

SPONSOR

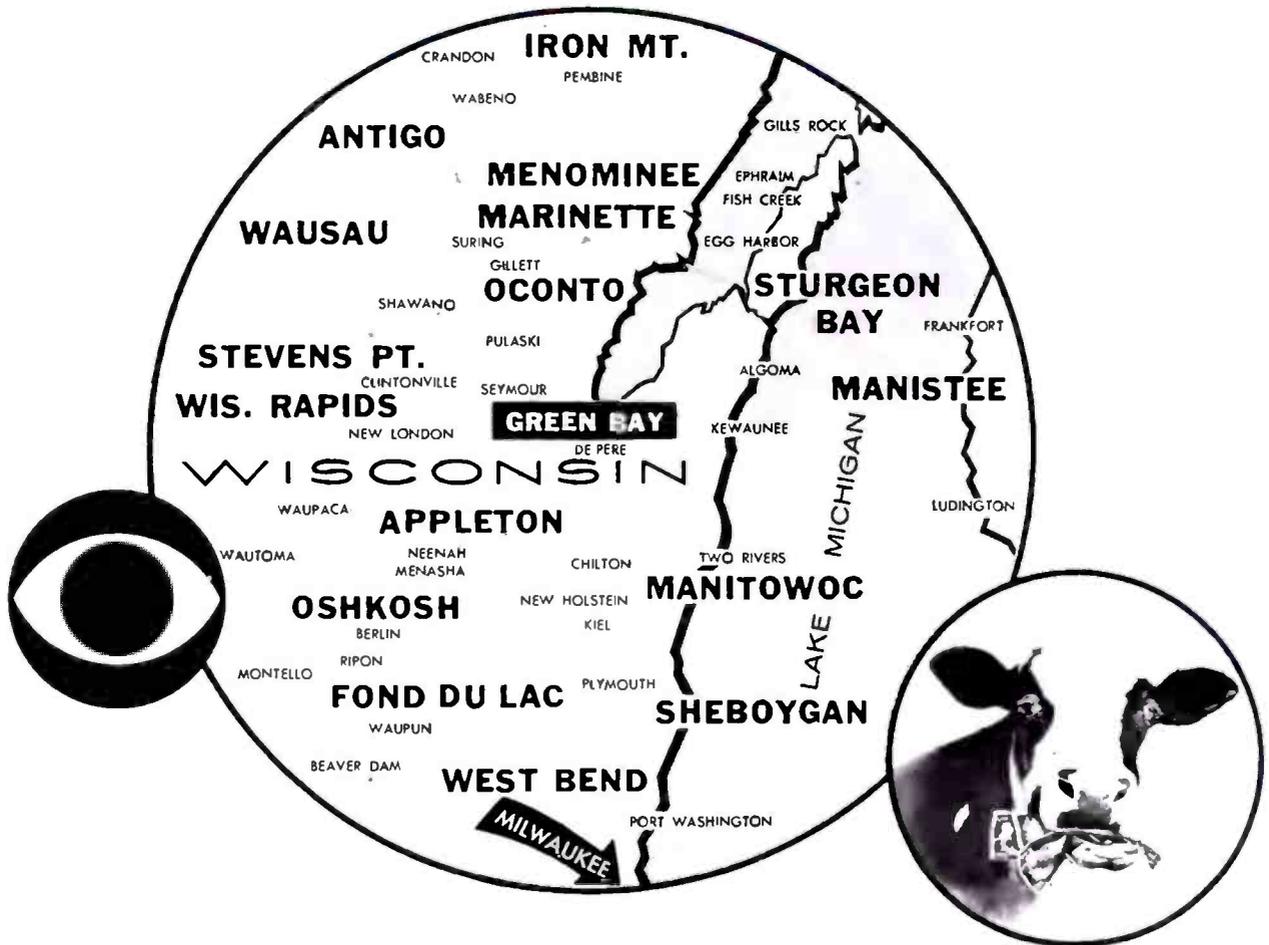
THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED

25 MARCH 1963—40c a copy / \$8 a year

WHAT YOU SHOULD KNOW ABOUT TINYVISION TV

p. 38



Storybook Market... scores of small cities-thousands of big dairy-farms

HERE'S THE LAND OF MILK & MONEY!

WBAY-TV
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H.R. Television, Inc.



At last! Vincenzo Camuglia!

Vincenzo Camuglia and family own one of the best Italian restaurants in St. Louis.

Kemoll's. Couple of blocks from the ball park.

During baseball, Vincenzo and his son-in-law, manager Frank Cusumano, do a great business. Out of season, they'd been doing well, too, but with their food, they thought their business should be great all the time.

So a couple of years ago—**unsolicited**—Vincenzo and Frank contacted **only** KSD Radio. Bought one spot a day, for one week, on the Gil Newsome show.

Gil sampled the food. Decided he would need no script. Just a menu.

Within two days, business jumped upward at Kemoll's. Customers remarked that Gil made the food sound so good that they just had to try it.

And that's the way it's been ever since. When Kemoll's doesn't need help, KSD recommends that advertising stop.

And then there are times when KSD thinks it should resume. "Ok, let's start tomorrow," Vincenzo and Frank say.

"No," Gil Newsome says, "It'll be Thursday and you don't need week-end help. Let's wait til Monday."

"Ok, Gil. Anything you say."

St. Louis advertisers sell St. Louis on

KSD RADIO 55

The St. Louis Post-Dispatch Station

Charter NBC Station / Represented nationally by the Katz Agency, Inc.

Who makes a super sound in Cleveland?



