche.

NBC TV POSTS SRO ON ELECTIONS COVERAGE

NBC TV is the first network to reach the finish line on the sale of the 1962 elections. Libby, McNeil & Libby (JWT) last week picked up the last remaining one-sixth of the 6 November package, already sold to Purex, Lincoln-Mercury, Lipton Tea, Block Drug and Carter Products.

DCS&S PICKS UP OVER \$2 MILLION IN BILLINGS

It was a banner week for Dougherty, Clifford, Steers & Shenfield. The agency brought into the house the heavy air media portion of the Grove Laboratories Division of Bristol-Myers and the Airwick line of household products. Together, 4-Way Cold Tablets, Nasal Spray and Decongel (in test markets) spend a little over a million dollars. DCS&S already has Grove's Ammens, Minit Rub and Defencin. The other million comes from the Airkem account. It follows the takeover of Airwick marketing by Airkem from Lever Bros.

FCC ISSUES ITS INTERPRETATION OF SEC. 315

There's some question whether broadcasters and political hopefuls will have time to plow through the 28-page Public Notice in the few short weeks left before election day. But there can be no question as to the FCC position on the use of broadcast facilities by candidates for public office. The Commission's comprehensive new compilation of interpretive rulings under section 315 supercedes all prior Public Notices issued on the topic.

NBC RADIO RESHUFFLES SALES ORGANIZATION

As a result of the recent departure of general manager George Graham, Jr., from the radio network to NBC Enterprises division, NBC Radio has put through five personnel changes. They are: Howard G. Gardner becomes director, sales administration and development; Robert C. Hitchens, director, sales planning; Joseph Kelly, manager, sales development; Jack Bernstein, manager, sales presentations; Herbert Brotz, manager, business affairs.

BLAIR CONSOLIDATES TWO TV SALES ARMS



Dave Lundy



Frank Martin

John Blair & Co. last week went through a major transition. The steps in this change were these: (1) Blair-TV and Blair Television Associates were consolidated into a single setup under the name of Blair Television; (2). Dave Lundy, formerly executive v.p. of Blair Television Associates, becomes president and operating head of Blair Television, and Frank Martin, formerly Blair-TV's New York sales manager, becomes executive v.p. of this merged operation; (3) Ed Schurick, the executive v.p. of Blair-TV, has left the company and will henceforth devote all his time to his cattle-breeding business and other enterprises. Jim Theiss remains v.p. and sales manager of Blair's marketing division stations.

How the jeweler charmed Cleveland with Nighttime Radio



This is the story of the J. B. Robinson Jewelry Co. and how WHK RADIO scored a sparkling success for this company. In the words of owner Larry Robinson, "When fourteen months ago we tried WHK Nighttime Radio, the response was instantaneous and overwhelming.

Since then, we haven't skipped a day of WHK broadcasting." The moral of this story is: Put your money on the station with the largest following (Number One for over 2 years*); and the most local billing (50% in a competitive eight-station market). Fill your "horn of plenty" with WHK RADIO

METROPOLITAN BROADCASTING RADIO. REPRESENTED BY METRO BROADCAST SALES

SPONSOR-WEEK | Top of the news in tv/radio advertising (continued)

TRUESDELL PAINTS BULLISH BUSINESS PROSPECT FOR '63

Next year should prove a banner one for the consumer electronics industry, that is if 1962 is any indication. So opined Zenith Sales president Leonard Truesdell, who did some crystal-ball gazing for the Illinois State Chamber of Commerce. This year's tv sales have out-distanced 1961 in 30 out of the 38 weeks through 22 September and radio sales have exceeded 1961 in seven out of nine months of this year. The expectation is that color tv sales will have a 100% increase in 1963.

FTC READY TO MOVE ON RATINGS

Imminent Federal Trade Commission action against rating services isn't expected to cut very deep. It will probably aim more at the way results are used to promote one network or station against another than at the systems used. One indication of probable leniency is findings of both Senate and House Commerce Committees. A House study gave national ratings a clean bill of health and Senate hearings came to no conclusions, except that the FTC should become active in the field.

TUCKER WAYNE TAKES OVER S.S.S. TONIC ACCOUNT

The seventh oldest drug company in the country, S.S.S. Tonic, will switch its \$1 million in billings to Tucker Wayne, Atlanta, the first of the year. The agency plans to expand its staff to handle the account, which has been spending about \$200,000 of its total budget in spot tv.

TIME, INC. CROSSES BORDER—BUYS INTO PROARTEL

Time, Inc. branches out in the broadcast field, with the acquisition of an interest in Producciones Argentinas De Television, S.A. (Proartel). The Spanish-language tv production outfit was founded two years ago by Goar Mestre and CBS. Based in Buenos Aires, Proartel supplies programing to all Spanish-speaking countries.

NBC NEWS REVEALS SECRET UNDERGROUND MISSION

NBC news has taken the security wraps off information carefully guarded by a handful of its executives since early last summer. William R. McAndrew, executive vice president, revealed that, at the invitation of group of West Berlin students, a film crew from the News division covered the four-month-long, top secret, and perilous construction of an escape tunnel out of East Berlin. The results of the operation will be televised on NBC TV 31 October as a special 90-minute documentary called "The Tunnel."

INDUSTRY-GOVERNMENT TO INVESTIGATE IMPACT OF ADS

Under the auspices of the Commerce Department, an industry-government committee will delve into the impact of advertising on economic growth. Primary aims: (1) the relationship between advertising expenditures and gross national product; and (2) the relationship between advertising outlays and business cycles.

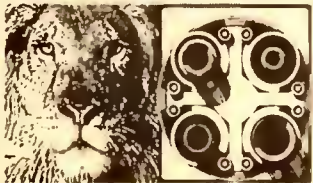
SPONSOR-WEEK continued on page 62



SHORTS SIGHTED

Don't forget to keep an eye on your supply of short subjects. They add spice and interest to any schedule—fill out uneven spots—create fresh formats and new audiences. *Flexibility at low cost.* Take a long look at these interesting short subjects from MGM Television:

MGM



TELEVISION

The Passing Parade
Pete Smith Specialities
Crime Does Not Pay
Our Gang Comedies
MGM Cartoons
Billy Bang Bang Movies

for details and availabilities in
 your market *call MGM-TV today*

NEW YORK: 1540 BROADWAY, JU 2-2000 • CHICAGO: PRUDENTIAL PLAZA, 467-5756 • CULVER CITY: MGM STUDIOS, UP D-3311

MM

METROPOLITAN BROADCASTING TELEVISION

WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KQVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

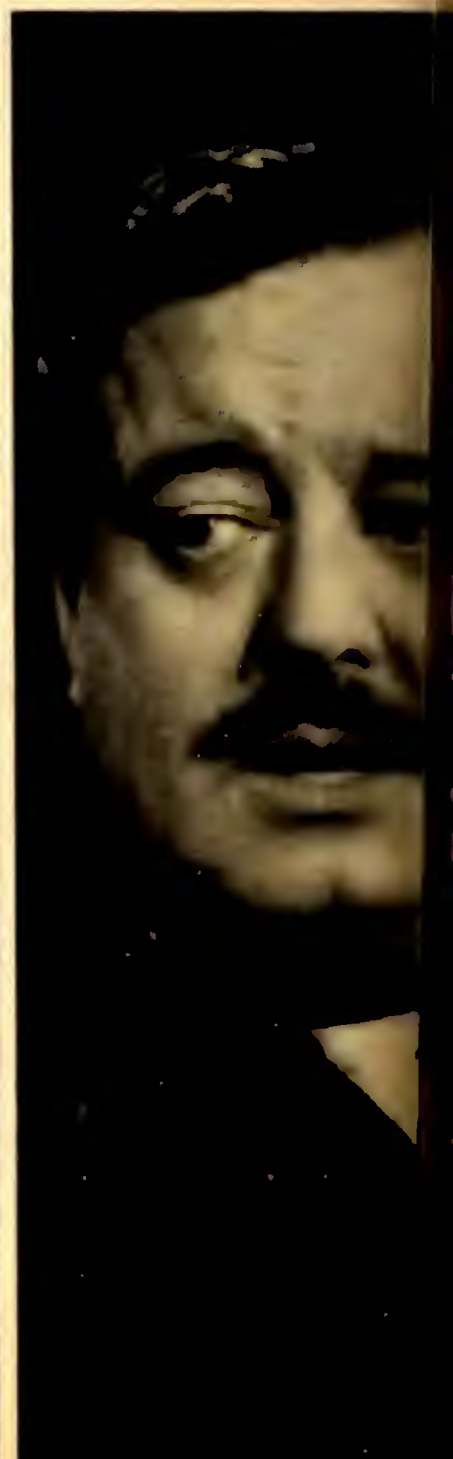
METROPOLITAN BROADCASTING RADIO

WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

FOSTER AND KLEISER
OUTDOOR ADVERTISING
Offices in California,
Washington and Oregon

METRO BROADCAST SALES
Station Representatives

WORLDWIDE BROADCASTING
WRUL Radio, New York



International accord These six world-famous figures reached agreement on at least one subject: Each has appeared on "Open End," television's finest discussion program, for an extended two-hour conversation with host David Susskind. Produced by Metropolitan Broadcasting Television, "Open End" is one of many features on national, foreign and local issues presented each week on Metromedia's Television, Radio and International Broadcasting Stations. Our Foster and Kleiser Outdoor Division, turns to its community responsibilities in similar fashion by providing an extensive number of poster panels and painted bulletins each year for vital public service campaigns throughout California, Washington and Oregon. Metromedia, a diversified communications company, dedicated to a "quality operations" philosophy, presents the finest in entertainment, information and education to people living in an area covering two-thirds of the world. **METROMEDIA**





ART LINKLETTER "PEOPLE ARE FUNNY"



BORIS KARLOFF "THRILLER"



STEVE ALLEN "THE STEVE ALLEN SHOW"



SEBASTIAN CABOT "CHECKMATE"



JACKIE GLEASON "THE HONEYMOONERS"



GARDNER MC KAY "ADVENTURES IN PARADISE"



GROUCHO MARX "THE BEST OF GROUCHO"



JOHN DEREK "FRONTIER CIRCUS"



WALTER CRONKITE "YOU ARE THERE"

WPIX-11 is looking more like a network...more...and more...and more!

Keep your network look with wpix-11. You do just that when you supplement your network shows in New York with a schedule on wpix-11. Your commercial is surrounded by big shows and stars like Lee Marvin, Steve McQueen, Hugh O'Brian, Anthony George and many more—all on wpix-11. Minute commercials in prime time in a "network atmosphere" of top shows and national advertisers is what you get every night on wpix-11, New York's Prestige Independent.

WHERE ARE YOUR 60-SECOND COMMERCIALS IN NEW YORK?



©1967, WPIX-11

SPONSOR-SCOPE

15 OCTOBER 1962 / Copyright 1962

Interpretation and commentary
on most significant tv/radio
and marketing news of the week

Tv rep salesmen are rooting furiously for Colgate to get its spot control system at Bates operating smoothly and on all cylinders as quickly as possible.

The wish accrues from what they describe as a lack of coordination among Colgate agencies in informing one another on what spots they are releasing.

According to rep salesmen, the lack of cross-intelligence adds much to their service time and paperwork as a result of their scurrying around for spots for a Colgate agency which could have been picked up from another Colgate agency the day before.

The airing of the situation is being done more out of hope than criticism. The salesmen realize that it takes time to get the administration of master contracts—Colgate adopted this device only last year—functioning properly, but they're wondering whether Bates, which is the control agency for these franchises, is getting all-out cooperation from the other Colgate agencies.

Snags in a system, they observe, can often be overcome by a will to coordinate.

Did you know that the news division of NBC TV as a unit is the biggest manufacturer, if you prefer, producer, of tv programming in the world?

The division this season will be responsible for the delivery of at least 698 hours of programming, and this does not include fastbreaking events like space orbits, election returns, "instant news" series and whatnot.

Breakdown of the 698 hours, as calculated by SPONSOR-SCOPE:

PROGRAMING	NO. TELECASTS	TOTAL NO. HOURS
Today	260	520
Huntley-Brinkley Report	260	78
Scheduled specials	55	60
David Brinkley's Journal	40	20
Chet Huntley Reporting	40	20
GRAND TOTAL	655	698

Thirteen telecasts became eligible for membership in the 20 Million Club during the past year, as compiled from the Nielsen Tv Index for SPONSOR-SCOPE.

Included in this batch were specials of various types and even one regular series.

The 20-millioners by program and date and total audience:

Miss America Pageant	9/8/62	25,846,000
Rose Bowl	1/1/62	23,618,000
Project Mercury	2/20/62	23,618,000
Motion Picture Academy Awards	4/9/62	23,471,000
World Series	10/8/61	21,949,000
Wizard of Oz	12/10/61	21,902,000
Flight of Aurora 7	5/24/62	21,462,000
Miss Universe Pageant	7/14/62	20,874,000
American in Orbit	2/20/62	20,629,000
Project Mercury	5/24/62	20,286,000
Bob Hope's Christmas Show	1/24/62	20,041,000
Wagon Train	2/7/62	20,041,000
World Series	10/7/61	20,011,000

Even though the new tv season has just got underway, P&G started to plan last week on the wherfors and the whereofs of network programing for the 1962-63 season.

Initial session on the subject brought out to Cincinnati a sort of agency program masterminding committee consisting of **Lee Rich**, of **Benton & Bowles**, chairman; **Lewis Titterton**, of **Compton** and **William McIlvain**, of **Leo Burnett**.

Burnett got the nod by virtue, in large measure, of its having brought **Car 54** into the P&G sponsorship fold.

Tv reps last week were faced with the unusual spectacle of two agencies asking for availabilities on the same products.

The agencies: **Reach McClinton** and **Lynn Baker**. The products: **Isodine** and **Isodette**.

The requests came three days apart. Similar availabilities were provided each agency and the reps are now waiting to see which issues the order.

Timebuyers at **Bates** were reminded last week that there's a house policy about tv spots preempted by stations for political broadcasts.

That policy is this: we take credits in such cases, not makegoods.

Some stations think the agency is too perfunctory about the policy. It would be logical to taboo makegoods in cases where **Bates** spots were preempted for political spots, but not so logical, the stations hold, when the **Bates** spots are preempted by a half-hour or quarter-hour political program.

Spot tv advertisers might as well reconcile themselves to a three-months limitation of protection against rate increases.

It's fast becoming the norm for the business, even though a goodly percentage of stations are still inclined to adhere for a while to the six month arrangement.

Incidentally, rate increasing, as some sellers point out, has become an art in itself. Rates can be increased without appearing to increase them. Like changing the rate for time periods, reducing the protection period, revising classifications and truncating the rateholder.

Spot tv may find it to its interest to feel out package goods marketers on this question: does the application of the electronic computer to media selection favor the use of local advertising.

SPONSOR-SCOPE last week put the query to several such experts and came away with the impression that the furtherance of sale and media information properly processed by the computer will add much to local media's stake in advertising expenditures.

In their view the data emerging from the computer can't help but bolster the trend toward more and more localization of advertising, or what might be termed the selective approach.

The ace in the hole is this: the computer will arrange information in such a way as to make it understandable to corporate top management.

Incidentally, **Y&R** last week put on for media sellers a presentation on how its new computer model works in the selection of media buying.

The anticipated is taking place at CBS TV and ABC TV: a raise in daytime rates.

CBS TV is confining the hike to the morning strip, with the increase pegged at \$300 per commercial minute. Effective date: 1 January.

The jump at ABC TV, when it's finally wrapped up, will affect the day's entire schedule excepting Ernie Ford and Discovery.

Top minute rate at ABC TV is \$2,800 in the winter and \$2,600 in the summer. The expectation is that \$2,800 will become the minimum rate.

Agencies have a hunch that when CBS TV issues a hike on afternoon fare it will be strictly applied to programing. It's one kind of hike the network wouldn't have to share with its affiliated stations.

It all reflects a fat, bustling daytime market.

NBC TV did its daytime rate "adjusting" several months back.

The earlybird prognosticators who see CBS TV doing a runaway this season from the viewpoint of nighttime composite ratings could find themselves out on a limb a few reports hence.

The three network competition could still turn out a fairly tight horserace, and the real index on this score will come with Nielsen's or ARB's initial November report.

One trade figure who has over the years developed quite a knack for projecting ratings from the various services at hand is of the opinion that when the composite (seven nights) ratings shake down they'll stack up something like this: ABC TV, 16; CBS TV, 19; NBC TV, 18.

And with No. 1 place by night shaping up approximately thuswise: Monday, CBS TV; Tuesday, CBS TV; Wednesday, ABC TV; Thursday, NBC TV; Friday, ABC TV; Saturday, CBS TV; Sunday, NBC TV. He also sees ABC TV a definite third Thursday, Saturday and Sunday; CBS TV, Wednesday and Friday and NBC TV, Monday.

These newcomers look like pronounced hits: The Lucy Show; Beverly Hillbillies; I'm Dickens, He's Fenster; Jackie Gleason. Good probabilities: the Jetsons, Gallant Men.

On the rocky side: It's a Man's World, Loretta Young, Lloyd Bridges.

The wrangle between American Tobacco and ABC TV over the disposition of the Cheyenne series has been settled.

Come 7 January the title Cheyenne vanishes from the Monday 7:30-8:30 niche and in its place will be another Warner Bros. western, the Dakotas, and American Tobacco's participations in Cheyenne will be transferred to other areas in the ABC TV schedule.

In the meantime the network will run off the 13 Clint Walker originals still in the can plus two of his reruns.

It seems that ABC TV was disposed to continue the Cheyenne title but with different stars, but American Tobacco demurred. P&G on the other hand offered no objection.

The talent end of the Dakotas package: \$114,000 for originals and \$30,000 for reruns. The prices are net.

The risk can over balance assets when a tv network undertakes to sell its programing on a regional basis.

The favorable side: because the dollar volume per regional advertiser is negligible the network can save for itself as much as 25% in discount.

The risky side: to make a profit the network must have virtually all areas sold, especially the west coast which in itself figures 13% of the nationwide billings.

For NBC TV daytime that 1-5 October week of special events (Mississippi U riots, Schirra orbit and baseball) turned out not only a record week in hectic activity but a record loss in revenue.

What made the preemptions tougher than in the past is that the tight sellout schedule eliminated the possibility of makegoods. All the network could do with the dispossessed advertisers was to give them credits. About \$1 million was derived from the day-by-day sale of minutes in the Dodgers-Giants playoff, but the time portion of this didn't cover half the volume of preempted billings.

Don't be surprised if the drug division of International Latex acquires a couple more products, the latest being Thorexin (North) from Gillette.

It's an axiom in the drug trade that a company needs at least five products to break even as far as maintaining a field sales force is concerned.

In the opinion of drug marketers the division, which goes under the name of Isodine, will find it necessary to have as many as three or four more, since the three in the house, Isodine, Isodettes and Thorexin, are all cold remedies, hence offering the sales force and druggists a strictly seasonal relationship.

The Isodine division will be spending substantially over \$1 million for tv this season. Last year Thorexin billed about \$1 million by itself.

From a random contact of radio reps last week SPONSOR-SCOPE came up with this consensus: spot billings for October and November should easily match those of last year.

The complexion of spot radio keeps leaning more and more in the direction of regional buys. In other words, the addition of regional accounts more than make up for the diminution of national spreads.

In a way the regionals have become the hidden seven-eighths of the spot radio iceberg.

An oddity worth noting on the New York rating front: the ability of the syndicated Mickey Mouse Club to run ahead of the Huntley-Brinkley Report.

What's happened: sets in use for the quarter hour have gone up over a year ago but there are enough kids in command of the dial to make NBC TV's news stars sandwiched in rating-wise between rerun cartoons and rerun features.

ARB's 24-28 September summary for the 6:45-7 p.m. period: Mickey Mouse (WNEW-TV), 11.7; Huntley-Brinkley (WNBC-TV), 11.1; Early Show (WCBS-TV), 12.3.

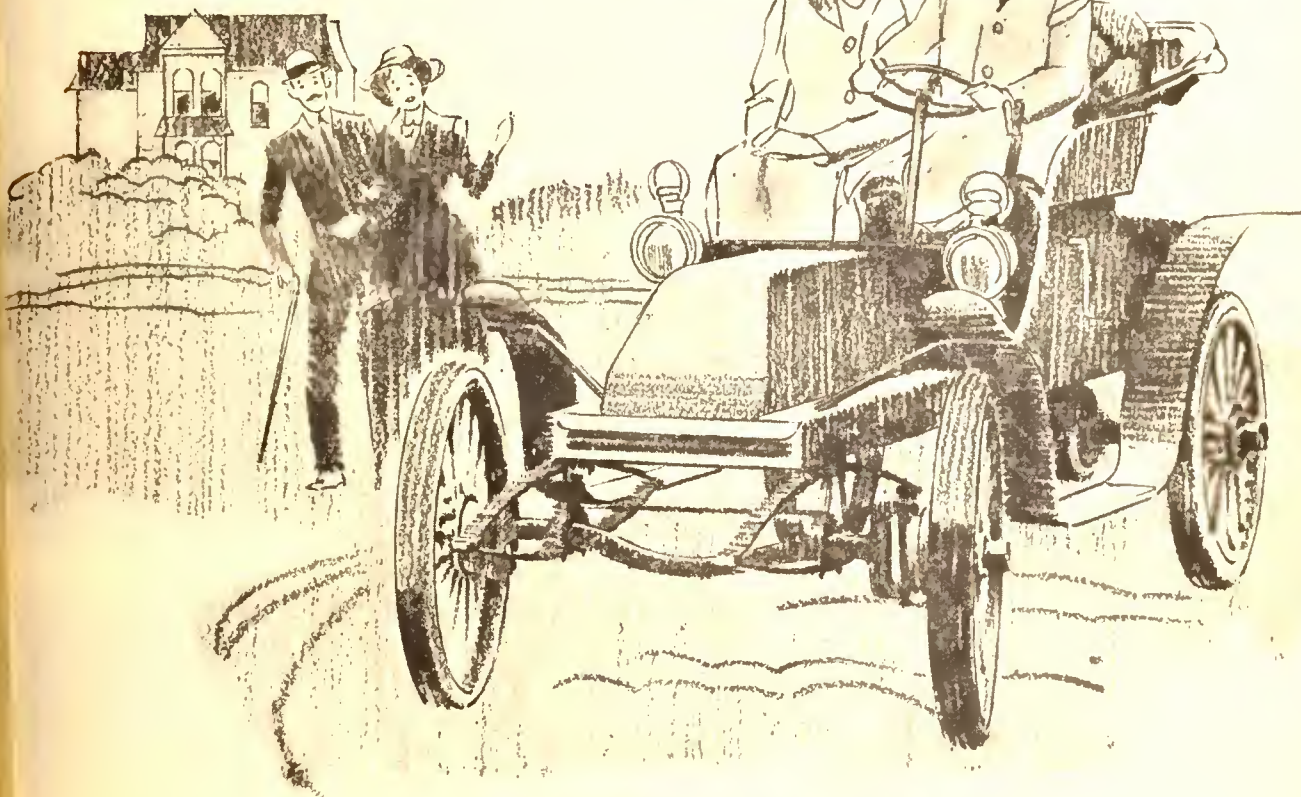
Spot advertisers may find this disturbing news, but they shouldn't be surprised if after the November local rating reports are issued a quantity of important tv stations promulgate rate increases.

The source of this prospect are reps. Their prediction is percentage of increase will be relatively small.

The basic motivation for the hikes is two-fold: (1) the mounting expense of station operation; (2) the cuts in station compensation by CBS TV and NBC TV, with ABC TV, it is said, waiting for its prime time affiliate list to match the competition before getting on this bandwagon.

First in Hoosier Hearts

Auto pioneer Elwood Haynes built first horseless carriage in Kokomo, 10 years before this 1904 Haynes Model.



First in Hoosier Homes

September 22, 1962—A great Hoosier heritage was recaptured as the 4th Annual WFBM-TV Antique Auto Tour . . . sputtering but determined . . . rolled through the Hoosier countryside from Indianapolis to Terre Haute and back. The reception hadn't changed much from the first appearances of the "Haynes" back in 1894. Heads turned. Kids laughed. People all along the way cheered (an estimated 150,000 spectators) as some 125 famous-make vintage and antique automobiles brought a touch of automotive history "Back Home Again in Indiana."

WFBM-TV keeps in close touch with viewers in rich satellite markets surrounding Indianapolis. Let us show you why this makes Indianapolis different from other TV markets. Ask your Katz man!



TIME-LIFE
BROADCAST
INC.

America's 13th TV Market
with the only basic NBC coverage of 760,000 TV set
owning families. ARB Nov., 1961. Nationwide Sweep.



The range of WCBS-TV programming is vast. Examples: the narcotics problem, children in need of help, people who feel society has bypassed them

New York Spectrum



...nd state governmental processes, the elegant life in old New York, "The Merchant of Venice" (2½ hours of New York's Shakespeare Festival).

There's really no city in the world like New York. Its charm, its variety, its vitality are boundless. So are its problems.

It takes a television station of extraordinary stature to mirror a community this big...to serve the needs of its complex, often troubled society. And that's CBS Owned WCBS-TV, New York's most-viewed station month after month, year after year.

Originating a broad, comprehensive array of local community service activities, Channel 2 produces prime-time specials and regularly-scheduled series which cover the entire spectrum of life in the nation's most dynamic metropolis...from the problems of drug addiction to Shakespeare in Central Park.

Last month, the Chock Full O'Nuts Corporation, an advertiser closely identified with New York and its people, signed a 52-week contract for sponsorship of multiple WCBS-TV public affairs programming — the weekly "Eye on New York" broadcasts, twelve prime-time half-hour documentaries and four hour-long special programs, and the entire Election night local coverage. The largest sale of its kind ever made in New York television, this contract provides uniquely tangible recognition of Channel 2's leadership in — and service to — its community.

WCBS-TV
Channel 2, New York

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

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



KOIN-TV



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

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

Give them a call, won't you?

**SPONSOR
BACKSTAGE**

by Joe Csida

Seasoned showmen use same ingredients

Having caught the new Alfred Hitchcock show, *Fair Exchange, McKeever and the Colonel, Ensign O'Toole*, the first Jack Benny show (with young Frank Sinatra, Jr.), the new Perry Mason show, *The Nurses, I'm Dickens and He's Fenster*, the first Jack Paar show in prime time, and the first three Johnny Carson shows, not to mention a half dozen specials on the doings at Ole Miss, Walter Schirra's six spins around the earth in outer space, the three Little League games represented by the Giant-Dodger playoff, and (at this writing) the first game of the World Series, I am prepared to make a few remarks about current television programming. It is varied, to say the least. There is almost no kind of show you can't get. Maybe there is still an overabundance of Westerns, but there is certainly also an increasing and ever more effective presentation of major public service specials, documentaries, and the like. Of the new shows I have seen thus far in the season, I believe that *The Nurses, Fair Exchange*, the new Paar show, and the Carson show have the best chances of becoming outstanding commercial winners.



I was particularly interested in the new Paar hour and the *Tonight* show with Carson starring. To me they represented on the part of their stars, their producers and directors, and indeed their sponsors and agencies, a most fascinating problem in showmanship and salesmanship. Paar, of course, had built the most overwhelmingly successful live late-night program in the history of the medium. The question he and his advisors and colleagues faced was: How different shall we make the new hour in prime time? And Carson and his co-workers faced the even more difficult decision: To what degree do we tamper with a format which has built and held an audience so effectively, over as great a period of time as the Paar show?

Paar's winning combination

Both Paar and Carson, I am happy to report, decided to stay substantially with the winning ingredients tried and tested by Paar over the period of time he was King of the small hours. The new show which Jack presented 21 September (10 to 11 p.m. on NBC) is still the same shrewd combination of genuine 100% proof schmaltz, showmanship and salesmanship as was his version of the *Tonight* show. Sponsors Kent and Rouson have themselves a solid buy. As on *Tonight*, Paar opened with his standup monologue, and tossed in his rap at one of the newspaper people with whom he has been feuding: "I can just see Winchell out there," he said, "making note with his crayon." He then offered Robert Goulet, the handsome and talented young man from *Camelot*. And again he gave it the Paar touch, by talking about small, intimate non-pro sidelights concerning the singer, and showing silent movies of his Pound Ridge, N. Y. home, his little daughter Nicolet playing with Paar's daughter Randy, etc. This type of thing tends, of course, to humanize the performers Paar offers in a manner which makes their on-stage work doubly effective.

(Please turn to page 52)



© 1962, THE BORDEN COMPANY

the only sacred cow at Young & Rubicam

Who else but Elsie! We've been using her in Borden advertising for 25 years.

УЧИТЬСЯ КАК УЧИЛИСЯ



ЕННН



Lesson for Americans

You're looking at sixth graders at work in a Moscow classroom.

They were photographed by five ABC-TV men who went to the Soviet Union to film a report on Soviet education for the much-praised Bell & Howell *Close-Up!* series.

They were the first American television crew to film this key aspect of Soviet society. And they returned with a superb television story—*Meet Comrade Student*.

The program, presented on ABC Television, September 28th, was called by the New York Herald Tribune "an unprecedented service in acquainting us with the challenge evident in the Soviet drive for mass education."

A challenge it is. And a lesson. And clearly a triumph for American television in the crucial area of public affairs.

Meet Comrade Student advances most notably Bell & Howell's responsibility as a corporate citizen in a democracy. A responsibility well served by such previous *Close-Up!* programs as *Cast the First Stone* and *Walk in My Shoes*.

Meet Comrade Student is also very much in keeping with ABC's bold, honest approach to reporting the great issues of the day.

Such programs as *Editor's Choice*, *Adlai Stevenson Reports*, *Issues & Answers* soundly document the merits of this approach.

Here then is a forthrightness, a new creative ferment characteristic of ABC's total communications effort. In entertainment, in enlightenment. In hard news, in soft music. In comedy, in commentary.

People like it. And advertisers—being people—likewise.

ABC Television Network



CHECK OUR
FACTS,
THEN BUY:

TERRE HAUTE

WITH

Indianapolis

WTHI-TV in combination with Indianapolis stations offers more additional unduplicated TV homes than even the most extensive use of Indianapolis alone.

More than 25% of consumer sales credited to Indianapolis comes from the area served by WTHI-TV, Terre Haute.

More than 25% of the TV homes in the combined Indianapolis-Terre Haute television area are served by WTHI-TV.

This unique situation revealed here definitely suggests the importance of re-evaluating your basic Indiana TV effort . . . The supporting facts and figures (yours for the asking) will show how you gain, at no increase in cost . . .

1. *Greatly expanded Indiana reach*
2. *Effective and complete coverage of Indiana's two top TV markets*
3. *Greatly improved overall cost efficiency*

So, let an Edward Petry man document the foregoing with authoritative distribution and TV audience data.



Edward Petry & Co., Inc.

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

WTHI-TV
delivers more homes
per average quarter
hour than any
Indiana station*
(March 1962 ARB)
*except Indianapolis



Syndicators are now busy consulting station reps
 Len Hammer, Seven Arts director of station reps sales (l), reviews spot sales approach with Oliver Blackwell, dir. audience development, Katz Agency (c), and Harold Grump, gen. sls. mgr., WLAC-TV, Nashville. Nat'l. advertisers pay 85% of syndie bill, increasing importance of rep

New sponsor lures in syndication

- ▶ **Major syndicators go for diversification**
- ▶ **Concentrate more heavily on station reps**
- ▶ **More commercial minutes are now sold**
- ▶ **Emphasis also placed on quality programs**

The shape of vidpix syndication is changing considerably. But the alterations under way augur better opportunities for advertisers at national, regional, and local levels.

A SPONSOR editor last week interviewed a number of key executives in the field of syndication. Not all

were optimistic about its future but many were indeed bullish about the business and predicted steadily climbing sales in the year ahead.

Examining the current syndication problems as they affect sponsors, ad agencies and stations, observers spotted these significant trends:

- Diversification is today's magic word in a tightened film syndication sphere.
 - The selling techniques have changed drastically and syndicators have more traffic with station reps.
 - More commercial minutes than ever are now purchased in syndicated feature film.
 - Opportunities for overseas sales with new advertisers are expanding.
 - A wave of public affairs and high grade musical features is descending on the market.
 - Major emphasis, however, remains on feature film and children's programs.
- Vogue in spot buying.** Participa-

tion or spot buying is the vogue today, in most instances, in syndication product, Richard A. Harper, director of syndication and world wide sales, MGM-TV, pointed out. On the other hand, there's a tendency on the part of some clients to buy single sponsorship of feature films in certain markets. He cited Drewrys Beer, Schaefer Beer, Colgate-Palmolive, Cornbelt Power and Light and Yellow Pages as single sponsors of feature film.

Over the past several years the sponsor situation on syndicated shows, in Harper's opinion, has continued to shrink from the market it once was. "Today's market, however, is good business for the producer-director who sells within its framework and plans for the changing market ahead," he declared. "At MGM-TV our sales force has recently expanded to provide greater liaison between broadcasters and advertisers, both here and overseas. True, sponsorship of

syndicated shows by local and regional advertisers is perhaps at its lowest ebb, for various reasons: the lack of specially produced products; the off-network hours which (even as on the network) are too costly for single sponsorship; the continuing lack of prime time availabilities for syndication product which many advertisers want and can get only with spot adjacencies. But a news sponsorship trend is on the way."

Harper explained that advertisers were turning to sponsorship of feature films on both a regular basis and as "specials." More and more sales are being made in this area by stations and with the help of the syndication salesman, Harper maintained. Topical feature films and smash hits from the post-'48 releases are being sponsored by advertisers ranging from utility companies to banks, beer, and soaps, he pointed out.

Harper revealed that on the in-

ternational scene "we are dealing with a whole new area of program sponsorship. This is the increasing interest of major advertisers and agencies with large overseas sales who are planning to buy U.S. programs for sponsorship on tv in foreign countries," Harper said. "When you have inherently sound properties at honest prices there is bound to be a market. The good salesman does as much as anyone to create and develop the market in tempo with the times."

That more and more spot dollars are being poured into syndicated feature film was clearly shown in a recent survey in a dozen three-station markets. The survey, according to Keith A. Culverhouse, director of sales promotion and advertising, MGM-TV, showed that post-'48 features draw more spot business than the pre-'48 pictures. Average post-'48 features in the dozen markets, carried 22% more spots than the older films. Further, the more post-'48 films run in the market, the better business for all the features, Culverhouse pointed out.

More national clients. Len Firestone, v.p. and general manager of Four Star Distribution Corp., said there were more participations than ever in syndicated product and that in the top 60 markets most of the advertisers were national. He estimated that 85% of today's business consisted of national clients and the rest divided among local and regional sponsors. Five years ago, he noted, 80% of the business was spent between local and regional and the rest was national. Firestone contended there was greater demand than ever for shows which have proven themselves on the network before being made available for market by market selling. "Networks have this year made more local station time available than last year and, in addition, many stations are pre-empting network shows in order to enhance their income with quality network-proven series. Many network sponsors are disturbed this season with the problem of time clearances."

Hour shows, Firestone maintained, will become increasing

Syndication executives scan '62-'63 pictures



Richard Harper
Dir. syndication & world wide sales, MGM-TV



Robert Rich
V.p. & gen. sls. mgr. Seven Arts



Len Firestone
V.p. & gen. mgr. Four Star



Robert Seidelman
V.p., syndication Screen Gems



Robert Morin
V.p. & gen. sls. mgr. Allied Artists TV



Jacques Liebeguth
Gen. sls. mgr. Storer Programs

Pub affairs, good music click with clients

important because the whole network trend has gone toward this time length due to the popularity of 'spot' buys. "And when the network starts a trend, the local stations usually pick it up," Firestone asserted. Advertisers are buying circulation and sponsor identification is considerably subordinated today. This is true in the latter case because of spiralling costs in production, he noted, adding that "buying today is less emotional and more mathematical — which puts the onus on the station to buy the best properties they can obtain from the distributors."

Like a number of other companies in the business, Four Star is conscious of the growing importance of station reps in landing advertisers for syndicated product. The station rep, in Firestone's judgment, is more important than he has ever been.

"The station reps are the ones who are charged by their clients—the stations—with selling the national advertisers," Firestone continued. "Therefore, the more proven the product, the easier the rep selling job. As a result, the reps today have a strong voice in the selection of shows by the station."

Get full sales kits. Consequently, to help them, the Four Star executive said, his organization would see to it that all major reps receive complete sales kits so that they will have all the sales ammunition at their disposal to enable them to tell the complete sales story of Four Star's shows to the national advertiser through the ad agencies. "Our sales department is at the complete disposal of the reps and we at all times will welcome their requests for any help we can give them," Firestone said.