Special sales are a specialty at Cleveland's Pick-N-Pay supermarket chain. Making a super's special sound most appealing is a specialty of WHK RADIO. And that's why Charles Moody, Advertising Director for the fifty-one-store Pick-N-Pay chain, says: "We use WHK to spark many

of our special promotions throughout the year." WHK clients know their messages reach more shopping lists with the station that has led the market for three years.* Check out the facts with the Manager, Jack Thayer, or with Metro Radio Sales. WHK RADIO, CLEVELAND

METROPOLITAN BROADCASTING RADIO, REPRESENTED BY METRO RADIO SALES JACK THAYER, V. P. AND GENERAL MANAGER, A DIVISION OF METROMEDIA, INC.

GOING UP!
Daytona Beach
Orlando

NOW
FLORIDA'S
THIRD
MARKET
AND
SPACE AGE
CENTER
OF THE WORLD



WESH-TV

FLORIDA'S
CHANNEL **2**

WESH for Orlando
Daytona Beach
Cape Canaveral

SPONSOR

25 MARCH 1963

Vol. 17 No. 12

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Key Stories

TV CLIENTS SAY ... "PEDDLE REALITY ELSEWHERE" / Despite new depth and glamor of informational and actuality programming, networks still find client interest only lukewarm. P. 35

WHAT YOU SHOULD KNOW ABOUT "TINYVISION TV" / Growing popularity of small tv sets may spell major changes in tv advertising, programming. Imports have set the pace, but U. S. sets are due. P. 38

PROGRAM PRODUCERS APPROVE FCC INTERVENTION / Prevailing opinion among producers interviewed by Trendex turns up a surprising fact: they approve Minow, FCC prods. P. 41

THE BLINTZEKRIEG IS ON, THANKS TO RADIO / That unique food favorite, the blintze, is captivating new connoisseurs across the land — and they're all in the radio audience. P. 42

NETWORKS SOAR ON INCREASED TV BUDGETS / Bristol-Myers added \$10.2 million in billings to lead along list of advertisers who made '62 a big year for the networks. P. 44

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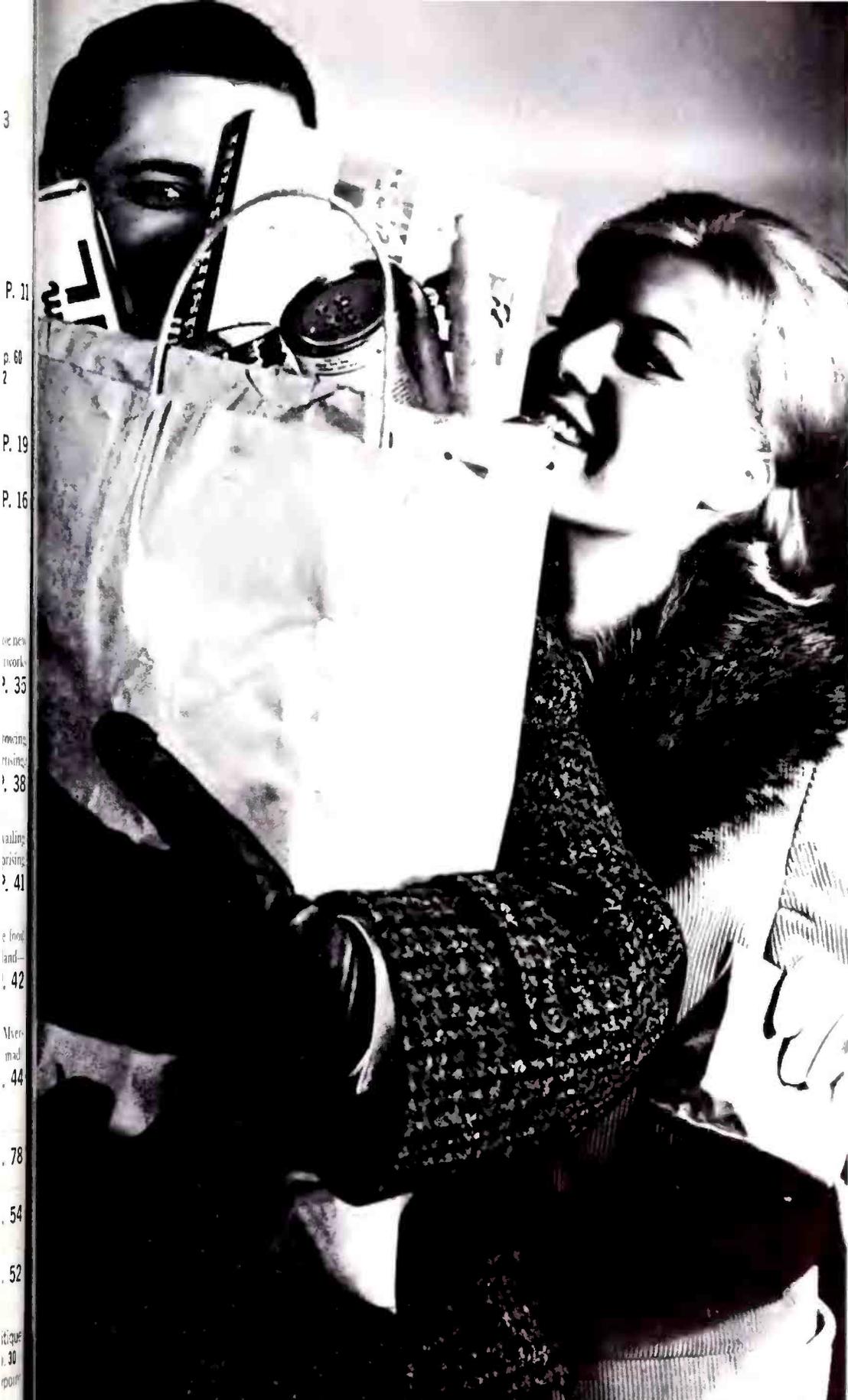
Timebuyer's Corner *Inside the agencies* P. 54

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WE'VE GOT A WAY WITH WOMEN

*and it "brings home
the groceries" for
WJBK-TV advertisers*

Channel 2 rings the bell with the gals who make the cash register ring . . . the big-buying 18 to 39 year olds with the ever-hungry young families to feed. That's what makes Detroit's No. 1 station the No. 1 choice of food advertisers. The big name brands and the big local chains get immediate, traceable results on Channel 2. You can, too! Call your STS man.

WJBK-TV
CBS IN
DETROIT **2**



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i> STORER <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBC	

STORER TELEVISION
SALES, INC.
Representatives for all
Storer television stations.

Q.

where

is there a
\$207 MILLION
Gas Station
Sales Market
which is
SELF-CONTAINED
and best reached by
1 LOCAL STATION?

A.

WHLI island

(Long Island's Nassau-Suffolk area)

Where more gas station
sales are made than in
St. Louis, Mo.
Milwaukee, Wisc.
and Charlotte, N.C.
combined!

Long Island's own WHLI is "the Voice of Long Island"...serves Long Island exclusively. That's why Long Islanders listen to WHLI and are loyal to WHLI.

WHLI 10,000 WATTS
AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N.Y.

*the voice of
long island*

PAUL GODOFSKY, Pres. Gen. Mgr.
JOSEPH A. LENN, Exec. Vice-Pres. Sales

REPRESENTED BY GILL-PERNA

Industry sharply alert to ratings hearings

A publisher's view of
significant happenings in
broadcast advertising

In our problem-prone and investigation-ridden broadcast industry few subjects have so gripped the popular interest as have the Washington ratings hearings conducted by the House Commerce Investigations subcommittee.

As I flew in a two-week span from Cleveland to Chicago to Sioux Falls to Sioux City to Omaha to Wichita to Kansas City to St. Louis, then stopped in Indianapolis, Cincinnati, Dayton and Columbus on my way home, the first question everybody asked was about the ratings hearings.

Everybody wanted to know what, if anything, would come out of them. Everybody was waiting, momentarily, for big news to break. Everybody was hoping, it seemed, for disclosures of inadequacies or irregularities affecting major rating services.

For an industry that is said to live by its ratings such negative yearnings may impress the outsider as a special form of masochism. Actually, most of the industry is hoping against hope that for once a Congressional investigation will net a practical result—this one a weakening of the strangulation hold that the rating services exert.

Few want governmental regulation of ratings. But few believe that the "rating worship" era has been good for broadcast advertising and have looked for signs of lessening domination. While the Oren Harris ratings hearings has been brewing for years, the idea of Congress busting the ratings balloon was unexpected. So was the potent threat of FTC disclosures of irregularities by ratings firms.

By the time you read this some bombs may have burst in the ratings investigation. Perhaps not. Yet it is our opinion that this spotlight on ratings must accomplish some good. It was never logical for ratings to dominate broadcast programming as they have, although we have often contended that ratings are an important factor in the evaluation of broadcast values.

Responsible ratings services have stated that many advertisers (and broadcasters) fail to disassociate one rating from another, have a tendency to lump them even though their objectives and methods may be poles apart. Let's hope that the hearings may improve this shortcoming by requiring the rating services to be more explicit and easier to read.

The dollar drain on our industry due to "rating worship" is enormous. Perhaps the way is opening for improvement in this area, too.

So, although the Congressional avenue to ratings relief is unexpected, we're happy about it. And we'll be even happier if this is one Hearing of which it can be said, "gone but not forgotten."

"I get
your signal,
baby..."

"Shhh! People
are watching!"



More people are always watching WJXT. With a striking lead of 307% more homes outside the metro area and 27% more homes inside Jacksonville itself . . . with 46 out of the top 50 breaks . . . WJXT is the only efficient way to reach the total North Florida/South Georgia regional market.

Represented by Tr.A.R.

WJXT 

JACKSONVILLE, FLORIDA

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

“THERE IS MORE
CONFLICT WITHIN A
SINGLE TROUBLED MIND
THAN IN ALL THE
FICTION EVER WRITTEN.”

—MCKINLEY THOMPSON, M.D., STAFF PSYCHIATRIST, YORK HOSPITAL, LOS ANGELES



A man with a clarinet and a stammer, goes into fits of violent rage.

A striking blond movie star is loved by everyone—except herself.

These are some of the patients who find their way to the office of Dr. McKinley Thompson, psychiatrist. And these are some of the stories you will see on *Breaking Point*.

Breaking Point is a new hour-long television drama about the unconscious, uncontrollable, often illogical, self-destructive drives of troubled minds.

And of the help that comes to them through psychiatry.

There are no clichés, no clichés, no Viennese accents. Problems are recognized, and the promise given of a brighter future with self-understanding.

Breaking Point, like the Ben Casey show, is produced by Bing Crosby Productions.

With great stars that build audiences. (Paul Richards plays Dr. Thompson. One show stars Oscar Homolka, Scott Marlowe, Sheree North and Millie Perkins.)

And with integrity.

Breaking Point premieres this fall — on ABC Television — along with more than a dozen other new shows.