Firestone also said his firm planned an unprecedented advertising approach involving the use of consumer publications to promote the Four Star product. Starting this month, Four Star was planning to buy space in *Time*, *The New York Times* and *The Wall Street Journal*. "In addition to selling station management, pre-selling national timebuyers and re-selling potential advertisers, we



Banks, among others, cash in on symphony

Banks are among numerous sponsors of Seven Arts' series of Boston Symphony Orchestra (above) concert specials. Storer Programs reports sales success with *Communism: R.M.E.* (below) in many markets, in move to high grade features



believe that these publications will build viewer identification with Four Star as producers of quality tv fare." Leo A. Gutman, advertising director of Four Star Distribution Corp., said recently.

Since diversification is of vital concern in film syndication, Four Star also plans some new features. Meanwhile, Four Star reports that a flock of its properties including *Robert Taylors' Detectives*, *Dick Powell's Zane Grey Theatre*, *Target*, *The Corruptors*, *The Law and Mr. Jones* and *Stage Coach West*, are racking up impressive sales.

"In the old days," Firestone said recently, "films produced for syndication had a ready and waiting market as there was not much *proven* network programming available for subsequent runs and there were no feature motion pictures on the market. In addition, there were new stations opening up all of the time ready to gobble up the inferior films that came out of the Hollywood assembly line. Today,

the situation has changed. There is a ready market for proven quality programming that had high network ratings during the first run and, consequently, films made solely for syndication have to go abegging. In every industry, as the competition grows, quality becomes more important."

Pre-empting going on. Bob Rich, v.p. and general sales manager of Seven Arts, also saw much evidence of stations pre-empting network programs to play syndicated feature film with minute spots.

He also saw considerable evidence of regional and local sponsors picking up the full tab for feature films. He cited among others, Katz Druggists on KSD-TV, St. Louis; Schaefer Beer on WCBS-TV, N. Y., and Fairmont Hotel on KLRJ-TV, Las Vegas, as single sponsors of feature film.

Both Rich and his colleague, Don Klauber, v.p. and national sales manager, were pleased with missionary work being done on the

station rep level. Since its inception two years ago, Seven Arts, after considerable thought, decided there was an area of importance in station selling which was neglected—the station reps were not being told the Seven Arts story. Consequently the post of director of station representative sales was formed with Leonard E. Hammer as head. It marked the first time, reportedly, that a syndicator of motion picture for tv was dedicating his full time to sales efforts with station reps.

The mechanics of this adjunct to station selling, according to Hammer, are relatively simple. The object is to have station reps recommend Seven Arts product, "*Films of the 50's*" to their clients, who in turn make the purchases. "This is accomplished with the understanding that reps give recommendations only when they are asked by their station, coupled with the fact that in many cases stations and reps work very closely together on programming in relation to



Film syndicator makes his presentation at agency level

James Victory (second from r) v.p., domestic sales, CBS Films, makes sales pitch on Burt Tillstrom's *Kukla and Ollie* to executives of Hicks & Griest, who are (1 to r) Theodore Grunevald, senior v.p.; C. V. Skoog, Jr., pres.; and V. J. Daraio, v.p. for radio/tv. Standing is William Stynes, CBS Films account executive. Firm has recently found strip programming in demand

ratings and commercial return," Hammer told SPONSOR. "In essence, a station manager says to his rep: 'If I purchase and program Seven Arts pictures, can you sell the minute spots to national advertisers?'"

Search for new shows. After better product, some syndicators (Seven Arts, Storer Programs, to mention two) are offering high-grade musical and documentary features. In the case of Seven Arts, it is presenting 13 one-hour tv concert specials featuring the Boston Symphony. The series, to date, has been sold in over 30 markets. Banks appear to be the most popular sponsors of the Boston Symphony.

Also rated a potential hit, insofar as advertisers are concerned, is the upcoming *Emmett Kelly Show*, a series of 39 half-hour children's programs. Production was completed last week. The series is now being edited and will be ready for sale the first of January. The show marks Kelly's debut in a tv series. In addition to many new routines, Kelly will do a series of "I'll be back" acts. Preceding the commercials in the show, these will advise the audience that the clown "will be right back after a word from his sponsor." Each of these "routines" was originated by the clown.

Continuing to diversify, Seven Arts last week also announced production of a new series *The World's Amateur Boxing Championships*. Les Keiter, sportscaster and sports director of WFIL (AM & TV), Philadelphia, will be host and ring announcer.

Robert B. Morin, v.p. and general sales manager of Allied Artists Television Corp., told sponsor that his sales staffers work closely with stations in signing up advertisers. In the major markets, particularly, they go all out, working with station managers, to land advertisers," Morin declared. "We also spend time with station reps, but it isn't enough. We have made many sales through station reps and we're convinced that we will have to concentrate more on this branch of the

(Please turn to page 53)

How to put oomph into radio



Discuss hold of business on radio programming

Panelists at seminar, hosted by WBC (l-r): Wilmot Losee, pres., AM Radio Sales; Carl Schuele, pres., BTS; Miles David, v.p., RAB; Daniel Whitney, v.p., Riedle & Freede; Leslie Dunier, v.p., MW&S; Clark Sutton, dir., adygt., First Federal S&L

- ▶ **WBC session explores need for radio interest**
- ▶ **Event called 'search for tomorrow's programming'**

Westinghouse Broadcasting last week sponsored an all-day trade session at which radio practitioners and others sought to explore possible ways of stimulating a greater degree of multi-sided interest in the medium.

The sponsors of this event, staged at the Americana hotel, New York, described it as a "search for tomorrow's programming."


But before the seminar discussed the constructive there was much soul-searching: why was it that the lay press was not giving radio the attention that it felt it merited and why weren't admen giving more of their creative talents and exchequer to its support.

The answer might be summed up by this key phrase: lack of continuing excitement and novelty.

This question was raised: why then weren't the advertisers buying radio dramatic shows and documentaries?

The poser brought an affirmative response from Clark Sutton, ad director of the First National Savings & Loan Co., of Pittsburgh.

Sutton, who sponsors regularly a mass of special events and documentaries on KDKA, Pittsburgh, did not obviously agree with those other admen present whose lack of buying response to radio was founded on the premise that it didn't offer the mass audience appeal of say, a medium like tv. His was a mass service and radio had done a successful job for it.

During the constructive side of the session much emphasis was put on radio as a force in segmented programming. Among other things, it was pointed out that radio had potential for capturing the younger brackets, from five to 10, and that certain types of custom-made shows might attract the American housewife, who, after all, is the bulwark of packaged goods sales. 



Timebuyers from four cities meet in Pittsburgh

Timebuyers from different cities get together for impressive and gala station presentations. Shown above are timebuying guests arriving for KDKA-TV, Pittsburgh, 24-hour whirl. Cities represented were New York, Chicago, Detroit, Philadelphia

Timebuyers: want to relocate?

- ▶ **Salaries are reported highest in the Northeast**
- ▶ **Opportunities for women open in South**
- ▶ **San Francisco no paradise for timebuyers**

The question of how much a man is worth is impossible to answer, and the question of his value in a particular place is difficult, but for a man fitted for a particular job in a particular place a significant answer can be given. Naturally the value of a timebuyer in Tahiahiahoo where the only medium is a walkie-talkie is worth considerably less than a timebuyer on New York's Madison Avenue where total agency billings frequently top \$40 million.

The primary factor considered here is the job climate in 10 top timebuying cities, with cognizance

of the number of agencies in the city, salary brackets, billings, the timebuying job market, and the agency attitude toward men and women specifically.

SPONSOR studied these differences and came up with the following conclusions: 1) salaries are higher in the Northeast, 2) computer knowledge helps—and will help more in the future—timebuyers seeking higher positions in media, 3) women's opportunities are good in South, 4) San Francisco salaries, opportunities are poor, 5) smaller cities train their own timebuyers, women often coming up

from secretaries and men from numerous jobs, including estimating, and 6) many agencies in cities outside of New York want media buyers—not just time or space buyers.

Eastern money belt. All studies done by or looked into by SPONSOR show clearly that the closer to the Northeast and the larger the agency billings, the higher the salary.

According to a survey made among 250 timebuyers by SRDS Data, Inc., the midwestern salary index is 16% higher than for western agencies, and the index for agencies in the East is 22% higher than for western agencies. The findings show that agencies with billings of \$5 million to \$49 million pay approximately 18% more to media executives than do agencies billing under \$5 million. And agencies billing \$50 million or more pay 47% higher than do the agencies in the smallest size group.

In another study, unavailable for publication, among 47 national agencies billing \$10 million or over, 23 were in New York, four in other eastern cities, 18 in the Midwest, and two in the Far West. Since almost half of the 47 studied were in New York and almost half billed over \$40 million, this would indicate that (assuming as above, the salaries increase with agency billings) New York, rough and rocky as it may be, is the most fertile soil for high-paying timebuying positions.

Atlanta. If we can update an old saying and apply it to timebuyers it would be "Go South, women timebuyers." Not only are there jobs in the South, timebuyers say, but the climate is favorable to women. This contrasts sharply with Chicago and New York, where the pay is high but few women are currently getting jobs, and the West Coast where the pay is low and *nobody* is getting a job.

In the South timebuying is essentially a female function (SPONSOR, 19 March 1962). Reports indicate that any women with a yearnin' for timebuying, a full measure of market facts, courage

to go beyond the ratings, and good common sense, has a good chance of going places.

Salaries are not very high, but for women they are almost always lower. The study by SRDS showed that throughout the country, without taking any other factors into consideration, agency men are paid 38% more than women. At any rate, the chances for advancement for women timebuyers in Atlanta are good and the cost of living low.

Timebuying salaries for women are \$3,300 to \$4,200 for assistants and \$4,200 to \$7,000 for timebuyers. "The opportunities are improving as Atlanta continues to grow as the advertising center of the South," one timebuyer wrote in.

Chicago. The timebuying situation in Chicago is extremely flexible right now, both from the standpoint of salaries and opportunities, timebuyers report. Buyers feel there is very little standardization on salaries, with wide variance from agency to agency, as well as within agencies. Over the past few months more than average opportunities have existed for

agency timebuying positions.

There have been two distinct trends in the timebuyer market: men buyers have the edge, and more and more agencies are seeking all-media buyers, rather than those with just timebuying experience. "The agencies can afford to be selective and get the people with the most experience, as there are always many people looking for jobs in this area," a Chicago observer indicates.

Previously women were in great abundance and still two ad agencies (Foote, Cone & Belding and EWR&R) have only women timebuyers. "Outside of Leo Burnett there are not many male timebuyers," one Chicago timebuyer said.

The bulk of the positions open are at assistant levels where the salary range for men is \$4,000 to \$6,000. For women it's about \$4,000 to \$5,000. For a full-fledged professional buyer with anywhere from eight to 10 years experience, the scale is higher. At the top level, salary for men is from \$6,000 to \$12,000 and for women \$6,000 to \$10,000.

Without exception the interviews indicated buyers are being

Salaries, job opportunities vary widely from city to city

City	Number of agencies buying time	Job opportunities for		Annual salaries for assistant timebuyers (in dollars)		Salaries for timebuyers (in dollars)	
		men	women	men	women	men	women
ATLANTA	19	poor	good	3,300-4,200	3,300-4,200	to 7,000	to 7,000
CHICAGO	73	poor	fair	4,000-6,000	4,000-5,000	to 12,000	to 10,000
DETROIT	18	good	good	5,000-9,000	5,000-8,000	to 14,000	to 10,000
LOS ANGELES	56	fair	fair	4,800-7,200	4,500-6,000	to 10,000	to 8,000
MINNEAPOLIS	32	poor	poor	4,000-7,000	3,000-7,000	to 10,000	to 10,000
NEW YORK	141	fair	poor	5,000-8,000	3,900-6,000	to 14,000	to 10,000
PHILADELPHIA	28	poor	poor	5,500-7,800	4,600-5,200	to 14,000	to 10,500
PITTSBURGH	12	poor	poor	5,000-7,000	4,000-6,000	to 9,000	to 7,000
ST. LOUIS	15	good	good	4,000-7,000	4,000-7,000	to 11,000	to 11,000
SAN FRANCISCO	28	poor	poor	3,600-4,800	3,600-4,800	to 10,000	to 8,000

selected from the trainee ranks more than before and are being instructed in the wide range of possibilities of using computers and electronic installations to implement their work.

Chicago buyers have no desire to relocate because of more desirable buying practices elsewhere. For salary, a few indicated they would go to New York if they were to get a good offer. But for personal reasons—mostly because of climate and manner of living—the buyers say they would like to work

on the West Coast, particularly San Francisco. However, some have tried the West Coast and had bad luck.

Detroit. Timebuying opportunities in Detroit look "good" according to survey respondents. There is a great deal of timebuying to be done there for automobiles and related products, as well as for other big clients. Reportedly there are quite a few more men timebuyers but no discrimination on job opportunities; "it just happens that way."

The average salary brackets go thus: assistant male timebuyer \$5,000 to \$9,000; assistant woman timebuyer \$5,000 to \$8,000; women timebuyers \$7,000 to \$10,000, and men timebuyers \$8,000 to \$14,000.

Los Angeles. "At present, jobs in any category could not be more scarce on the West Coast," says an agency v.p. who hires and trains timebuyers. "Timebuying in Los Angeles is no exception." Timebuyers replied opportunities were no better than fair, at best (gen-

What is a radio salesman?

- ▶ He's a curious creature of assorted sizes
- ▶ Likes ad managers, account supers, heavy soles
- ▶ Knows more about your business than you do

Radio salesmen are each of a different breed, says our contributor, but each has the same creed—sign the contract. Moved by the qualities of his fellow salesman, Peter P. Theg, account executive, Mutual Broadcasting Co., wrote these lines of tribute below, which take a wry view of his own vocation.

Formerly executive vice president of Broadcast Time Sales, New York, Theg began his career in sales with Bartell Family Radio, where he was one time a top air personality.

Between the innocence of the Four Seasons and the Top of the Sixes, we find a curious creature called a—Radio Salesman. Salesmen come in assorted sizes, weights, and heights, but all salesmen have the same creed—SIGN THE CONTRACT!

Salesmen aren't found everywhere. Only—on top of, underneath, inside of, climbing on, swinging from, running around—

the almighty SALE.

Buyers respect them, stations don't believe they exist, accounts welcome them, their wives don't understand them. Account men fear them, bookkeepers tolerate them; their bosses love them . . . and the Diner's Club couldn't live without them.

A salesman is the imp in the back-door with his pen in his hand; a demon with fire in his eye, ideas in his head and orders in his pocket.

He's many things to many people. In fact, he's all things to all people. He has the sentiment of a poet; the spirit of a thoroughbred, the heart of a lion; the imagination of a child, the voice of an orator and the energy of a machine.

Self-starting and panic. He has two buttons: one for self-starting and one for panic. The former he presses when he smells a prospect, the latter of urgency when he doesn't. He plays his buttons like

a piano, and the music is the sound of sales.

He likes ad managers, account supers, blonde receptionists, his telephone, heavy soled shoes, his crushed hat, the bar car and that really big one he'll sell tomorrow and tomorrow and tomorrow.

He's not much for—indecision, competitors, procrastinators, the numbers game, slow cabs, train schedules, wet martinis, typos and sales meetings during cocktail time.

Details bug him, secretaries love him and mothers just shake their heads. The glint in his eye is only matched by the dream in his heart and the wings on his feet. He's fearless, dauntless, timeless and too often penniless. His commission checks seldom see the bank and his wife seldom sees him.

One crummy sandwich. Nobody is so late to the office—or so early on the street. Nobody else gets so much pleasure out of making things happen and so quick to move on to something new when it does. Nobody is so vital to democracy, yet so maligned in the book stalls. Nobody else can cram into one attache case—18 Nielsens, 17 Pulses, 16 Hoopers, 15 radio stations, 14 availabilities, 13 coverage maps, 12 visual aids and one crummy sandwich to eat on the run.

erally fair for women and poor for men).

The manager of Francis Lee Employment Agency, in Los Angeles, which specializes in agency people, concurs that "jobs are hard to get. And anyone who is lucky enough to get a job has to work for much less than people are paid in the East for the same work."

Right now men are considerably outnumbered by their female counterparts, who received a heavy majority of votes from reps as top timebuyers in the West for spon-

sor's study of 1 January, 1962. Reps even felt that women there had a particular flair for the business.

Salaries for women range from \$1,500 to \$6,000 as assistant timebuyers, and \$5,400 to \$8,000 as buyers. For men \$4,800 to \$7,200 as assistants and \$6,000 to \$10,000 as buyers.

Minneapolis. "There is a lot of timebuying going on here, but there are very few positions open," timebuyers agree. "The reason is we take our timebuyers from our

own training grounds," one media exec states. "Often a timebuyer here is a space buyer, an account executive, and a research man of sorts. We'd rather break them in to our way, taking potentials right out of college for training."

How are the opportunities for timebuyers from other cities wishing to relocate in Minneapolis? Poor, timebuyers answer.