One's a spectacular series based on a spectacular film (*Greatest Show on Earth*).

One is 120 minutes of unpredictability (*Jerry Lewis Show*).

And one show is actually two shows—*Arrest & Trial*. 45 minutes of chase. (*The Arrest*). 45 minutes of courtroom action (*The Trial*).

New shows, new formats and faces, new ideas—all with one thing in common.

Entertainment.

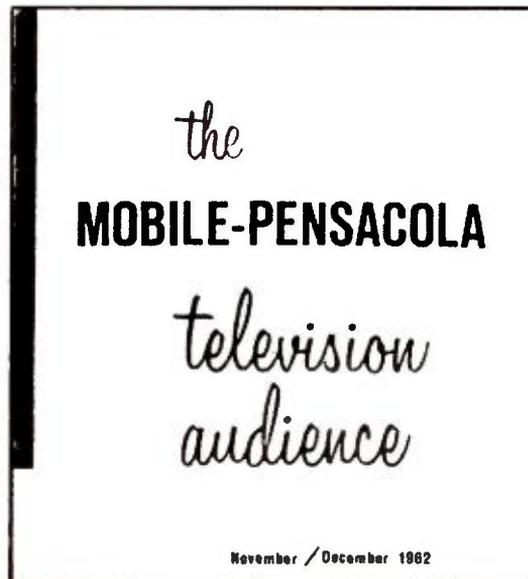
Exciting programming to attract the younger, larger families that we, and you, want to reach.



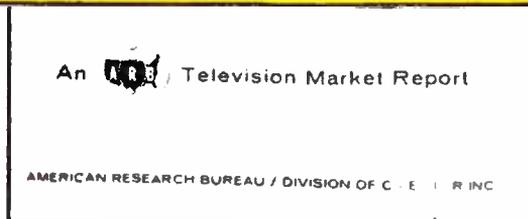
'BREAKING POINT'
ONE OF THE BIG NEW
SHOWS COMING THIS FALL 

W K R G • T V

MOBILE CHANNEL 5 PENSACOLA



Exception To The Rule



Year After Year **ARB** PROVES

WKRG-TV IS

"THE EXCEPTION TO THE RULE"

50% or More SHARE of Audience



Represented by H-R Television, Inc.

or call



C. P. PERSONS, Jr., General Manager

SPONSOR-WEEK

Top of the news
in tv/radio advertising
25 March 1963

Chesebrough-Pond's announces agency switches

Chesebrough-Pond's has named William Esty for Q-Tips Cotton Swabs and Cotton Balls, and J. Walter Thompson for Cutex line, effective 1 July. Lawrence C. Gumbinner had Q-Tips, and Doherty, Clifford, Steers & Shenfield was agency for Cutex. Ad v.p. Albert R. Richardson said realignment will tailor advertising functions more closely to new domestic marketing structure. Created in 1962, structure divided operation into two segments, the cosmetic division and proprietaries and specialties division. Thompson will handle all cosmetics, Esty proprietaries. Cutex gross time tv billings, network and spot, were \$947,117 in 1962. Q-Tips \$683,886. TvB figures show.

Actuality shows face advertiser barrier

"It's possible that the only really original shows will come out of the news and special projects departments" in the coming season, a network official reported to SPONSOR last week. But although the programing climate is sunny, there seems to be a wintry edge in the buying weather. Network executives feel they'll be lucky to score more than 50% sales on actuality material (page 35).

Complete line of tiny tv receivers predicted

General Electric believes that eventually there'll be a color set in the living room, and personal portables in every other room of the house. The 11-inch set being introduced could be the forerunner of a complete line of tiny GE receivers designed for special purposes. SPONSOR reports in a story "What You Should Know About "Tinyvision TV" " (page 38).

Increased tv budgets, new advertisers provide record network year

Greatly increased network advertising budgets and some 93 advertisers who returned or used network tv for the first time, accounted for network television's record 1962. TvB/LNA-BAR data, released today (25 March), shows (page 44). A SPONSOR analysis of network billings indicates the 93 advertisers alone spent more than twice as much as advertisers who dropped out in '62.

Automated marketing inevitable, Harper predicts

"Automated marketing is inevitable," Marion Harper, Jr., chairman and president of Interpublic predicts (page 58). The impact of automation on marketing will follow a kind of "Gresham's Law" by which programed effort will tend to drive out non-programed effort. "That is whatever can be reduced to a punch card will drive out what cannot be so reduced."

FCC staff taking harder look at station operations

There were 2,366 station inspections in 1962, resulting in four revocations, 13 forfeitures, and 28 short-term renewals, according to figures reported in the current newsletter of the Florida Assn. of Broadcasters. In addition, FCC's inspection policy has been expanded to include every station at least once within every license period—and that of every ten citations, five are for technical faults, three for failures to maintain program logs or to identify the station properly. Being used by the FCC staff as rule-of-the-thumb limits for commercial spots are 1,500 per week for full-time operations, and 1,200 for daytimers. All this doesn't mean station operators are in trouble if the limits as established by the commission are exceeded, but the staff takes a harder look at the renewal application if they do.

ABC Radio affils forming association

ABC Radio will have a full-fledged affiliates association, with formation of the organization scheduled at the NAB convention in Chicago, 31 March. Organization will be operated entirely by affiliates (page 64).

White House weighs super council for government agencies

Advertisers and broadcasters are watching the White House which reportedly has drafted a bill to create an 11-member council which would have power to recommend reforms in various government agencies, including the FTC and FCC. The council would have a chairman appointed by the President, with a rank similar to a Cabinet undersecretary (page 67).

Nielsen, Pulse, Colgate's Mahoney testify at Harris probe

A. C. Nielsen moved into the forefront at the House Commerce Investigating subcommittee probe last week in Washington, attempting to explain the workings of the country's largest rating service to House members led by chairman Orem Harris (D., Ark.). "Don't try to lose the committee." Harris cautioned at one point as Warren Cordell, chief statistical officer at Nielsen, tried to tell about sampling methods. Colgate-Palmolive's executive vice president, David J. Mahoney, following up on his earlier demand for guaranteed circulation, told the committee advertisers should get free additional time if agreed-upon audiences were not met, noting that other media provide such assurances. As to what standards or ratings should be applied, Mahoney said: "Perhaps the standards aren't precise enough, but they sell against it, and if they sell against it, I have to buy against it, and I want a guarantee." Strongest criticism of the week was directed at Pulse by Harris when he strongly criticized ratings prepared by the company.

SPONSOR-WEEK continues on page 14

Cherokee Iowa's own Ken Nordine (now in Chicago) wishes to thank International Broadcast Awards for the honor given him by awarding nine Fuller Paint Company commercials first prize as a radio spot series. He also wishes to thank Fletcher, Richards, Calkins & Holden Agency and their client for the freedom given him to write and create the words and music to fit his own style. Currently enjoying similar freedoms with Kenyon & Eckhardt (Mercury Comet), North Advertising (Englander Mattresses), Ronalds-Reynolds, Ltd. (Salada Tea), Vickers & Benson (Shirriff Jelly Dessert), If you would like some of the same done differently, feel free, get in touch with him at K-Arts, Inc., 6106 North Kenmore, Chicago, Illinois Ambassador 2-8525

Mrs. Nordine

Color tv strength, Phonevision results reported by Zenith

Color tv played an important part in Zenith's increased sales volume in 1962, and the company's Phonevision test shows "considerable promise," Zenith Radio reported. The company, with record earnings and sales in 1962, noted rapid growth in its first full year of producing color sets. Reporting on its Hartford Phonevision test, Zenith said subscribers passed the 2,000 mark with expenditures for programing exceeding the anticipated rate. Zenith also released its own "rating report" showing the percentage of subscribers viewing shows. Not unlike commercial tv, entertainment shows did better. Following are the shows listed by Zenith with percent of subscribers viewing:

Boylshoy Ballet	29%	American Pageant of Arts	33%
Notorious Landlady	58	Fulmer-Tiger Fight	29
Counterfeit Traitor	51	World of Suzie Wong	65
Hatari	49	Splendor in the Grass	43
The Interns	47	Yale-Dartmouth (football)	14
Patterson-Liston Fight	85	Boston-New York (basketball)	13
Kingston Trio	41	Breakfast at Tiffany's	38

The news at presstime

NAB will hold its fourth executive development seminar at Harvard Business School, 14-26 July for broadcasters. . . . *Real McCoys* will be dropped by CBS TV next season, with *Car 54 Where Are You?* and half-hour Ethel Merman Show produced by Desilu has possible replacements. . . . Alcoa will sponsor NBC TV's Huntley-Brinkley show starting 9 Sept. when the show is expanded to half hour. . . . Japan International Marketing and Advertising is a new agency to handle major advertisers coming in to the Japanese market, including Pepsi Cola. Dentsu Advertising, a major agency, is supporting the new agency. . . . Frank K. Mayers, Arthur W. Schultz, and Robert M. Trump elected to the board of directors at Foote, Cone & Belding. Mayers is management representative on Clairol account, Trump on Kraft Foods and Schultz on Kimberly Clark.

SPONSOR-WEEK continues on page 58



a statement of **WWLP & WRLP**

SPRINGFIELD — MASS. — GREENFIELD

(Television in Western New England)

by William L. Putnam

Stand Back—the dam may be about to burst. For the first time in years things seem to be looking up for the U-Hafta-Fight TV operators, otherwise referred to as UHF'ers.

The Federal Communications Commission helped the cause along recently when it denied drop-in VHF stations in seven markets. A decision that goes a long way in pointing up the FCC's determination to help foster a true national competitive service via UHF television.

FCC Chairman Newton Minow accented the further utilization of the UHF service when he put out the welcome mat for newspaper ownership of UHF stations during the recent ANPA convention.

The industry also got another boost last week with the organization of the Committee for the Full Development of UHF Broadcasting in Washington, D. C., which was attended by more than 150 representatives of industry and gov-

ernment "to help foster the further development of UHF television.

UHF station operators themselves, long skeptical of any organizations that might help them help themselves, are beginning to take an active and lively interest in the new Association for Competitive Television and the largest turnout in the history of the organization is expected at the ACT meeting in Chicago next Sunday, March 31.

With all this activity being generated for the UHF industry, it looks as though at long last the so-called "step-sons" of TV are really on their way.

Now if we can convince agency media experts that all this activity means a big boost to their advertisers in many regions throughout the country the dam may be truly at the flood stage.

Represented nationally by HOLLINGBERRY

DATA DIGEST

Basic facts and figures
on television and radio

Summer viewing drop-off? Not so!

The widely-accepted concept that all tv viewing drops off in summer is exploded by CBS in a sets-in-use analysis of Nielsen data. The summer decline pattern *does* take place in the evening hours, though not as much in the later evening hours.

But in the daytime, there are a number of examples where summer daytime viewing tops other seasons. In no less than 16 quarter-hour periods between 8 a.m. and 6 p.m., July through September, sets in use exceed or equal the sets-used figure for April through June, and come reasonably close to equalling the October-through-December period.