"Salaries vary tremendously," one timebuyer said, and other respondents indicated. For women
(Please turn to page 58)

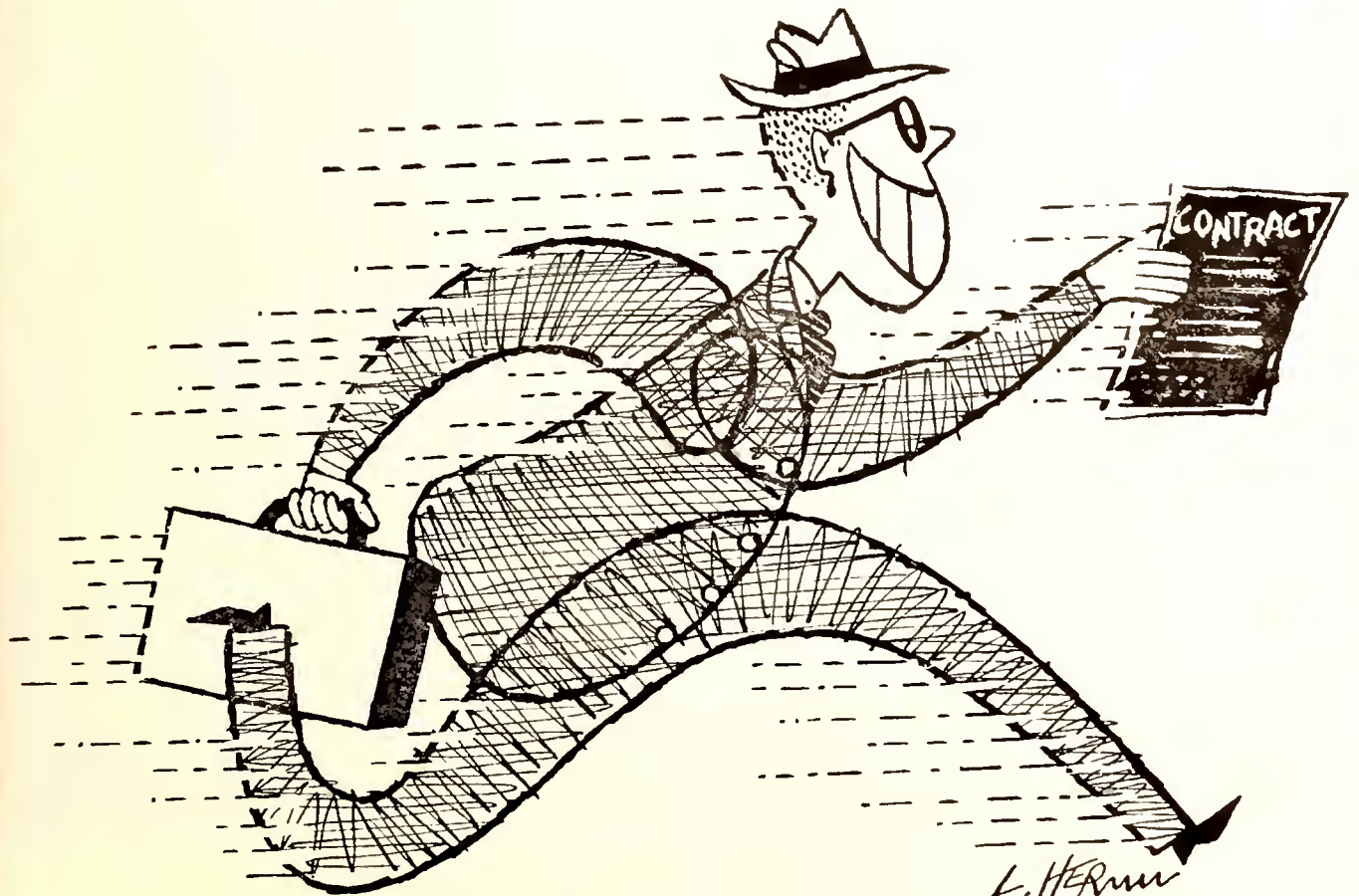
A salesman is a whirling dervish—You can lock him out of your home, but you can't keep him out of your office. He is your next brainstorm, your sales conscience and the P in your P and L statement. An idea a minute, an outspoken, compassionate fighter who knows more about your business than you do and admits it every

chance he gets.

Filling America's larder. But, lest you judge him quickly, please remember, when next you swing down Park or Fifth with contentment in your heart and a car in your garage that one scant block away peddles the malcontent who put them there.

Relax with the knowledge that

—while they're the rarest of breed, the most difficult to find—the few you meet head on will more than make up for every one of life's dull moments; will more than fill the larder of America's household. For he's our professional friend, forever shaking up and up-lifting our industrial economy with—"tell you what I'm goin' to do . . ." 



A peek at tv's commercial monitors

- ▶ **Four N. Y. firms provide off-air storyboards**
- ▶ **Average cost for 60-sec. report is \$10**
- ▶ **Conversions on kines to photo reports grow**

In the stone towers of Manhattan and in a one-story professional building on Long Island, four groups of people daily sit in darkened rooms before as many as seven operating tv sets from 7 a.m. to midnight (or to sign off in some cases) seven days a week. They are at work and this is their job—monitoring tv commercials.

Constantly alert, the monitors watch quietly amid the whir and hum and click of tv sets, electronic

equipment, recorders, cameras, small motors, and push buttons, until a new or on-order commercial begins—then they take it.

Generically, they are a close-mouthed breed, not only regarding the "how to" of monitoring, but also in respect to any information concerning clients (who they are, what they've ordered). This is understandable, they say, because a great deal of money is involved, especially when a big account shift,

for example, is in the wind.

These organizations (in alphabetical order) are:

Longstreet Photo Reports, Elmont, N. Y., Marie C. Longstreet, owner.

Radio-TV Reports, Inc., N.Y.C. David Fins, president.

Storyboard Reports, N.Y.C. Allan Black, general manager.

U.S. Tele-Service Corp., N.Y.C. Henry L. Sondheim, president.

In Cleveland, Jack T. Sharp is president of Guardian Monitor Service, which is adding photo reports to its service.

The basic steps. Much of the special monitoring equipment has been specially designed and engineered by the firms and is not openly discussed. Basically, how-



A tv commercial monitor at work on the firing line

Entering data on log sheet is Roy Fast, daytime shooting room supervisor, U. S. Tele-Service Corp. Correct time (Naval Observatory clock), channel number, remarks, and systemized information to pair up audio and video is taken down



1. ANNCR: (VO) Milk! Know what it can do?



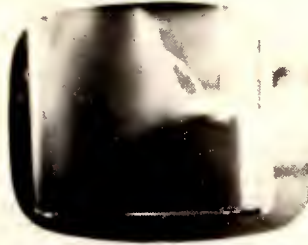
2. It can wave your hair.



3. It's true -- Pure Fresh Milk and Milk wave Lilt -- the new home permanent ... made to be good to your hair!



4. Lilt gives you these waving crystals that blend ...



5. with pure fresh milk to give you a new kind of waving lotion -- ...



6. a lotion made to be good to your hair -- ...

Sequential frames of an off-the-air photo report

The above photo-script (U. S. Tele-Service Corp. trademark name for photo reports) is taken from a 15-frame report on Lilt Milk Wave home permanent. Some monitoring firms run audio copy alongside pictures instead of beneath them as here

ever, the steps taken in producing an off-the-air photo report of a tv commercial are as follows:

- 1) photograph at least 15 frames of a minute commercial while simultaneously recording the audio;
- 2) develop the film;
- 3) coordinate film frames and audio of commercial, and
- 4) paste up.

Handling a conversion is a similar operation. A client sends in a film or kinescope of a commercial, which is put through a special projector. The finished product resembles a photo report. However, frames in a conversion are square, whereas photo reports show the tv-set arcs at all corners.

Thematic coverage. Mrs. Longstreet contends the photo reports business is the more sophisticated tv follow-up of her RadioScription Service (verbatim radio transcripts) which she pioneered in 1929 while still a secretary in an advertising agency.

Most orders are handled on a "theme" basis, she said. For instance, there might be a standing order from a shampoo manufac-

turer or advertising agency for a peanut butter firm to cover everything being done by competitors. Or perhaps one giant corporation wants to know all activities of its giant rival. One third of her work is conversions, she said, which began about three years ago.



Commercial monitor pioneer

Mrs. Marie Longstreet began RadioScription Service in 1929. Spices her tv monitoring today with gardening

If a commercial is missed, Mrs. Longstreet said, "there is no guarantee that you'll find it again same time, same station," because so many advertisers are participating in six or eight shows, or else the messages are on a rotating basis.

It is also impractical to call up a station or network, she said, to find out when a commercial is scheduled, because they can't afford to waste the time and manpower on such queries.

A recognized pro, Mrs. Longstreet also likes to "allow time for living" which includes gardening, bird watching and visiting her Massachusetts farm with her husband.

Detective work. Radio-TV Reports has photo facilities in New York, Los Angeles, Washington, and New Orleans. It also has offices in Los Angeles, San Francisco, Detroit, Chicago, Washington, and New England through its Boston sales operation.

David Fins, president, said the firm has over 50,000 commercials in its library—from 10 secs. to 60 secs.—going back to 1957.

(Please turn to page 60)



Six actresses who portrayed problems of women in Purex specials

These women developed roles in series of *Purex Specials for Women*: (top, l-r) Barbara Baxley as "The Single Woman"; Sylvia Sydney in "Change of Life"; Kim Hunter in "The Cold Woman"; (bottom) Leora Dana as "The Working Mother"; Patricia Neal in "Mother and Daughter"; Phyllis Thaxter as "The Trapped Housewife." New series is now in the making

Purex's unique approach to women

- ▶ Appeals to female viewer via her problems
- ▶ Specials were first to treat delicate topics
- ▶ Established impact and brand identity

Another dimension in public acceptance and approval was achieved this month by the Purex Corp. for sponsorship of its unprecedented public service series, when national distribution began

of Avon Book's recently published "Special for Women." The book is a paperback containing eight of the 12 original television dramas comprising the *Purex Specials for Women*. Series this summer completed its second cycle on NBC TV.

Scheduled over the past two years, *Purex Specials for Women* began in daytime tv on 14 October 1960 with "The Cold Woman," first of the documented explorations into wide-prevalent—and often delicate—problems faced by women in today's complex society.

For and about women. Purex's venture, a distinct departure in tv programming, was lauded by tv critics and the public as unusually compelling, particularly for daytime fare, according to Leslie C. Bruce, Jr., director of advertising

for the corporation.

Edward H. Weiss and Co., Chicago-based agency for Purex, originated the *Specials for Women* concept, Bruce says. "The idea initially was to produce a television vehicle which would strongly reflect the nature of Purex products and provide strong sponsor identification.

"Because of the corporate slogan, 'You'll find the Woman's Touch in every Purex product,' a show for and about women seemed ideally suited to our needs," he says.

Original but expensive. "Undertaking the *Specials for Women* was an expensive as well as an original move for Purex," says Nathan Pinsof, v.p. and media director for the Weiss agency. "Costs were about twice those of the average daytime show." (Sponsor estimates a total of approximately \$100,000 for each show, including time and talent.)

The underlying concept of the specials, Pinsof explains, represents both the advertising philosophy and the marketing strategy of Purex: 1) to provide advertising impact that would help combat some of the giant competition in the field of household cleansers and toilet soaps and 2) to establish Purex brands even more substantially and, at the same time, offer programming of service and quality.

Another marketing factor facing Purex prior to launching the specials, according to Bruce, was need for a method to register heavily with the grocery trade.

Grocery products. The products involved (divided between Weiss in Chicago and Foote, Cone & Belding's Los Angeles office) are chiefly of Purex's grocery products division: Dutch Cleanser; Little Bo-Peep Ammonia; Blu White and Beads-O-Bleach; Fleecy White and Purex, liquid bleaches; dry and liquid Trend detergent; and Sweet-Heart toilet soap.

Since the homemaker is Purex's chief consumer, Bruce points out, the *Specials for Women* seemed ideally suited to the company's purposes. The project was turned over to NBC TV for production

under the guidance of Irving Gitlin, executive producer, and George Lefferts, writer-producer of the specials.

"At first we were somewhat wary about the subject matter," Bruce recalls. "The topics probed were new to the tv medium—some of them of a very personal nature, which, if not handled expertly and with finesse, could have been offensive to many of the viewers."

Products Purex impresses on tv "special" viewers

Among the 12 problems covered in the specials were such subjective topics as: sexual frigidity, "The Cold Woman"; emotional problems of homemakers, in "The Trapped Housewife"; myths surrounding the menopause, in "Change of Life"; and marriage un-fulfillment, in "What's Wrong with Men?"

"We maintained a hands-off policy, however," Bruce explains,



Heavy impact to meet the competition

Five Purex products above were among those rotated in commercials during two-year television series. Marketing strategy demanded that these products get heavy sponsor identification impact to meet competitors such as P&G, Lever Bros.



A hands-off policy

Leslie C. Bruce, Jr., Purex director of advertising, gave programmers freedom in writing and production of episodes



Response from every level

Nathan Pinsof, v.p., media director, Edw. H. Weiss & Co., was pleased with Purex series' wide public acclaim

"and did not interfere in any way with the writing or production of the episodes."

The 12 programs were scheduled in the daytime during the past two winter seasons and repeated at night each summer. Moderated by Pauline Frederick, they were documented, authoritative, and contained commentary by noted physicians and psychiatrists.

Positive playback. Based on the response, says Bruce, Purex feels that the series was tremendously successful. "Tv critics all over the country, as well as individual viewers, were very encouraging in their comments praising the shows for the manner in which subjects were handled." According to Bruce, an avalanche of letters, telegrams, and phone calls was received by Purex and NBC TV after each show, requesting they be rescheduled at night so that a wider audience—particularly husbands—could see them.

"Response came from every level of society," says Pinsof, "and from all age groups. Comment was also received from professional people—doctors, attorneys, and even the clergy—on the understanding and insight imparted via the specials."

In addition to public acclaim, the *Purex Specials for Women* received many industry accolades for excellence, including the National Media award, "Media's Finest Hour."

Enthusiasm for the series has carried over to demand for the Avon paperback, as well, says Bruce. Prior to national release this month, the book was a Purex premium during August and September—for 25 cents and any Purex label.

The bulk of Purex's advertising budget is now allocated to television, according to Fred McCormack, media supervisor for the account at Weiss. He says that tv is now the client's major medium, with ROP newspaper, and a heavy concentration in grocery trade journals getting the remainder. Purex devotes approximately 65% of its advertising budget to tv, SPONSOR estimates.

But the Purex Corp. is no newcomer to television, Pinsof empha-

sized, having entered the medium about six years ago as an original alternate sponsor of *Perry Mason*. For two years it maintained alternate sponsorship of *The Big Surprise*, and co-sponsored other significant network shows through the years, such as the two-part *Project 20*. In addition, this advertiser schedules extensive daytime participations in network tv on such shows as *Loretta Young*, *Dr. Malone*, and *Jan Murray*; and at the same time conducts tv spot activity.

Even with such diversified participation in the medium, Pinsof says, Purex favors total sponsorship, and has some very strong convictions about the value of sponsor identification. "Too much program sharing dilutes sponsor identification impact which is important to Purex. Because it is not the biggest company of its kind, Purex is interested in a unique approach to television to distinguish its line from similar products in the field. The company has always maintained an open, flexible approach to television, willing and eager to do the exciting and dramatic whenever such fare is available." Pinsof cites this example: Purex had scheduled *The World of Benny Goodman* for 29 October, but learned that 1/3 of the election night coverage on CBS TV was available early in November. They bought this segment, featuring Huntley-Brinkley, and rescheduled the Goodman show for later in the year.

Service preferred. Flexibility such as this is desirable for marketing strategy according to both the client and the agency. "While not yet having the largest product sales story in its field," says Pinsof, "Purex would like to maintain its already established leadership and corporate stature gained by identification with programs of quality, newness, and impact, with a preference for those of a service nature."

Last year, in addition to *Specials for Women*, Purex sponsored some significant network programming via the *World Of* series. These shows, scheduled as specials, were a combination of entertainment and education, examining the worlds of

(Please turn to page 61)



5 REASONS WHY
IT PAYS TO BUY
CHANNEL 5!

- 1—Local-level merchandising support.
- 2—Top FM coverage in All Eastern Michigan.
- 3—Every commercial gets full-page, front-page exposure.
- 4—Eastern Michigan's only TV station telecasting color daily.
- 5—Nearing 10 years of one-ownership service to all Eastern Michigan.

WNEM-TV



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



WNEM-TV

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





WHN JOINS MUTUAL!

WHN has moved to Mutual, bringing a brand new, brand-conscious audience in 7 key Eastern states! It's an adult, affluent audience, attracted by enlightened radio programming. Only WHN presents Total Information News — complete coverage of local and world events with comment by such outstanding personalities in their field as: Fulton Lewis Jr., Bill Stern, George Hamilton Combs, Whitney Bolton, Leo Durocher, Tony Marvin and more. As well as Mutual's award-winning program "The World Today"!

And WHN plays The Sound of Music your audience likes to hear. Only the most listenable music presented by Bob and Ray, Dick Shepard, Hans Andersen, Lonny Starr and Dean Hunter.

So remember WHN — all 50,000 watts of it. Your station to be on the best of New York City and beyond. *Remember Mutual, too. It's the largest radio network in the world. It's your road to Main Street, U.S.A.*



STORER RADIO IN NEW YORK
THE SOUND OF MUSIC
TOTAL INFORMATION NEWS

Mutual Radio
A SERVICE TO INDEPENDENT STATIONS
WORLD'S LARGEST RADIO NETWORK

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Y'all Can Brang
Yer Geetar, too, Cause
This'ns Gonna Be
Uh Ree-uul Swangin'
BPA Doin's
In Bee-Ug D



Whyncha pack yer bag, bring the
leettle lady and all the young'uns
and stay a spell.

The deal made between ex-Hicks & Greist buyer, Mort Reiner, and Public Affairs Projects, Inc. early last month, seems to have fizzled out. Mort, who joined PAP to handle the New York State Democratic politics, is reported to be looking around for another buying job.

Bud Pfaff, one of the featured "players" in SPONSOR's story, "The Only Brother Act in Timebuying?", 10 September issue, leaves Manoff this week for Bates to be assistant buyer on Standard Brands. The situation is somehow equated since Manoff wooed Tom Hollingshead away from Dancer-Fitzgerald-Sample and made him media supervisor last week.

Aside from the addition of former Lynn Baker buyer, Mary Meehan (reported here last week), a flurry of move-en-up activity has been going on at Fuller & Smith & Ross, New York. Those involved: Frank Delaney who supervised all media for Lehn & Fink products and Dorothy Shahinian, executive assistant to media director, Don Leonard, moved up to associate media directors; and estimator (on Lehn & Fink) Lucille Giorelli, made a media buyer. The activity, of course, was motivated by the recent Lestoil acquisition.



Exchanging a bit of farm talk

Among those who talked farming during recent Nat'l. Assn. of Tv/Radio Farm Directors luncheon in N. Y. were these Wildrick & Miller, N. Y. people (l-r): chief buyer Maria Stier, pres. Stanley Wildrick, a.e. Herb Hands, v.p. Donald Wildrick. Far right: CBS Radio Spot Sales a.e. Ray Kremer

Agency hopping dept.: James J. Egan left Al Paul Lefton, Philadelphia, to join N. W. Ayer, that city, as buyer on Sealtest; Richard Bower, who bought broadcast on BBDO's Campbell Soup account, joined Colgate-Palmolive as assistant product manager in the new products division.

It's still vacation time for Dancer-Fitzgerald-Sample's Dorothy Medanic who is spending it in Europe.

(Please turn to page 50)

If you lived in San Francisco...