In one stretch alone, between 1:15 p.m. and 3:45 p.m., there are no less than ten consecutive quarter hours in which summer sets in use top or equal spring figures. And while the figures do not approach the year's high (January through March) they do come close to the fall months.

To put it another way, the daytime viewing pattern in many time periods is one of stability nine months of the year, with winter viewing peak added. Example:



OLD FAITHFUL: Even man's best friend gets to know us pretty well, because the family he lives with spends a lot of time tuned in. Metro share in prime time is 91%, and homes delivered top those of any station sharing the other 9%. *ARB, Nov.-Dec., 1962*) Your big buy for North Florida, South Georgia, and Southeast Alabama is



WCTV TALLAHASSEE
THOMASVILLE
BLAIR TELEVISION ASSOCIATES



Nielsen Television Index

Total U. S. television homes using tv.
quarterly averages

Average audience per minute during daytime quarter hours

1962

Monday through Friday

Source: A. C. Nielsen

Time	Jan. March	April June	July Sept.	Oct. Dec.
1:00 p.m.	27.4	27.4	21.1	22.3
1:15	27.5	21.2	21.8	23.0
1:30	27.4	21.6	22.7	23.9
1:45	27.0	21.8	22.8	23.9
2:00 p.m.	25.1	19.7	20.4	21.8
2:15	25.1	19.3	19.9	21.6
2:30	24.7	18.6	18.9	21.0
2:45	25.1	18.8	19.1	20.9
3:00 p.m.	24.6	24.6	18.4	18.9
3:15	25.5	19.1	19.4	20.7
3:30	25.4	19.0	19.0	21.2
3:45	26.1	19.7	19.5	22.6

Another important plus... documented research tells the story!

They like us

WGN Radio has the most highly respected programming in Chicago. Chicago area adult listeners rate* WGN first in these categories...

- Good program variety
- Well-rounded news coverage
- Good sports coverage
- Good taste
- Advertising of high quality products
- Broad family appeal
- Appeal to intelligent people

That's why we reach more

WGN Radio reaches the largest audience of any broadcasting station west of the Hudson River. (NCS, 1961—1,677,600 homes reached weekly.)

WGN Radio reaches more homes and more cars than any other Chicago radio station. (NCS, 1961; The Chicagoland Auto Radio Audience Survey, 1961.)

For ten consecutive months, WGN Radio has reached more homes per average quarter hour (6 a.m. to midnight) than any other Chicago radio station. (NSI Bi-Monthly Radio Reports, April, 1962—January, 1963.)

That's why we say

WGN IS CHICAGO

The most respected call letters in broadcasting

*Market Facts Chicago Radio "Image" Study, 1960

13 Financial Firms Can't Be Wrong

(at least not for very long)

We are sure you'll agree that banks, savings and loan, and other financial institutions are about as choosy an advertiser as you could ask for, when it comes to making a media buy.

Therefore, we are quite proud that thirteen have chosen WFAA to carry their message to Dallas, Fort Worth and the surrounding area.

The list includes several of the largest banks, as well as smaller suburban banks. It includes Texas' largest savings and loan association and many of its competitors, both in and out of the State.

And the fact that some of them have been with us for as long as 16 years proves one thing for sure. They must be getting their money's worth!

Assuming that you don't work here and are not familiar with the market, you may appreciate

this particular group testimonial. We could talk all day about the "cut" and quality of our audience — and not say it half so well. Or convincingly.

If it's further evidence of results you want (in another category) we welcome the chance to provide it. Call your Petry office or write us direct.



WFAA
820

WFAA-AM-FM-TV
Communications Center / Broadcast services of The Dallas Morning News / Represented by Edward Petry & Co., Inc.

SPONSOR-SCOPE

25 MARCH 1963 / Copyright 1963

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

Trend to participation-segment selling of hour-long (or longer) network shows is causing a product-protection headache this fall.

Participation buys provide sponsors with more versatility than ever before in network-level programing. But several of the largest multi-product advertisers are driving network sales service executives and agency men into quiet frenzies.

Such advertisers are buying, typically, a spread of participations in as many as 10 shows weekly—and then demanding 15-minute protection for all products.

Piggy-back commercials (subject of a recent SPONSOR study) and longer station breaks forced at least one network—NBC TV—to drop complete product protection policy for advertisers who scatter their spots.

Says Joseph Iaricci, director of sales administration at NBC TV: "If an advertiser is worried about adjacencies, he can put two minutes in the same show—then we can guarantee protection. Most advertisers looking for spread or reach are not that much concerned, however."

Ten-minute spacing is still guaranteed by NBC within a program, but with opening or closing billboards or between-show spots, advertisers will just have to take their chances.

DuPont with its "Show of the Week" on Sunday from 10 to 11 p.m. is properly disturbed that its opposition, particularly on ABC TV will undergo changes when the autumn leaves begin to drop.

Scuttlebutt is that "Voice of Firestone" in the 10 to 10:30 slot will disappear from prime time and a big money quiz show, "100 Grand" will replace it. DuPont isn't afraid of its CBS TV competition ("Candid Camera" and "What's My Line") but is indeed plenty worried what will happen to its comfortable rating if the new money quiz show should occupy the first 30 minutes segment of the 10 to 11 p.m. slot on ABC TV.

Not only did the birth of "Pebbles Flintstone" prove to be an audience builder for the birthday itself, it has upped the ratings for the shows which followed.