...you'd be sold on KRON-TV

**"IT PAYS TO
USE KTVE"**



So says
Lee Edwards
VOLKSWAGEN
DEALER
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
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FOUR
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GRAY TELEVISION

ABC



Raymond E. Corow
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CH.7-PANAMA CITY
FLA.

**366,000
TV HOMES***

* ARB, Nov. '61

One buy—one bill—one
clearance!

Or stations may be bought
individually for specific
markets!

Represented nationally by
Venard, Rintoul, McConnell, Inc.
In the South by James S. Ayers Co.

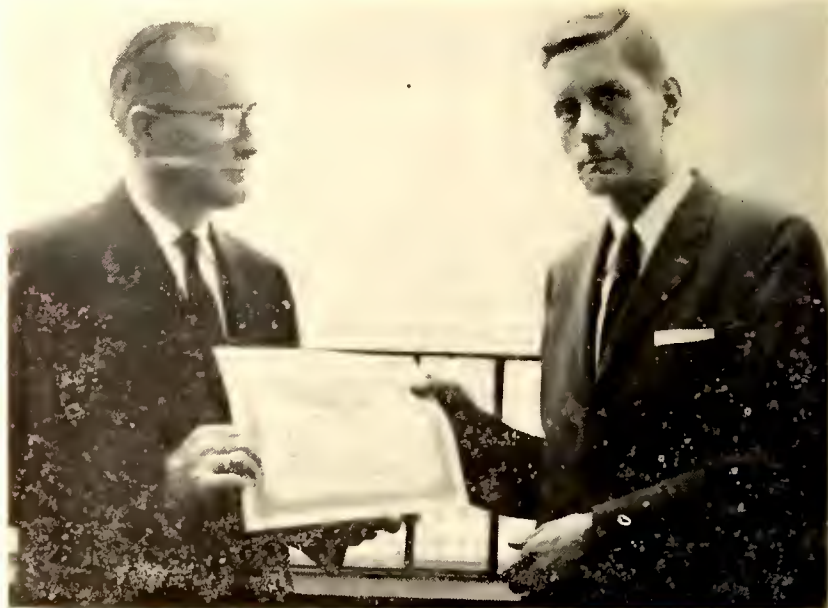
TIMEBUYER'S CORNER

Continued

Foote, Cone & Belding's newly-wed Martha Sykes is honeymooning in Puerto Rico.

Can't help wondering: How name-alikes Marion Monahan of McCann-Erickson, San Francisco, and Marianne Monahan of Needham, Louis & Brorby, Chicago, feel about the confusion this same-name situation triggers?

The Corner pays its respects this week to McCann-Erickson's (New York) John Kilian. John, who has been with McCann-Erickson for more than four years now, is radio-tv buyer on the Nabisco bread account. He was one of the first buyers to receive Broadcast Time Sales' recently inaugurated "Timebuyer of the Week" award. A native of Saginaw, Mich., and a graduate of City College of Chicago, John started his advertising career in the accounting department at McCann-Erickson after a stint with the U.S. Army. Gradually he moved into media buying and for a time handled some of the buying chores on the Dorothy Gray account. John, who is married, is an avid sports enthusiast and whenever time permits, he hies himself off to indulge in his favorite sports—tennis and skiing.



"Timebuyer of the Week" award

McCann-Erickson's John Kilian (r) receiving "Timebuyer of the Week" award from Broadcast Time Sales v.p. Ben McLaughlin. He was one of the first recipients to cap the award which honors skill in radio buying

Good news dept.: Bill Murphy, media director at Papert, Koenig & Lois, is out of the hospital and recuperating at home after a successful battle with pneumonia.

Not so good news dept.: Mishap experienced by Don O'Toole, assistant media director at Buchen, Chicago. Returning from a Nassau honeymoon a couple of weeks ago, Don wasn't back on the job one day when he was hit by shattered glass on the Illinois Central railroad en route to his home. Don spent the night in the hospital and both bride and Buchen were happy to have him back the next day.

PEOPLE AP-PEEL... a basic concept of person-to-person radio! **SWANCO STATIONS** program for the whole family, appealingly, entertainingly . . . and, productively for advertisers. Friendly, family radio with "people appeal" . . . people who listen, like it . . . people who buy it, love it!!



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HAS
P. A.

PEOPLE
AP-PEEL



THE JOHN BLAIR  STATION	KRMG TULSA, OKLAHOMA	KIOA DES MOINES, IOWA	KQEO ALBUQUERQUE, NEW MEXICO	KLEO WICHITA, KANSAS	 robert e. eastman & co., inc.
--	-----------------------------------	------------------------------------	---	-----------------------------------	--

We're whompin' up a
 reeul ol' fashion hoe-down
 for y'all at the
 Holiday Inn Central
 Bunkhouse . . . better. pack
 yer saddlebag and
 head on down to Bee-Ug D



Harold Meden, Secretary-Treasurer
 Broadcasters' Promotion Association, Inc.
 215 East 49th Street
 New York 17, N.Y.

Dear Podmah:
 I'm attaching my check for \$40 as advance
 registration for the 1962 BPA Seminar in Box 'D'.
 Have them fetters down at the bunkhouse set up
 housekeepin' for me October 29-31.

Name

Station

Address

City State

Date

SPONSOR BACKSTAGE

Continued

He also used the silent movies he and his crew filmed, to fill out most of the rest of the show with a pictorial presentation, narrated by him, of the PT 109 episode. It is the strongest kind of tribute to Paar's capacity to make a story interesting, suspenseful and exciting that he could take an incident like President Kennedy's wartime adventure, which has had so vast an amount of coverage, and by running a batch of silent film footage (largely of a travelog nature) still make it absorbing, prime time tv.

Paar's plus, of course, was having Reg Evans the brave and wiry Australian scout, who saved Kennedy and other members of the group, as well as practically all the still living participants in the adventure on the show in person. These techniques, of course, were originated and refined in the course of the *Tonight* show.

The how-many-successive-spots-make-sense point on the Paar opener came, of course, at the midway mark (10:30) with seven plugs in a row: Ronson, Sam Benedict house pitch, TV Guide spot, Food Fair, Contac, Prestone, and Mogen David wine.

Prince Carson's debut

For my money NBC could hardly have made a better choice to follow Paar than Johnny Carson. Carson is a seasoned comic encee, who has handled them all from little old ladies on daytime television to lecherous old fellow comics at Friars' testimonial luncheons. On the opening show he remarked that someone had called him the "new king." He put in a disclaimer to this title, affably developed by his predecessor. "I'm no king," he said. "Prince, maybe, yes, but king, no."

At running the show, based on the first three outings, he's at least a Prince. He's got a warm, humorous, ingratiating and sometimes pixieish personality, which wears well. He knows how to handle guests, celebrities and others. He's got a quick and curious mind. And, as I noted up front, he and producer Perry Cross, both being smart showmen, have retained many of the ingredients which were so successful during Paar's time. Having guest Ann Corio teach him the stripper's walk, and stripping to the waist with muscle man Bruce Randall, Mr. Universe, for a riotously funny study in contrasts were right out of the standard Paar approach. Guests on the first three shows included Rudy Vallee, Joan Crawford, Mel Brooks, Tallulah Bankhead, Shelly Berman, Artie Shaw, and Bobby Darin.

Carson manages, too, to get the "shockers" and the mildly naughty comment from his guests wherever natural, and/or desirable from the viewpoint of showmanship. Vallee, for example, told about how the producers of "How to Succeed in Business Without Really Trying," Ernie Martin and Cy Feuer, tried to drop him before the show opened; Bobby Darin expressed his candid opinion that most of the fan magazines represented a form of mass degeneracy; and Miss Crawford, during a visit to her apartment by Carson, had asked her poodles whether they wanted to tinkle before she left. Carson thought she was asking him.

The *Tonight* show with Johnny is just about sold out, and my guess is not only that it will stay that way, but that these sponsors are getting themselves a buy. All except those in the six-successive-spots stretch, which on opening night came at midnight: Philco, Chemical Bank of New York, Breakstone Whipped Cream Cheese, Vicks Vapo-rub and Jamaica Days. How many messages can a viewer absorb at one time?

TV FILMS FOR ADVERTISERS

(Continued from page 35)

business in the future." Morin agreed with his counterparts in the syndication field that there was a good deal of pre-empting of network shows today in favor of syndicated feature film.

Now major syndicator. Allied Artists Television Corp. is the successor to the old International TV and in its one year of existence has become a major syndicator. Five big packages have been put together in the past nine months. They include 40 *Cavalcade of the 60's* Group I features; 32 *Cavalcade of the 60's*, Group II features; 22 *Science Fiction* features; 13 *Bomba the Jungle Boy* features and 48 *Bowery Boys* features. Morin said these packages, new on tv, have been grabbing top ratings in such key markets as New York, Los Angeles, Chicago, San Francisco and other cities. He stressed the promotability of the AATV packages. "Allocating your dollars properly between paying for the films and promotion is the key to a station's success," Morin declared. AATV is packaging each property with in-depth promotion kits. Peter Jaeger is national program manager of AATV.

Also, like others in the field, Morin is thinking of diversifying his catalogue. One of the new projects he has in mind is the production of a series on finance. He thinks the public is ready for such a series. "It could almost be turned into an adventure story," he mused the other day, "It has so much drama and rich meaning to most people."

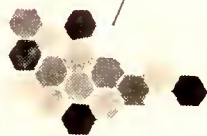
Returning to the subject station reps, Morin observed that stations have too long allowed the importance of their sales reps to be overlooked in regard to programing.

"Recently, the wiser station managers have become aware of programing knowledge that the rep possesses from being in continuous contact with timebuyers, stations throughout the country and the more progressive film distributors," Morin reported. "The more astute station owner is finally taking advantage of this knowledge—and a rapport between rep, station and

(Please turn to page 57)



The wondrous bee does plan and plan the filling of the comb



Your advertising planning can be greatly simplified by using BEE-LINE RADIO. You reach all of Inland California and Western Nevada with the five McClatchy stations. In fact, the McClatchy stations reach more radio homes than any other combination of stations at the lowest c/M. (Nielsen Coverage Service Report #2, SR&D)

McClatchy Broadcasting Company



delivers more for the money in Inland California-Western Nevada

PAUL H. RAYMER CO. — NATIONAL REPRESENTATIVE

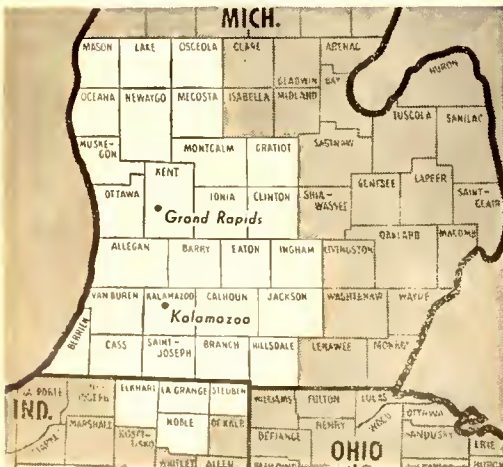
KOH RENO • KFBK SACRAMENTO • KBEE MODESTO • KMJ FRESNO • KERN BAKERSFIELD



YOU MAY NEVER SEE SUCH JUMPS* —

BUT... WKZO-TV Can Make Your Sales Grow by Leaps and Bounds in Greater Western Michigan!

WKZO-TV MARKET COVERAGE AREA • NCS '61 MICH.



If you want the greatest area coverage in Michigan outside Detroit, WKZO-TV will head your list. NCS '61 tells why. Daily, nightly, weekly, WKZO-TV reaches more homes than any other Michigan station outside Detroit. 456,320 homes, to be exact, in 30 Western Michigan and Northern Indiana counties. It's a market SRDS credits with annual retail sales of over two and one-half billion dollars.

Avery-Knodel has all the dope. *And if you want all the rest of outstate Michigan worth having, add WWTW, Cadillac/WWUP-TV, Sault Ste. Marie to your WKZO-TV schedule.*

*Kangaroos can cover 42 feet at a bound, clear heights of 10½ feet.

AM-TV-FM

The Feltzer Stations

RADIO
 WKZO KALAMAZOO-BATTLE CREEK
 WJER GRAND RAPIDS
 WJEF-FM GRAND RAPIDS-KALAMAZOO
 WWTV-FM CADILLAC

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTW/CADILLAC-TRAVERSE CITY
 JWWUP-TV SAULT STE. MARIE
 KOLN-TV LINCOLN, NEBRASKA
 / KBIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Suburban Broadcasters lost their bid for Supreme Court certiorari in their appeal against FCC denial of their application for an fm station on the grounds no attempt had been made to ascertain community programing needs.

Denial of certiorari does not amount to a Supreme Court precedent, but this will still be a landmark case in broadcasting.

The application was for an fm outlet in Elizabeth, N. J. Metropolitan Broadcasting opposed on grounds of interference with WNEW-FM, New York. Later, Metropolitan also charged that Suburban's proposed programing was in fact identical with actual programing by the firm's Illinois and California fm's.

FCC turned down Suburban purely on these grounds—that **no effort had been made to find out what type of programing Elizabeth needs**—setting up a perfect test case. Suburban argued that in cases where a facility is available and there is only one applicant, the outer limits of FCC power are to question whether the applicant's character is up to par, whether he has the necessary finances, etc. **FCC argued it has a right to look into programing.**

The Appeals Court agreed with the FCC, and Suburban thereupon asked the Supreme Court to review that decision. If the Supreme Court had agreed to hear the case, if arguments had been held and decisions rendered, **the precedent would have been clear-cut.** Refusal to hear a case, as was done this time, merely means the lower court decision is permitted to stand. There is a further complication in that the Supreme Court doesn't explain why it refuses to disturb lower court decisions, and there can be many reasons.

However, as a practical matter, those who contend the FCC has broad powers to set out programing standards will feel that this particular refusal of certiorari **buttresses their case.** There is no doubt that members of the FCC who feel this way will be **much encouraged about their legal position.**

Coming at a time when the FCC appears to be trending toward more critical looks at programing when licenses are up for renewal, the Supreme Court refusal to hear this case probably means the **FCC will get even tougher.**

The Supreme Court also dashed the hopes of opponents of subscription television: It refused certiorari to a group of theatre owners seeking review of the Appeals Court decision that the FCC was within its powers when it approved the RKO-General Hartford experiment.

This again merely permits the Appeals Court verdict to stand, without constituting a Supreme Court expression on the subject. But it removes the last legal danger to the Hartford experiment, which is already under way.

The motion picture people can ask for reconsideration as, indeed, Suburban Broadcasters also can do. However, this maneuver works so seldom that very often losing litigants don't even bother to try it.

On the other hand, the Denver pay-tv trial just approved by the FCC **could be in for a rougher legal experience.** FCC approved without hearings, and the Appeals Court has slapped a good many cases back at the FCC because **those on the losing side hadn't been given a chance to plead their cases.** It was for this reason that the FCC had been expected to hold hearings before giving its approval to the Denver pay-tv trial.

There was also a strong dissent in the Denver case by Commissioner Robert Bartley, who doubted that the applicant had **proven financial ability to carry out the test.** Bartley also noted that an intention to sell the station involved to Bill Daniels had been stated, and that CATV operator Daniels had a record of interests in construction permits for three TV stations which were never built.

SPONSOR HEARS

15 OCTOBER 1962 / Copyright 1962

A round-up of
trade talk, trends and
tips for admen

You can pretty well tell whose electronic computer an agency will wind up with by scanning its client list

Here's a roster of agencies whose clients are in the business of making computers:

BBD&O

Benton & Bowles

Compton

J. Walter Thompson

Young & Rubicam

Minneapolis Honeywell

International Business Machine

Sperry Rand* (Remington typewriter)

RCA

Sperry Rand (Remington shaver)

*Turns out the Univac and other models.

There could be a certain key to the success that J. Walter Thompson has been having of recent years in hauling in one choice account after another.

That certain key: the fact that the head of new business also presides over the agency's tv affairs (around \$150 million), namely, Dan Seymour.

In other words, prospective accounts with substantial stakes in what is now the prime medium are inclined to bend a partial ear to one who talks with authority about tv.

Judging from feelers being quietly made of prospects around the trade, one of the western radio group ownerships is interested in selling out.

A provision of the deal: the president of the group, who is also the operator, be retained and on a multi-year contract.

These thoughts may have occurred to you as you've read the prints this fall on the reactions to the new nighttime series being unveiled on the tv networks:

1) Virtually the same tv columnists who in the past flogged the medium for its violence and touches of sex are now complaining about the mildness of tv fare.

2) Is there anybody taking the time and effort to rack up the batting average of those ivorytower prognosticators of the click vs. failure prospects of the coming season's programs?

The Chase & Sanborn division of Standard Brands last week pooh-pooed the report circulating on Madison Avenue that it was considering taking on another agency.

The bulk of the Standard Brands account is now split between J. Walter Thompson and Bates, which has the margarines.

A Fifth Avenue agency has been having quite a turnover in timebuyers mostly because of frustration stemming from the fact that the top jobs in the media department are held by men in their 30's or lower 40's.

The migrants have been pretty much of topflight quality and it's been their feeling that under the circumstances all they could look forward to is a yearly \$10 raise.

Hence they look around for a shop where the age brackets of the media executives are not so low, which would open the way for not so distant promotion.

(Continued from page 53)

film distributor is beginning to take shape to the advantage of all concerned."

The market for both feature and kid programming continues to flourish like the hardy aspidistra plant, according to Robert Seidelman, v.p. in charge of syndication for Screen Gems, tv subsidiary of Columbia Pictures. Seidelman said his company was maintaining its position as one of the top suppliers of feature films in the industry. "We're in the programming business basically and not in the advertising business," he said in answer to a question about how much syndicator sales staff assistance was involved in search of advertisers. "We've given up calling on agencies," he declared. "I don't think we're in default, in this instance. It is in the nature of the business." He thought a small percentage of syndicate product was sold directly to sponsors today whereas it was the other way around in the early days of syndication. He also thought the networks had "stolen away a lot of the regional sponsors who had bought syndication on local stations in the old days." This has hurt the syndication business considerably, he observed.

Last year marked the first release to tv of a group of Columbia Pictures' post-48s that included such blockbusters as *The Caine Mutiny*, *All The King's Men*, *Born Yesterday* and *Death of a Salesman*. Recently, Screen Gems sold four CBS o&o stations on a long-term licensing arrangement covering the telecast by the stations of 73 post-'50 Columbia Pictures. This was only a small portion of the studio's output during the '50's. Post-'50 features include *From Here to Eternity*, *The Eddy Duchin Story*, *The Key*, *The Last Angry Man* and *Operation Mad Ball*.