The "Flintstones" rating record and that of "Lassie" on CBS TV, is interesting reading for ABC TV since the network has two new shows next season with a built in serial factor: "Jamie McPheeters" and "The Fugitives." With serialized "continued" shows proving successful in prime evening time, nighttime could take on a daytime look.

Here's what happened on "The Flintstones":

THE FLINTSTONES, ABC TV*

TELECAST	RATING	SHARE
8 February	23.6	35.4
15 February	23.2	34.1
22 February (birthday)	28.9	42.6
1 March	25.2	40.9
8 March	26.4	42.6

*Source: Nielsen 30 market ratings

SPONSOR-SCOPE

U. S. advertisers active in tv overseas frequently get a real bargain in foreign commercial showing of American-made telefilms, but syndicators and distributors aren't happy about the situation.

Just back from a global survey trip, John G. McCarthy, president of the Tv Program Export Assn., said in New York last week that overseas commercial tv operators invariably find U. S. advertisers are "easiest to start with," because of tv conditioning on home grounds.

Participation prices are often low in relation to audience reached, McCarthy noted. He cited the case of one U. S. advertiser in the Far East which is reaching "audience of about 1.5 million for only about \$150 per spot."

In the leading overseas markets, however, U. S. syndicators are receiving "inadequate compensation," McCarthy claims.

The TVPLA is launching a worldwide push to increase prices and to prevent foreign broadcasters from making a more-than-fair profit from U. S. film shows which are then used "to finance the extension of tv service."

As a case in point, Australian tv stations buy U. S. telefilms for a top price of \$1,125 per half hour, regardless of quality. Then, the shows are re-sold to advertisers for a price less than one of anywhere from \$2,500 to \$4,000. Profits go toward underwriting local shows or subsidizing new stations.

Several thousand different brands are advertised each year on network tv, yet despite the diversity, ten managed to account for ten per cent of all gross billings in 1962, T-V-B LNA-BAR figures show.

By coincidence, these top ten brands had 1962 billing of \$79,969,383, compared to the grand total for network billings of \$799 million. Only two of 1962's leaders were not on the list last year—Colgate Dental Cream and Ford cars. They replaced Kent and Tide, which dropped slightly in billings.

With their gross time billings, the select list includes:

ADVERTISERS	1962	1961
Anacin	\$11,437,370	\$10,254,519
Salero cigarettes	9,024,908	6,165,435
Bufferin	8,740,832	6,266,981
Chevrolet cars	8,712,028	6,434,995
Winston cigarettes	7,970,539	8,591,392
Camel cigarettes	7,399,183	6,751,925
Crest toothpaste	7,168,772	7,503,097
Colgate Dental Cream	7,157,224	4,827,244
L & M Filter Tips	6,699,575	5,425,906
Ford cars	5,658,952	4,288,032

Footnote to Gov. Collins: Four of the top network brands were cigarettes!

What will happen to Ollie Treyz, now that he's severed his connection with Warner Brothers?

The ex-ABC TV chief has left for a Florida vacation, having settled his contract with the film firm. There are various backstage reports as to the "why" of the Treyz-WB split. Some say he didn't see eye-to-eye with Jack Webb, onetime "Dragnet" producer who now heads WB's telefilm production. Others point to not-so-hot sales track record of WB in lining up shows in upcoming fall schedules—an area in which Treyz was presumably a specialist.

There are also reports that Treyz may, on his return to New York, step into a top TV spot at either Revlon or McCann-Erickson.

SPONSOR-SCOPE

CBS TV continues to set a day-and-night rating pace for the other two networks.

In the current National Nielsen AA figures (two weeks ending 24 February), here's how CBS ranked in the nighttime "Top 40":

Nighttime Tv Rankings (6-11 p.m.)

RANK	PROGRAM	NETWORK	RATING	CBS TV HAS
1.	Beverly Hillbillies	CBS	40.4	
2.	Carol Burnett	CBS	38.9	
3.	Red Skelton	CBS	34.5	
4.	Candid Camera	CBS	33.1	
5.	A Tour of Monaco	CBS	32.5	
6.	Dick Van Dyke	CBS	30.7	
7.	Andy Griffith	CBS	30.2	
8.	Ben Casey	ABC	30.0	
9.	Dr. Kildare	NBC	29.3	8 of
10.	Lassie	CBS	28.3	the top 10
11.	Jack Benny	CBS	28.1	
12.	Bonanza	NBC	27.6	
13.	Lucy Show	CBS	26.3	
14.	Ed Sullivan	CBS	26.0	
15.	Jackie Gleason	CBS	26.0	
16.	Hazel	NBC	25.9	
17.	Danny Thomas	CBS	25.8	
18.	What's My Line	CBS	25.6	
19.	Defenders	CBS	25.4	16 of
20.	I've Got a Secret	CBS	25.3	the top 20
21.	Gunsmoke	CBS	25.2	
22.	Flintstones	ABC	24.6	
23.	Rawhide	CBS	24.1	
24.	Garry Moore	CBS	24.0	
25.	Virginian	NBC	24.0	
26.	To Tell The Truth	CBS	23.6	
27.	My Three Sons	ABC	23.5	
28.	Donna Reed	ABC	23.3	
29.	Wagon Train	ABC	23.2	21 of
30.	Dennis the Menace	CBS	22.9	the top 30
31.	Combat	ABC	22.7	
32.	Route 66	CBS	22.4	
33.	Monday Night Movie	NBC	22.4	
34.	Saturday Night Movie	NBC	21.8	
35.	Leave It to Beaver	ABC	21.8	
36.	Have Gun, Will Travel	CBS	21.8	
37.	Walt Disney	NBC	21.2	
38.	McHale's Navy	ABC	20.9	
39.	Dick Powell	NBC	20.8	23 of
40.	Jack Paar	NBC	20.4	the top 40

SPONSOR-SCOPE

Sometimes, like Alice in "through the looking glass," an advertiser must run like mad just to stay in the same spot.