Kid shows booming. Commenting on the need for diversification, Seidelman said he, too, was thinking of prepping a series of documentaries. "But I would like to do something of a public service documentary nature that the networks can't do," he said.

Kid programs are also booming today, he said. "We're doing a fan-

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Central 6-4204

tastic business with *The Three Stooges*," he exclaimed. "There is a new audience for these clowns all the time. And the kids love repeats. There's a deluge of money to be made in the kid market. Just take a look at all the major markets available today for children's shows."

Nor is Screen Gems having the slightest difficulty disposing of its cartoons by Hann-Barbera. Seidelman asserted. Ed Justin, director of merchandising for Screen Gems, has made numerous tie-ups in behalf of local sponsors from coast to coast backing *Huckleberry Hound*, *Quick Draw McGraw*, *Yogi Bear* and other Screen Gems cartoon features.

Although the trend for the past few years in tv, both network and local, has been for sponsors to buy minute participations in programs, the inherent value of program identification with either full or alternate sponsorship, is as important today as it has ever been, James T. Victory, v.p., domestic sales, CBS Films, told sponsor. The program sponsor, according to Victory, has the advantage of associating himself with a program that is compatible with his type of product or service. Among other virtues, he has the advantage of syndication's flexibility and local impact, Victory observed, and he can build an ad and merchandising campaign geared to his own markets and sales distribution area.

Like his boss, Sam Cook Digges, administrative v.p., Victory feels that today's successful syndicator must include in his catalogue such products as public affairs documentaries, full hour dramas, cartoons (in six-minute and half-hour form), music programs, westerns, comedy series, five-minute shows for daily stripping and, of course, true action-adventure." Both Digges and Victory also see the need to be on top in merchandising and licensing operation.

More recently, CBS Films has been having notable success with strip programming. CBS Films points out that a client need not be a national account to capitalize on the ad values inherent in strip programming. Tv today, Victory says, offers many top programs aired locally on a strip basis. He cites

success stories scored with *Whirlybirds*, *Amos 'n' Andy*, *December Bride* and others which are strip programs.

Documentary series. Jacques Liebenguth, general sales manager, Storer Programs, agrees with Digges, Victory and others that alert-minded syndicators need public service shows as well as action-adventure, if they are to succeed. Last week Liebenguth reported "very good sales and excellent acceptance" of *Communism: R.M.E.*, the first tv series of its kind, relating the basic differences between communism and the free world. "Communism has been a subject of great interest, of controversy," Liebenguth said. "Yet the endless machinery that grinds out tv programs has never created a series explaining and clarifying the basics of communism. A sponsor or advertiser gets exclusivity with this unique series which has positive promotional and merchandising values." Host and narrator of *Communism: R.M.E.* (26, 30-minute programs), is Art Linkletter. He also was pleased with *Divorce Court*, the tv hour-long courtroom drama now sold in some 60 major markets with many blue chip clients backing the series. Also on the Storer Programs list is *B'Wana Don*, an entertainment and educational series produced for children's viewing.

The idea of picking up a top flight re-run and sponsoring it for a regional buy can be a most appealing one, William P. Breen, v.p. sales, NBC Films, told sponsor. Breen last week cited a good example in *Hennessey* which has caught on with such advertisers as California Oil Co., through White and Shuford Advertising in Denver; Bowman Biscuit Co. through Durey Ranck Advertising in Denver and Foremost Dairies through Guild, Bascom and Bonfigli in San Francisco. They have bought a total of 71 markets among them for the Hennessey series.

Twentieth Century-Fox Tv executives have announced recently that *Century I*, their first major group of films, is now ready for local sale. The *Century I* package includes 30 major films made at the Twentieth Century-Fox Film studios.

TIMEBUYERS JOB MARKET

(Continued from page 39)

assistants, \$3,000 to \$7,000 and for men assistant timebuyers \$4,000 to \$7,000. Timebuyers from \$6,000 to \$10,000.

New York. This city was described as "the mecca of the ad world" by one timebuyer and previous discussion bears this out. The city probably has more agencies, clients, billings, radio and tv stations, and money than any other city, and often two cities combined. Every timebuyer in the Empire City has something to say about opportunities there.

About salary. "I've never been screened so hard for such a low-paying job."

"The job competition is rough, and so is the pay."

"Any buyer will do better in a long run in New York."

"New York is the only place where a guy can stand on his feet. Women cut the hell out of salaries in other cities."

"Most women got in during the war, but their opportunities are down now."

"Only the smaller shops take women — when they can't afford men."

"New York is the only city for timebuyers, regardless of sex."

"Women start as estimators in New York, and usually stop there."

"Woman's chances of advancing are better in print."

"Shouldn't be a double standard for men and women, but there is."

"80% of agencies in New York won't hire girls for timebuyers."

About social life. "Social life of a timebuyer is tops."

"One of the more attractive parts of being a timebuyer here."

"Boat rides and trips are lots of fun."

Timebuying climate. "I'm gambling on my knowledge of computers for a big boost in the future."

"The hub of sophisticated media buying."

"The muscle of the industry."

"Strangers in New York have a rough time."

"In New York they don't forget mistakes. In Chicago you're a human being first."

Salary in New York varies, but is tops in the industry. For women,

as assistant timebuyers \$3,900 to \$6,000, as buyers up to \$10,000. For men \$5,000 to \$8,000 as assistants and up to \$11-14,000 as buyers.

Philadelphia. Reports to sponsor say that there are few jobs in time-buying here and they are held tenaciously. There is very little switching from agency to agency, or to other cities.

The pay scale is lower than New York, mainly because the cost of living is lower. "Station people are interested in moving to New York, but agency people no," says one Philadelphia timebuyer. "It's too rough and competitive in New York. Here we get accounts, we keep them, and we keep our jobs. On the other hand, timebuyers from New York don't come looking for jobs here, but it doesn't bother us. We have a close knit friendly group."

Salaries range from \$4,600 to \$5,200 for assistant women timebuyers and \$5,500 to \$7,800 for assistant male timebuyers. Women timebuyers get \$6,500 to \$10,500 and male timebuyers \$7,800 to \$14,000.

Pittsburgh. Opportunities are poor to fair in this large industrial market, timebuyers indicate. "There are very few jobs for timebuyers available here. There are not over five full-time buyers in the city," one buyer reports.

Salary brackets reported are \$5,000 to \$7,000 for assistant man timebuyer and \$7,000 to \$9,000 as a timebuyer. For women \$4,000 to \$6,000 as assistant timebuyers and \$5,000 to \$7,000 as buyers.

St. Louis. Media men say there is a lack of capable experienced timebuyers in St. Louis, able to buy broadcast on a national level—and there's a lot of national work to be done.

Both major agencies, and concurring smaller agencies, agree that timebuyers are more valuable to them if they are trained from scratch within their own agency. Young graduates are taken into the agencies from college and brought up in either research or estimating. Women often work their way up from secretaries. However, agencies did take some experienced people from other cities.

Opportunities are reported as

good for both men and women. "We have some damn good women out here," one major agency executive responded. In our agency we prefer to have women. We feel they are more permanent and will not jump to other cities or other agencies for more money after we've trained them."

Salaries range from \$4,000 to \$7,000 for assistant timebuyers and up to \$11,000 for senior timebuyers. "If the buyer is good, he is appreciated," one top executive said, "and we pay them as much

or more than in New York."

San Francisco. Although San Francisco racks up \$140 million a year in radio/tv billings, jobs are scarce.

When asked if there were many timebuying jobs available, answers were "virtually none," "no," "none," right down the line. The most optimistic reply was "women have a better chance when there are jobs, but there are too few openings too infrequently to count."

The general consensus is "it may



John McGowan, of Peters, Griffin, Woodward, gives Bruce the "club hat"

Bruce Curtis, of Leo Burnett, joins the Tricorn Club

Membership in the Tricorn Club separates the men from the boys when it comes to market savvy. Bruce got tapped by correctly answering these two profound questions: (1) What is the Tricorn Market? (2) What is North Carolina's No. 1 metropolitan market in population, households and retail sales? In case you're pining to make this elite fraternity, the answer to both questions is the combined three-city "tricorn": Winston-Salem, Greensboro, High Point. You'll pass magna cum laude if you also know North Carolina is our 12th state in population. So—what does knowing the No. 1 market in the No. 12 state add up to? A sure sales scoop for clients. Maybe a raise from the boss. At the least, an official hat from the Tricorn Club.

Source U S Census

WSJS TELEVISION  
WINSTON-SALEM GREENSBORO HIGH POINT

be a wonderful city, but not for timebuyers." Even the lucky ones who have jobs report salaries are low, but love Frisco and do not want to leave. Timebuyers from other cities admit "I'd rather work in San Francisco myself, *but*."

A pretty and intelligent time-buyer from a major ad agency in Chicago went out to seek a time-buying job, and waited a year with no results. "Very discouraged" she returned to Chicago. Others came from Chicago, Los Angeles and other cities while she was there, but left after two weeks without even a hope. "It was obvious jobs just weren't," she said. A noted timebuyer from New York waited almost a year, before returning to the East.

Salaries for timebuyers for assistant men and women range from \$3,600 to \$4,800. For women buyers \$5,000 to \$8,000, and men buyers \$5,000 to \$10,000.


Working with monsters. In the larger agencies in New York and Chicago, it appears that timebuyers with some knowledge of the computer and its possibilities may have a slight jump on their associates when it comes to higher executive positions where media planning is concerned.

"Contrary to many people's thinking, the computer is not going to put any timebuyer out of work—only change his position," says a large New York agency associate media director. "There may even be more work with more responsibility.

"In the large agencies using the monsters, it will put the buyer in a more important role. When the computers used are of the decision-making type (such as Young & Rubicam claims), and not just linear, the timebuyer will have to know damn well what he is putting into the thing, as the decision made by collating the figures will be almost irrevocable. Everyone will believe it."

Another associate media director at another large agency agrees. "When more and more agencies stop 'looking' and begin 'using' computers, it will become increasingly important for buyers to understand their function. Slowly, the idea and value of computers are growing on agencies, and the

timebuyer who knows their role in the overall concept of media buying and planning will make a more valuable man."

Thus far, SPONSOR finds serious computer talk is limited to New York and Chicago, although the electronic installations are used in other cities. Also, the importance of a buyer's computer savvy varies among agency executives. It's a matter of depth, one agency man said. "A timebuyer who just knows numbers and doesn't care about computers, media planning, and profile, is no better than an editor who just knows punctuation. Good decision-making involves a great deal of knowledge." Thus, in the end, computer knowledge may separate the big city buyers from other buyers. 

TV COMMERCIAL MONITORS

(Continued from page 41)

He said the job of listening and watching for a client is "a lot of long, hard work. We provide a lot of service and people rely on us."

He added that sometimes "we have to do detective work" to trace a commercial for a client who "thought" he saw such and such someplace. Once he said a customer told them he saw a commercial on *Laramie*, which they didn't have. After a few days it was discovered the client had been traveling and what he saw was a local cut in for the commercial somewhere in the Midwest.

Radio Reports began operations in 1936 when it caught recorded radio programs and messages on 16-inch Presto aluminum discs. Some of the discs, which since have been sold almost for nothing to a junk dealer, were *Amos 'n' Andy*, *Easy Aces*, *H. V. Kaltenborn*, etc.

Agency man at the top. Storyboard Reports, which has been operating for 4½ years, refers to its photo reports as storyboard reports, according to Allan Black, general manager, who for 10 years was an advertising agency writer and producer.

Black emphasized (as did Mrs. Longstreet) that his firm does not restrict its shooting to a frame automatically every four seconds. "We take as many pictures as necessary to include every scene or super

—sometimes 40 or 45 times a minute, but never below 15."

Again, as did Mrs. Longstreet, Black stressed that his firm uses original photos and does not run off copies from one master. Conversions are about 25% of his business today, he said, but growing.

65,000 commercials. U.S. Tele-Service Corp. has just released a catalogue of over 65,000 tv commercials going back to 1958—indexed alphabetically by product category—which it has available in its library in photo-script form (photo-script is a registered trademark for the firm's photo reports).

Company president Henry L. Sondheim said the basic business is supplying off-the-air photo-scripts. However, among other services, the firm also handles conversions and merchandising sheets. The latter are photo offset copies of photo-scripts, with additional promotional and explanatory material added.

The printed reproductions are often used by advertisers, Sondheim said, to merchandise their campaigns to their sales organizations, distributors, and retailers.

Tele-Service has 400 monitors in 250 cities, Sondheim continued, and a sales and servicing staff of four in New York, two in Chicago, and one in Los Angeles. The firm also arranges for kinescopes in 100 cities outside New York in addition to its kine operation in Gotham. Its library of "thousands of kines," which goes back three years, is expected to be catalogued by product category by 15 November.

Available in color. A process to produce a four-color photo-script for photo offset reproduction at "a very low price" has recently been developed by Tele-Service and already is being used. The firm also has been producing foreign language (Spanish, German, French) and bilingual photo-scripts for some time.

Perhaps the most infernal device in the Tele-Service plant—to be introduced 30 November—is the newly engineered multiplex system for shooting images from seven tv monitors with one camera. This electronic marvel unravels the pictures later by a key system.

As in other Tele-Service cameras, the multiplex system will be set to shoot every four seconds, but will

have the potential of shooting as much as three times a second if desired, as do the other cameras.

Cleveland operation. In Cleveland, Jack T. Sharp, president of Guardian Monitor Service, said his firm offers monitoring service in all big and small markets throughout the country. Presently, however, the reports are typewritten reports, concerned mainly with message scheduling, quality, and commercial company.

But the firm will be giving off-the-air photo reports in the near future, Sharp said.

Uses and costs. The uses and advantages of photo reports and conversions are well known in the industry, and therefore, only a few of the main ones will be mentioned here. (Tele-Service lists 39 uses.)

- 1) Quick reference; eliminates time spent in projection room. Very portable and may be perused on the 5:29 to Cos Cob.
- 2) Seeking new account; libraries provide background on what has been done for product and its competitors.
- 3) Keep check on competition.
- 4) Check stations; are messages being aired on schedule? what is their quality? what commercials came before, after?

The cost of a one-minute commercial photo report varies from \$7.50 to \$12.50. Prices are reduced for quantity purchases, and each firm offers forms of quality-plus-price inducements for their various services.

PUREX TV SPECIALS

(Continued from page 44)

such luminaries as Bob Hope, Billy Graham, Jimmy Doolittle, and Sophia Loren.

This season, more *World Of* episodes are scheduled under Purex aegis, beginning with *The World of Jackie Kennedy* on 30 November.

Meanwhile, Purex has not forsaken the *Specials for Women*. For some time work has been in progress on new subject matter to present within this format. "We want to do more of them," Bruce says, "but we reached a point where all of us involved—the agency, network, and Purex—felt we may have

exhausted subject matter for the original series. New ideas are now being explored for continuing the specials, however."

One of the possibilities under investigation, Bruce says, is a two-part episode on love and marriage. Because of the response to the book offer this summer—far exceeded our expectations, Bruce reports—the company feels there is a continuing need for examining contemporary personal problems.

Bruce indicates that the specials worked out very well for Pmex.



"The positive response from the public, as well as the ratings which were good, lead us to believe that we accomplished our prime purposes," he says. However, he points out, it is impossible to pin down specific sales results from any one campaign, because there are so many variables. He admits one accomplishment directly attributable to the series: "We gained new distribution for our products resulting from distributor admiration of the *Specials for Women* sponsorship."

Pittsburgh's WIIC promotes

**GREAT PERSONAL SPECIALS
EVERY WEEK!**

Spot availabilities:

 the TODAY SHOW starring HUGH DOWNS 7 a. m. Mon. through Fri.	 KAY CALLS starring KAY NEUMANN 9 a. m. Mon. through Fri.	 LUNCHEON AT THE ONES starring ALICE WESTON 1 p. m. Mon. through Fri.	 the MICKEY MOUSE CLUB featuring BY WILLIAMS 5 p. m. Mon. through Fri.
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 RED DONLEY SPORTS 6:15 p. m. - 11:10 p. m. Mon. through Fri.	 the TONIGHT SHOW starring JOHNNY CARSON 11:15 p. m. Mon. through Fri.
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Plus all the great ones from **NB!**



CHANNEL 11 WIIC!

Represented nationally by Blair TV

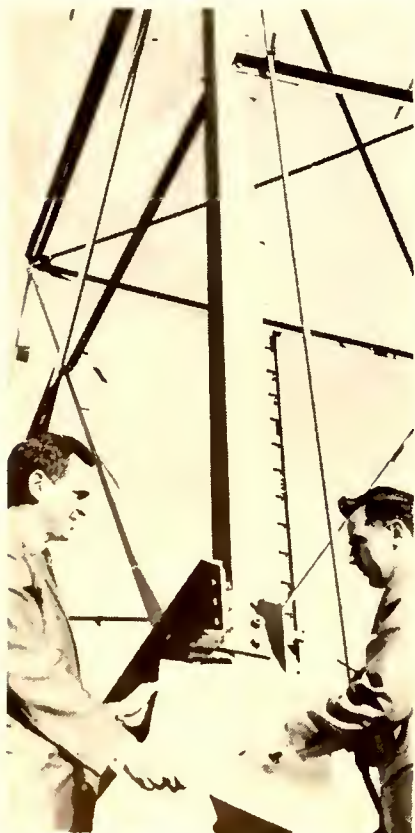
SPONSOR-WEEK

Continued



Search ends for Cutest Little Squirt

WKBW, Buffalo, had a lively climax at a local family inn for its colorful Little Squirt Pageant, sponsored by Squirt Bottling Co. On hand were d.j. Dan Neaberth and Miss Binnie of *Romper Room* to fete winner two-year-old Mark Munzert



Check construction progress

Mark L. Wodlinger (l), v.p. and gen. mgr. of WJIM-TV, Grand Rapids, checks with chief engr. Dale Wolters on progress of tower for new station



The Third Dimension

George Arkedis (l) CBS Radio v.p., discusses sales presentation with William A. Schroeder (c), Best Foods exec. v.p., and adv. v.p. Albert Brown



New Frontiers in Pittsburgh

WTAE's Frances Smith perches on Indian pinto, part of traveling team in Pittsburgh, to tell viewers "Wagon Train" is now shown on the station

Agencies

The charge that the creative talents of agencies are not being utilized in the development of radio and tv programming was leveled by Edward H. Weiss last week.

In an address before the Broadcast Advertising Club of Chicago, Weiss cited such agency-created programs as the Purex Specials for Women and urged that more agency talent be put to work in the program area.

Leonard Levin, president of Chicago's Alberto-Culver will be the guest speaker for the 13 November meeting of BAC.

Appointments: Johnson & Johnson to Cummins MacFail & Nutry for a major new product . . . Philips Roxand Laboratories to Robert A. Becker for a new product . . . Air Force Recruiting Advertising for fiscal 1963 to MacManus, John & Adams, New York . . . Schine Hotels to Grant Advertising . . . Johnny Londoff Chevrolet Co., Florissant, Mo. to Richard C. Lynch Advertising . . . E. J. Korvette Department Stores to Metlis & Lebow for the Shop-At-Home Department . . . KTVT, Dallas-Ft. Worth, to Jack T. Holmes & Associates . . . Metrecal to Kenyon & Eckhardt Do Brasil.

New quarters: With the recent acquisition of all space on the 23rd floor of the Merchandise Mart, the Chicago headquarters office of Clinton E. Frank has all of its departments together within the top three floors of the Tower of the city's famed business landmark.

Top brass: W. R. Hillenbrand leaves his post of executive vice president and director of Lambert & Feasley to join JWT as a management supervisor.

New v.p.'s: William H. Weber at Richard C. Lynch, St. Louis . . . Robert H. Blend at Mogul Williams & Saylor . . . Jay B. Beneman and Lester J. Harmon at Werman & Schorr, Philadelphia . . . Daniel E. Welch at Foote, Cone & Belding, Chicago.

PEOPLE ON THE MOVE: Harry

F. Renton to television coordinator on the Corn Products account at Lennen & Newell, a new post . . . John E. Woods to account executive on the Lestoil account at Fuller & Smith & Ross . . . Charles Schiappacasse to copywriter at Needham, Louis & Brorby . . . Frederic D. Bell to the copy department, James J. Egan to time buyer at N. W. Ayer . . . Ted Pearson to media director of Compton, San Francisco . . . John E. Rowan to the creative department of Street & Finney, to work on Colgate-Palmolive . . . Francis P. Delaney and Dorothy Shahinian to associate media directors and Lucille Giorelli and Mary Meahan to media buyers at Fuller & Smith & Ross, New York . . . Sylvia Simmons to assistant to Edward L. Bond, Jr., executive vice president and general manager of Young & Rubicam . . . Si Bloom to the radio and tv staff of Fuller & Smith & Ross, Pittsburgh . . . Tom Scott to account executive at Smock, Debnam & Waddell, Los Angeles . . . Betsy Brown, Vivian Koenigsberg and Peter Greeman, copy group heads at Norman, Craig & Kummel, to assistant vice presidents . . . Richard C. Larko and Stuart Shryer to merchandising supervisors at Foote, Cone & Belding, Chicago . . . Robert P. Leonhard to supervisor and Walter H. Zippler to account executive at Y&R, Detroit.

Retirement: Ward H. Olmsted as an officer of MacManus, John & Adams, effective 31 December. He'll be replaced by William B. Everson, vice president, as manager of the Twin Cities office.

Advertisers

Campaigns: J. P. Stevens & Co. introduces its new men's wool-worsted suits and slacks created from a new fabric, with double runs of a 30-minute documentary called "Universe" on tv stations in New York, Chicago, and Detroit. Agency is Fletcher, Richards, Calkins & Holden . . . Max Factor will schedule one of the most comprehensive promotional campaigns in its history to introduce "Fine Line Lipstick." Scheduled to break early



Six pretty sponsors say happy birthday

The Rheingold girls gathered in Boston to help WBZ general manager Paul G. O'Friel celebrate the radio station's 41st birthday. After the ceremony, the cake was shared with children from the New England Home for Little Wanderers



Unveils new facilities

Discussing WSIX, Nashville, expansion into stereo broadcasting (l-r): PGW a.e. Vic Piano, station pres. Louis Draughon, former Tennessee Gov. Frank Clement, station manager Paul Ruhle



CBS newsmen gather

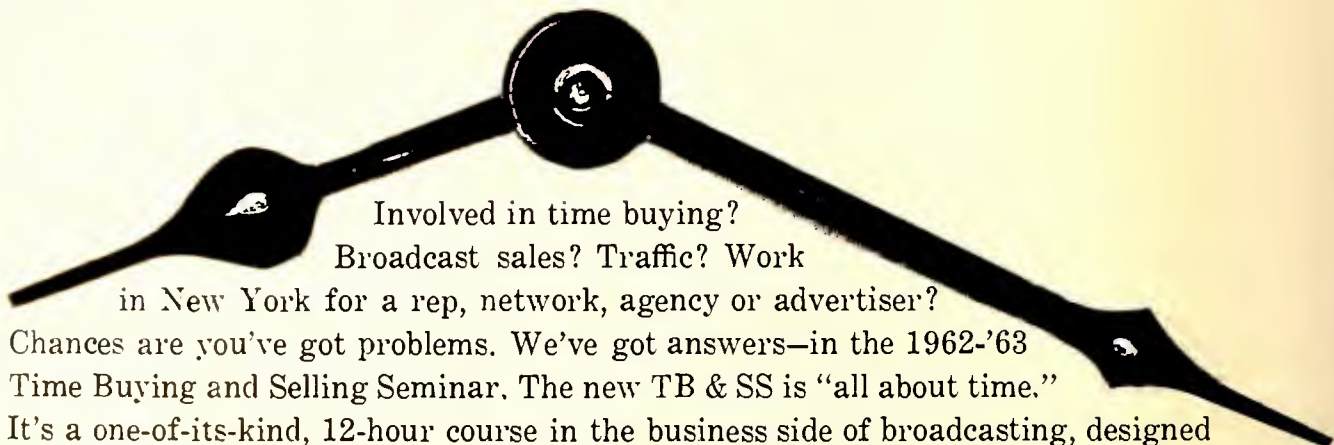
A breakfast meeting of CBS newsmen at Nat'l. Radio-TV News Directors Assn. conference brought together (l-r): Bill Leonard, Jules Dundes, Walter Cronkite, Don Mozley, Blair Clark



Congratulations to future broadcaster

Maryland-D. C. Broadcasters Assn. awarded \$500 scholarship to U. of Md. student. L-r: Dr. George F. Batka (Md. U.); Ralph Phillips (WFBR, Baltimore); Roland Shumate (winner); Virginia Pate (WASA, Havre De Grace), assn.'s aduc. chmn.

All about time... in 12 hours



Involved in time buying?
Broadcast sales? Traffic? Work
in New York for a rep, network, agency or advertiser?

Chances are you've got problems. We've got answers—in the 1962-'63
Time Buying and Selling Seminar. The new TB & SS is "all about time."

It's a one-of-its-kind, 12-hour course in the business side of broadcasting, designed
to help make your work easier and provide the know-how that can mean faster advancement.

¶ Curriculum: Covers everything from the basics to the nuances of time buying and selling.
Sessions: Eight, 5:30 to 7:00 p.m., every Tuesday starting October 30. Instructors: Industry
executives representing advertiser, rep, agency and network operations. ¶ Enrollment
is limited to 75. So use the coupon below *today* to reserve your place. (The check you send is
tax-deductible. But then it's probably also a step toward a higher tax bracket.) ¶ If you
prefer to first see a program listing the Seminar subjects, call Claude Barrere, International
Radio and Television Society, PL 8-2450.

Enroll me immediately in the 1962-'63 IRTS Time Buying and Selling Seminar (Fee: \$15)

Check enclosed
Please bill me

Name _____ Firm _____

Address _____

November, the campaign will get support from network and spot tv.

PEOPLE ON THE MOVE: Albert M. Coleman to vice president—sales, Albert G. Hodor to vice president—product management, and James A. Dodge to vice president—marketing services of Pet Milk Company, St. Louis.

Associations

Val Linder, program director of WCCO, Minneapolis-St. Paul, told Minnesota broadcasters they have the choice of being "a wireless juke box or a full-size radio station."

Addressing the Minnesota Broadcasters Assn., Linder advocated "full-size, complete radio programming" and challenged his audience to "use the full dimension of modern radio, taking advantage of the limitless mobility of receivers and microphones."

The IRTS is borrowing a line from the trading stamp people to promote its Christmas party.

The gimmick: all those buying three book of tickets for the big prize giveaway, by 15 October, get one book of tickets free.

Proceeds of the party go to the Veteran's Hospital Radio and Television Guild.

Kudos: Robert Hyland, president of the St. Louis Ad Club, has named 42 civic and business leaders as "V.I.P. Program Chairman," each for a single meeting of the 1962-63 season.

Tv Stations

U. S. tv viewing set all-time records this past summer, according to TvB.

The average tv home spent four hours and 20 minutes per day watching tv during the June-August period, topping 1961's four hours and 17 minutes.

Network tv billings also hit an all-time summer high, reaching \$192,857,400 and network c-p-m declined to \$2.30.

The estimate on spot tv billings, still being compiled, is that the medium will also reach new highs.

The tv station salesman has had to assume the function of the ad agency in working with local retailers.

Howard P. Abrahams, local sales vice president of TvB said this has happened by default, because agencies get no commission from local newspaper advertising and thus are not interested in local clients.

Abrahams pointed out the often ignored fact that, despite the above, television is commissionable and affords agencies an opportunity for increased earnings.

KTVU, San Francisco-Oakland, is involved in a cultural exchange all its own.

The station has set up "sister" relationships with Fukuoka and Osaka and sent a unit to Japan to film the way of life in the two cities. KTVU has prepared, in exchange, a half-hour film of life in California.

Ideas at work:

- The publicity department of WTHI, Terre Haute, has established a speakers Bureau available to clubs and organizations in the area free of charge. Several speech topics are available in tv and radio and special lectures will be designed on three weeks notice.

- KSL-TV, Salt Lake City, set out to prove that, compared to other media tv is not over-commercialized, as often charged. The station measured and marked the total amount of space in a local newspaper devoted to advertising and found, in one issue, that it amounted to 69.1%. KSL-TV's total broadcast day on that date contained only 17.5% of commercial time.

PEOPLE ON THE MOVE: James H. Burgess to vice president of Crosley Broadcasting and general manager of WLWT, Cincinnati . . . Ted Froming to chief engineer at KEYT, Santa Barbara . . . Marvin Shapiro to account executive for WABC-TV, New York . . . Charles Kelly, station manager of WCKT, Miami, to vice president of Biscayne Television Corp. . . . Tony Arnone returns to KHJ-TV,

Los Angeles, as director of public relations and exploitation . . . Sheldon Fisher to publicity director for the WTHI stations, Terre Haute . . . C. George Henderson to vice president and general manager of WSOC-TV, Charlotte, replacing Larry Walker.

Kudos: Franklin C. Snyder, general manager of WTAE, has been elected to the Board of Directors of the Pittsburgh Symphony Society . . . Carl J. Meyers, vice president and manager of engineering and operations at WGN, Inc., Chicago, was honored at a surprise luncheon by the staff for his 38 years with the company and his contribution to the industry during 50 years in the field.

Radio Stations

John M. Couric, manager of public relations for the NAB, urged the nation's motel and hotel operators to furnish radio receivers in all their rooms as one of their hospitality services.

Making the pitch to the Eastern States Motel-Hotel & Restaurant Show in West Springfield, Mass., Couric pointed out that radio is becoming increasingly attuned to the automobile audience and is the best medium for furnishing up-to-the-minute weather, traffic and other tourist information.

Ideas at work:

- Write 100 Words and Win a Jalopy were magic words in Jacksonville for more than 2,200 boys and girls in the WAPE area, part of a U. S. Department of Labor Stay-in-School campaign.

- KFJZ, Fort Worth, served as the exclusive advertising outlet for the old-fashioned country fair, a city tradition. The station this year originated the "Swap Day" format of the event.

- Local talent was uncovered by WGMS, Washington, D. C., during the "Cover Contest" open to the thousands of subscribers to the station's program magazine. The station has bought some of the art work submitted.

- WHDH, Boston, is involved in an extensive promotion which

kicked off last month with dinner and fireworks. Theme is "Boston Wonderful Town; WHDH Wonderful Radio."

• "Theatre Workshop," a series of locally-produced dramatic radio programs presented in cooperation with area colleges and universities, begins on KMOX, St. Louis, on 28 October. The project will be the first broadcast drama series in St. Louis in over a decade.

• WKMI, Kalamazoo, has made the hit parade. A new record introduced by the station called "Kalamazoo, My Home Town," and used as a promotion vehicle for both station and town, has grown to a number one hit in the juke boxes. Lyrics are by Howard Steere, general manager and owner of WKMI.

• WIBG, Philadelphia, staged a 24-hour Hometown Spectacular with over 80 artists in the popular music field who are "home town" products being featured.

Financial report: KNX, Los Angeles hit a high the week of 24

September, with total billings in excess of \$125,000.

New subscribers: WABB, Mobile, and WBVP, Beaver Falls, have signed for the Radio Press International service.

Sports notes: General Cigar has renewed for Corina co-sponsorship of the Chicago White Sox broadcasts on WCFL, Chicago . . . Baseball talk will fill the air in Pittsburgh during the national pastime's off-season Sunday afternoons on KDKA. Knights Life Insurance Co. (Sykes) has renewed the "Joe L. Brown Show" featuring the general manager of the Pittsburgh Pirates and KDKA sports director Tom Bender . . . WERE, Cleveland, is broadcasting this season's Ohio State football games.

PEOPLE ON THE MOVE: Nat Asch to special projects director in the program department of WNEW, New York . . . Lee Savage to account executive at WINZ, Miami Beach . . . Barbara A. Mili-

tello to assistant director of public relations for WMCA, New York . . . James Keough to director of merchandising for the Knight Quality Stations in New England . . . Kenneth L. Ross to account executive at KSDO, San Diego . . . James J. Kilian to the sales staff at WCAO, Baltimore . . . Bill Ellis, formerly of WSNW, S. C., to vice president of the Central Savannah Area Broadcasting Corp. . . . Robinson B. Brown to assistant program director of WCCO, Minneapolis-St. Paul . . . Duncan Mounsey to vice president and general manager of Rand Broadcasting of Tampa and Martin Ross to assistant manager.

Kudos: Bob Van Camp of WSB has been named board chairman for the Atlanta Pops Orchestra's 1962-63 season. He's music director and announcer at the station . . . WBBF, Rochester, received the U. S. Army certificate of appreciation for recruiting assistance given by the station over the past four years.

Newsmakers in tv/radio advertising



John T. Murphy has been elected executive vice president of Crosley Broadcasting. He joined the company in 1949 as general manager of WLWD, Dayton. In recent years he's served as a vice president in charge of tv. Murphy's experience in the industry goes back for many years, including service with NBC prior to Crosley.



Tom E. Paro has taken over as station manager for WRC-TV, Washington, D.C. He's been with the station as director of sales since 1960. He started in the sales promotion department of Mutual Broadcasting, moving to network radio sales in 1950. After the Korean War he rejoined the company, and in 1955 he joined NBC TV Spot Sales.

Robert M. Dooley, newly-named general manager of WNHC, New Haven, has been a senior account executive in CBS Radio Spot Sales. His other posts: sales development manager of special projects at CBS Radio Spot Sales; general sales manager of Blair-Tv; general sales manager of WOW-TV and radio, and general sales mgr. of KFAB, Omaha.



Gene Litt started last week as general sales manager of WCAU, Philadelphia. He's been an account executive with CBS Radio Spot Sales in New York since July 1955. Previously Litt was with another national rep firm, and was a timebuyer with Kenyon & Eckhardt and Newell-Emmett. He started out with the Biow Company.



Fm

The San Francisco Bay Area FM Broadcasters Assn. has elected new officers.

President is Pat Henry of KJAZ. Newly-elected secretary-treasurer is James Gabbert of KPEN.

Current projects for the Assn. include an all-industry Pulse survey for the Bay Area to be taken in the near future, and special fm promotions for both agencies and listeners.

KMBC (FM), Kansas City, began broadcasting 7 October.

Music will be in the modern vein.

Sales: WUFM, Utica, signed Mohawk Airlines and Goodyear for co-sponsorship of the Boston Symphony concert series for 13 weeks.

Networks

New affiliates: WFMM, Baltimore's only independent fm station, has joined the QXR fm network . . . WBRC, Birmingham, has become an affiliate of the Mutual Broadcasting System.

PEOPLE ON THE MOVE: Marion Stephenson, director of business affairs for the NBC Radio Network since 1959, has been elected the first woman vice president in the history of NBC. Her post is vice president, administration, NBC Radio.

Kudos: CBS Radio president Arthur Hull Hayes revealed an unknown talent when he won the "Delta Citation" from Rockwell Manufacturing for exceptional proficiency and competence in the home workshop field . . . James C. Hagerty, ABC vice president in charge of news, special events and public affairs, will receive the annual award in the field of broadcast news at the 1962 Achievement Awards banquet of the University of Southern California School of Journalism Alumni Assn. . . . For a "distinguished record of serving the nation with news and information," CBS received the 1962 Citation of Merit of the American Society of Journalism School Administrators.

Reps

J. A. Lucas Company has launched two California radio selling groups.

One, Jalco/No-Cal includes: KDAN, Eureka, KONG, Visalia-Tulare, KTOB, Petaluma, KQMS, Redding, KAGR-Yuba City, KPER, Gilroy-Hollister, KIBS, Bishop.

Jalco/So-Cal includes: KGEE, Bakersfield, KBUC, Corona-Riverside, KSMJ, Palm Springs, KKAR, Pomona, KGUD, Santa Barbara, KRCK, Ridgecrest.

Both groups offer a one-contract, one-billings buy and are repped nationally by Lucas.

Appointments: KEWB, San Francisco, to H-R Representatives . . . WSJA-TV, Binghamton, to Pearson National Representatives . . . WVOX, New Rochelle, to Mort Bassett . . . Trinidad and Tobago Television to Intercontinental Services, Ltd.

PEOPLE ON THE MOVE: Calvin P. Copsey to account executive in the San Francisco office of NBC Radio Spot Sales . . . Robert E. Kerrigan to tv account executive in the New York office of Peters, Griffin, Woodward.

Kudos: Al Carrell was elected to the Board of Directors of Robert E. Eastman. Carrell is manager of the Dallas office.

Film

Westinghouse Broadcasting's "Legacy of Light," a tv series relating classic fiction to the Ten Commandments, debuted last week.

Produced by WBC in association with the Union of American Hebrew Congregations, the 10 video tape productions are part of a continuing WBC project in the area of religious programming.

Sales: Storer Programs, Inc. has sold "Divorce Court" in 56 markets to date . . . Within 48 hours of its release, MCA-TV's newest off-network half hour, "Bachelor Father" sold to six stations. They are: KNBC-TV, New York; KRCA, Los Angeles; WANE-TV, Ft. Wayne; WMAL-TV, Washington, D. C.; WBRE-TV, Wilkes Barre; and WNBQ, Chicago.

New properties: A half-hour tv film documentary about Sonny Liston, new heavyweight boxing champion of the world, has been produced by East End Productions. It contains never-before-seen footage on Liston's controversial past . . . Association Telefilms is offering a package of space and related films. Prints are available on a free-loan basis . . . Official Films will release, in December, a 30-minute tv actuality special called "The Marilyn Monroe Story," produced by Art Lieberman . . . MGM-TV has purchased the rights to the Sheperd Mead book, "The Four Window Girl, or How to Make More Money than Men," to be produced by Norman Felton as a new half-hour comedy series . . . Seven Arts continues to diversify into production of new tv programming by producing "The World's Amateur Boxing Championships," a series of half-hour programs supervised by the Amateur Athletic Union of the U. S.

PEOPLE ON THE MOVE: Shirley Hartman to administrative head of Animation, Inc. studio . . . Lew Grade, deputy managing director of Associated Television Ltd., to managing director.

Obit: Henry J. Zittau, 70, senior vice president and treasurer of United Artists Associated, died 5 October after a brief illness.

Public Service

Several New York City tv stations are donating time for a public service campaign against venereal disease.

The spots, 20- and 10-seconds, were prepared for the New York City Department of Health by Grey Advertising. The Department queried the stations, which agreed to accept the spots if they were done tastefully.

Participating stations are WCBS-TV, WNBC-TV, WABC-TV, WNEW-TV, and WUHN, the city's uhf channel.

Medical shows on Chicago radio continue to proliferate, with the latest entry coming from WBBM. Entitled "Doctor's House Call,"

the new show presents authoritative information for laymen on a wide variety of medical subjects. It's produced in cooperation with the AMA.

Like the tv networks, all major radio stations in Chicago now have shows of this variety.

Public service in action:

- **WNBC-TV**, New York, and New York U. are presenting "Science Age," a new weekly series offering scientific information in lay language to junior high school and high school students.

- In cooperation with the United Churches of Lackawanna County, **WEJL**, Scranton, recently recorded a series of prayers by 12 area ministers for use at sign-on and sign-off each day.

- **WWDC**, Washington, D. C., starts 17 October with a series of face-to-face debates between principal candidates for office in the upcoming election. Other news from the station: during the entire month of October **WWDC** is using its Satellite Studio on wheels to broadcast live from shopping centers on behalf of the United Givers Fund campaign.

- There's a new policy of scheduling public affairs shows during peak daytime hours at **WINS**, New York. A 30-part program, "Around the World," with Mike Wallace, will be integrated into the full range of programs on a rotating basis seven days a week. All station personalities will take part in the effort, introducing the show during his regular broadcast time.

- **WABC**, New York, in an effort to recruit new policemen, is playing tapes of its own personalities taking the New York City's patrolman's pistol test. Listeners will attempt to guess the scores with the station putting up a dollar for every point scored. The contest spot is combined with a transcribed police recruiting spot.

Kudos: Special notice is due tv and radio newsmen who, with their print media counterparts, braved personal physical dangers to report the rioting at the University of Mississippi . . . **WMCA**, New York, was awarded a meritorious public

service citation by The Federation of The Handicapped for outstanding leadership in the field of radio broadcasting. The Federation credited the station with from one-third to one-half of its vocational replacements for the handicapped.

Rating success: "Profile: Detroit Police Department," an hour-long local public affairs program presented in prime time by **WWJ-TV** outrated its network competition, according to a special ARB report. The 26 September show got an 18 rating, compared to a 16 by its closest runner-up.

Equipment

Two reports from industry leaders this past week indicate good prospects for the tv manufacturing industry's future.

Ward Quaal, executive vice president and general manager of **WGN**, Chicago, told a meeting of the Indiana Broadcasters that black and white tv transmission will be virtually a thing of the past within the next 10 years, with even portable sets available in color in the near future.

In a talk before the Business Conditions Clinic of the Illinois State Chamber of Commerce, Leonard C. Truesdell, president of Zenith, said that tv unit sales for 1962 will be better than any of the past six years.

Radio sales, predicted Truesdell, will also hit heights.

Financial report: **RCA** reported profits for the first nine months rose 44% to \$34,300,000 from \$23,800,000 in the first three quarters of 1961. This was achieved on record sales of \$1,265,500,000, up 16% from the \$1,090,100,000 in the comparable period a year ago. Earnings per common share were \$1.88 for the initial nine months of 1962, compared with \$1.29 last year.

Kudos: Harry C. Dolan, marketing manager of Microlab, has been elected a vice president and director of Electronic Sales Marketing Assn., a group of sales and marketing executives formed 18 months ago to advance the stature of the electronic sales management profession.

Station Transactions

Not due on the air until November, the new tv station in Grand Rapids-Kalamazoo has already undergone a call-letter change.

Previously referred to as **WIIM-TV**, the station is now **WZZM-TV**.

The voluntary change was made after the station learned that **WJIM-TV**, Lansing, has protested to the FCC the use of the **WIIM-TV** call letters as a "cause of viewer confusion."

we give facts a thorough airing

Media transactions present a risk as well as an opportunity to both buyer and seller. But the risks are considerably narrowed when all of the facts are available through our penetrating knowledge of the ever-changing market.

BLACKBURN & Company, Inc. RADIO • TV • NEWSPAPER BROKERS NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C. CHICAGO

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
Federal 9-9270

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

ATLANTA

Clifford B. Marshall
Stanley Whitaker
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CRestview 4-8151

BUYER'S VIEWPOINT

By Tony Wainwright
copywriter
N. W. Ayer & Son
Chicago

How good are your commercials?

Even in the marvelous age of mechanization, women have plenty to keep them busy around their homes. They make the beds, dust and vacuum, feed the little ones, and peck away at a dozen odd jobs. Often, their television sets are on.

The sets are in use, but are they being watched?

Too many daytime commercials are concerned with video technique, rather than examining the effectiveness of their word-stories. Today, daytime programs (and even evening fare) are being used as a form of radio, with occasional glances at the pictures.

Something is needed to "hook" the viewer. Whatever the device, a jingle, an immediately-recognizable theme, or a familiar copy line, the hard fact is that today's "wandering viewer" must be intrigued into spending a minute with the sponsor's story.

If too much emphasis is placed on video, intricate matting, and involved design panels, the viewer may never get it. Home television reception isn't ideal and the commercial picture may be quite dif-

ferent from the one seen in an agency screening room.

It seems as though the odds are stacked against successful reception of commercials, but many problem areas are overcome every day by successful examples.

Too many commercials try to say too much. One minute is plenty brief, so you must hit fast and hard. A viewer won't remember everything, but he may recall a single idea repeated enough times. This idea can be handled in different ways: by copy, or the use of music, or the visual expression of a symbol. Marlboro does all three, gently, without screaming, and yet the viewer is left with the feeling that "you get a lot to like in a Marlboro." Anacin also uses the "unique selling proposition" dwelling on a single copy point.

The cold fact is that people are no longer hypnotized by their set. Its glow may light up a corner of the room, but its programs are watched intermittently. The viewer has conditioned himself to doing other things at the same time. Letters are written during *Cheyenne*;

newspapers are skimmed while Huntley and Brinkley talk to each other; Mom does her nails and Dad shines his shoes right smack in the middle of a Dick Powell adventure. Clients and account men shiver at this thought, and with reason. Even buying a high-rated time slot doesn't insure a buying audience, not if the commercials don't do their end of the job. How many top programs haven't sold their products? Maybe the show was wrong for the individual product but, likely, the commercials weren't strong enough to hold their audience—even for one minute.

Let's examine a checklist for improving the commercial message:

1. Make it brief. Confine your message to one or two copy points.

2. Repeat your message. Make sure the viewer gets it.

3. Study your audience before searching for approaches. Use words and pictures that will alert and captivate. Your non-broadcast competition is formidable.

4. Examine uncomplicated symbols. Will they help your story?

5. Think of music and jingles. A familiar tune will often do the work of many words with a lot less strain on the viewer. Remember, make it as easy as possible for your audience.

6. Make sure your pictures are clear. Don't load-up on tricky effects that require perfect reception.

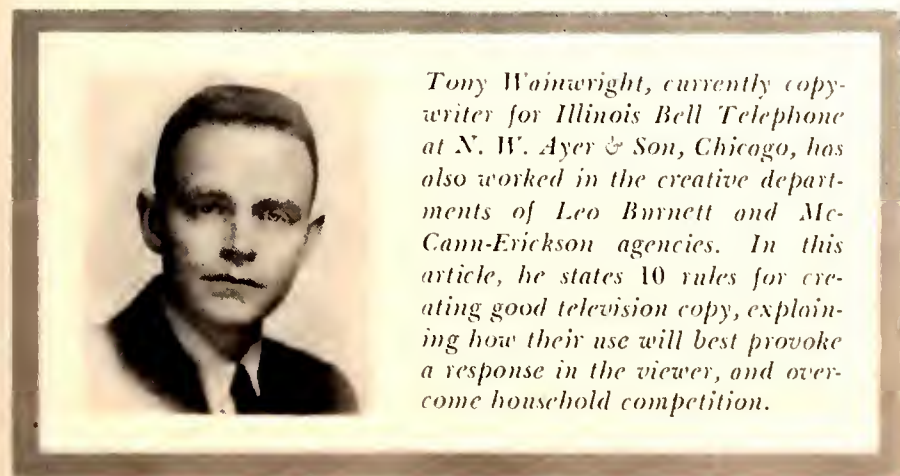
7. Does your commercial tell its product story? Don't be arry for the joy of being creative. Your job is to sell, not to win awards.

8. Look for different ways to tell an old story. The viewer appreciates something new. It will grab his attention—and that's half the battle.

9. Wear a dozen different hats when constructing a commercial. Be a writer, a researcher, an account man, your client and the consumer. The latter is most important. A writer who isn't interested in people can't be good.

10. And finally, appraise other commercials. Why are so few outstanding? What makes them good?

Commercials are the heart and guts of the television business, and from top management on down, they deserve more skilled attention.



Tony Wainwright, currently copywriter for Illinois Bell Telephone at N. W. Ayer & Son, Chicago, has also worked in the creative departments of Leo Burnett and McCann-Erickson agencies. In this article, he states 10 rules for creating good television copy, explaining how their use will best provoke a response in the viewer, and overcome household competition.

*Why it pays
to advertise your station
in a broadcast book*

BECAUSE THE TIMEBUYER IS KING

There's nobody better qualified to advise you how and where to invest your national advertising dollars than your own national representative.

He'll tell you that the time-buying system really works. Which means that at any of the top 50 (or top 100) advertising agencies placing national spot business the recognized time-buyer, backed up by his supervisors, decides which stations get the nod. Sure, there are exceptions to the rule. Of course there are some account executives and ad managers that exert a heavy influence. But, by and large, the

timebuyer is king.

Reaching the timebuyer, and the other men and women who strongly influence a spot buy, is a job for a specialist. That's why the several thousand timebuyers (by job title and job function) who buy national spot read the broadcast books. Moreover, they rely on them. They rely on one or two favorites almost to the exclusion of all others.

Buy broadcast books to give your national campaign impact where it will do the most good . . . at least cost.

a service of
S P O N S O R

SPOT-SCOPE

Significant news,
trends, buys in national
spot tv and radio

Some important buying was done in Chicago last week, with the biggest surprise in spot tv centered on Miles Laboratories (Wade).

The account is buying adjacencies to teen-age appeal shows a *Ia American Bandstand* and high school sports reports.

The surprise element: about a month ago, Wade asked around among the reps about the possibility of such adjacencies, and the buy was made on the basis of those verbal submissions.

Product involved is One-A-Day Vitamins.*

Chun King is the cause of glad tidings in spot radio circles.

A buy, out of Campbell-Mithun, Minneapolis for 33 markets (Blair group plan) gets rolling today for four weeks. The complete canned line of chinese foods will be promoted.

Chun King's re-entry into radio is a hopeful sign for the medium, with indications that the account may go even heavier, extending this buy and adding markets.

Ben Leighton is the buyer.

For details of last week's spot activity see items below.

SPOT TV BUYS

Grove Laboratories is putting out feelers for daytime and fringe minutes and 10's. Campaign is for 4-Way Nasal Spray. Schedules will start 5 November and run for eight weeks. The agency: Donahue & Coe. Buyer: Joe Barker.

Thomas J. Lipton is buying for its Golden Ladle Spaghetti Sauce. The request is for day and fringe minutes to run from 21 October to 10 November and from 25 November to 15 December. Agency: SSC&B. Buyer: Chuck Woodruff.

Old London Foods is aiming primarily at a women's audience but also wants kid time for its upcoming campaign. The search is for minutes and 20's to start 22 October and continue for eight to 10 weeks. Agency: Richard K. Manoff. The buyer is Len Ziegel.

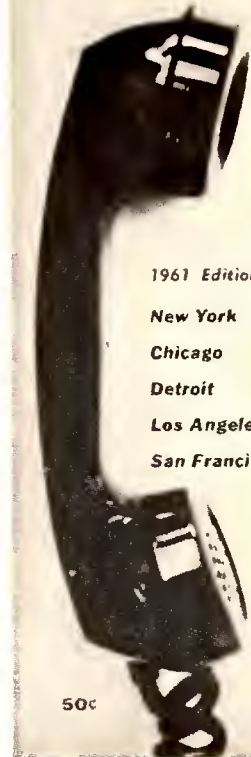
Mogen David Wines is back in spot tv this season, after an absence of a few years. Its re-entry, based on successful experimental runs in six or seven markets last year, begins this week in an extensive list of markets, using nighttime minutes and 20's. Agency: Edward H. Weiss. Buyer: Bruce Galler.

Schlitz is buying I.D.'s only in about 25 major markets for a four-week run, two weeks in October and two weeks in November. Agency is Leo Burnett and the buyers are Don Love and Mike Myles.

Eastman Kodak kicks off on 25 November with minutes and 20's in San Francisco, Detroit, and Chicago. The campaign will continue until 2 December. The agency is J. Walter Thompson and Joan Ashley is the buyer.

1963 edition off the press!

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Detroit

Los Angeles

San Francisco

50c

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in these five big cities
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Remington Shavers is looking for prime 20's for a campaign to start 12 November and continue for six weeks. The buying's being done out of Young & Rubicam by Gary Bell.

Fisher Body division of General Motors is now involved in a spot campaign in about 20 markets to run through early December. The drive is to boost introduction of new GM cars. Kudner is the agency and Maria Carayas the buyer.

Warner Lambert is buying now for a 5 November kick off. The product involved is Centrex Cough Tablets, handled by Ted Bates. The request is for nighttime minutes with an adult audience and the campaign is scheduled for 24 weeks. The buyer at Bates is Chet Flaybaugh.

Candygram Co. will promote the idea of sending candy by wire with spot tv. Launch date is 14 November and schedules will run for seven weeks. Time segments: minutes Wednesday through Sunday only. Art Fischer is the buyer at Cole Fischer Rogov.

Charles Gulden Mustard is going into several selected markets on 5 November with schedules of night and day I.D.'s. The buy is out of Richard K. Manoff and Len Ziegel is the contract.

Chock Full O'Nuts starts today, 15 October, with minutes, chainbreaks and I.D.'s in both prime and fringe time. Schedules will run from four-six weeks, depending on the market. Agency: Peerless Advertising. Buyer: Joyce Lane.

R. J. Reynolds will promote various products starting next week, 22 October. Schedules of minutes, chain breaks and I.D.'s, prime and fringe, will continue for eight weeks. Agency is William Esty. Buyer: John Phelan.

SPOT RADIO BUYS

Contadina Foods kicks off today, 15 October, with schedules on 61 stations in 31 cities. Campaign is on behalf of Tomato Paste and will again center on the Stan Freberg jingle "eight great tomatoes in the little bitty can." Schedules will run for eight weeks and will be repeated in March and April. Agency: Cunningham & Walsh, San Francisco.

Mentholatum Deep Heating Rub starts today, 15 October, a campaign to get its message across to a mature, adult audience. An estimated 50 markets are involved in the buy. Minutes and 30's are being used during drive-time and mid-day periods. The push is scheduled to run 20 weeks, through the so-called cold season. Agency is J. Walter Thompson.

Colgate Palmolive has a test campaign going in three markets for its Fab detergent. Minutes are being used throughout the campaign which is scheduled to run for 18 weeks. Starting date was 4 October and schedules will continue until 22 December. After that the flight will take a holiday hiatus, and the campaign will pick up again 1 January and run until 16 February. The agency is Ted Bates. Jack Flynn is doing the buying.

"Charlotte's WSOC-TV... provides carousel ride to 300% increase in toy sales"—Wilton Damon



"During the past 4 years our toy sales have increased over 300%. We attribute this spectacular gain to our long-time use of WSOC-TV's award-winning children's show, "Clown Carnival". Charlotte definitely is the Carolinas' most important market for toy sales."

WILTON E. DAMON, Sales Manager,
Chapman-Harkey Co., Charlotte, N. C.

Advertisers with a stake in young America can bank on this—nowhere in the Carolinas will you find children's program strength to match that of WSOC-TV. This better television fare for small fry complements the over-all program structure that is producing big sales successes for channel 9 advertisers throughout the Carolinas. Schedule WSOC-TV—one of the great area stations of the nation.


WSOC-TV

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

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Down to earth facts: Cleveland is the only market in the nation's top 15 with a TV field all to itself. It's exclusive. No perimeter stations take a bite out of its TV audience. That's why WJW-TV gives you more sales impressions per dollar. ■ Compared to the top 15 markets, Cleveland's WJW-TV delivers up to twice the spot audience on a CPMH basis. On prime evening shows, WJW-TV's CPMH per commercial minute is ½ to ⅓ less than the national average. ■ WJW-TV Cleveland reaches 92% of the TV homes in the heavily populated, 18-county area of Northeastern Ohio—a market with 6.4 billion dollar annual retail sales. For the best buy in the TV sky, call your Storer Television Sales representative. **WJW-TV CBS  in Cleveland.**

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