Chevrolet, largest auto advertiser for a single brand line of cars, is facing this problem currently. Rising costs of tv-radio programing and time, plus additional space costs for newspapers, magazines and outdoor, are likely to add as much as **\$4 million just to maintain present schedule.**

No budget expansion, however, is anticipated. What will happen is this: Chevrolet is likely to cut existing ad schedules in all media to make up for the increases.

Current dropping by auto firm of its \$6 million franchise on "My Three Sons" is said by informed sources to be coincidence.

Don't be surprised if there's a general "image" face-lift of the ABC TV owned & operated tv stations, starting with WABC-TV, New York.

At the flagship outlet, there's been a major executive shake-up, involving replacement of v.p. genl. mgr. Joseph Stamler, program boss Author Gross, and sales chief Jim Szabo. Temporary manager of the station is Theodore F. Shaker, head of the ABC o&o's and spot sales. One thing that may change is **the amount of stripped syndication shows and film reruns** on WABC-TV and other ABC-owned tv outlets. With ABC TV still putting heavy reliance on nighttime film shows, the flagship outlet is largely a film juke box in tv. In place of the film shows may go more locally produced series.

Public service efforts of the advertising industry continue to refute the charge that its a business without human feelings.

A group of agency personnel at EWR&R and J. Walter Thompson have lately been "moonlighting" for free in a good cause—the United Nations High Commission For Refugees and the U. S. Committee for Refugees.

The "product" being sold is an LP record (mono & stereo) with feature performances by artists like Louis Armstrong, Bing Crosby, Nat Cole, Doris Day, Edith Piaf and Patti Page. It lists for \$3.98 and \$4.98. All proceeds go to Refugee Aid.

The recording was done by Philips in Holland, with Columbia, Mercury and Capitol handling U. S. pressing. **It's being promoted with special kits sent to tv and radio stations, with creative work handled by the volunteer agency staffers.**

A mass medium like television can be used successfully to sell a purely industrial service—or so General Electric has learned.

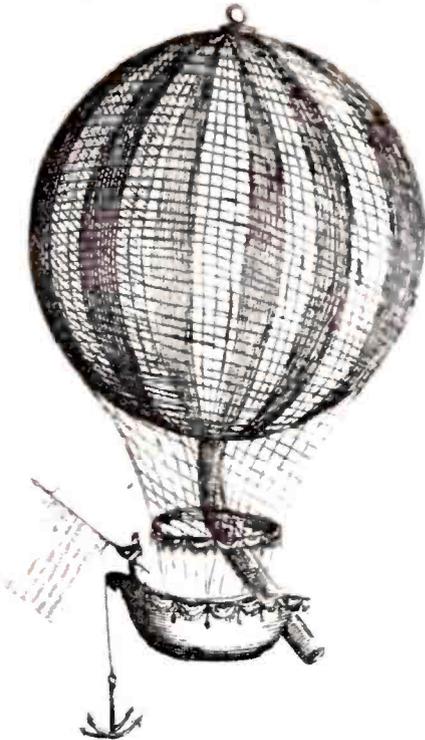
Using taped spots scheduled next to major athletic events, GE test-marketed the idea (in Albany and Milwaukee) of selling the "routine and emergency repair of electrical equipment" offered by the General Electric Service Shops Dept., which has branches in 52 cities.

The spots, made by GE at its Schenectady tv station, featured the name, address and phone number of the local GE Service Shop manager. In Milwaukee, check ups showed that **over 70% of major customers and prospects could recall the sales message, most of them on an unaided basis.**

Now, GE is planning to use the tv tactic this fall in all 52 of the Service Shops cities.

N. B. Said Dove's purpose to open a School in Philadelphia in a few Weeks Time; Notice of which will be given in this Paper.

SIC ITUR AD ASTRA.



nagers of the Court attend at the Court-House on Fourth-Day and Seventh-Day Evenings for that Purpose.

FRENCH AERONAUT TAKES TO SKIES

FIRST IN PHILADELPHIA

Balloonist J. P. BLANCHARD

completes 46 minute journey

PHILADELPHIA, January 9, 1793. The first balloon ascent in the United States was made today with President WASHINGTON most prominent of the on-lookers. BLANCHARD took off from the yard of the Walnut Street Prison and after being in the air for forty-six minutes descended in neighboring Gloucester County, New Jersey.

BLANCHARD reported his observations to Doctors RUSH and WISTAR upon his return and was feted by President WASHINGTON at the Executive Mansion.

There's always excitement in the air in Philadelphia on WIBG, Radio 99. First in listenership in the City of Firsts, WIBG dominates the total audience according to Pulse, Hooper and NCS.

TO COVER, At THOMAS HOPKINS's, in Kensington, (about one Mile from Philadelphia) at Three Pounds, the Season, the HORSE

BOHEMIAN,



HE is seven Years old next Summer — a clear Silver grey, full fifteen Hands three Inches high, well made, free from Blemish, remarkable for an exceeding grand Carriage, and is in perfect Health. He was got by *Otbello*, (the Sire of *Selin*, and many other famous Horses) out of a Mare full fifteen Hands high, now belonging to Governor SHARPE — She was got by a full-bred Horse belonging to Col. COLVILLE, and out of a Mare of the Blood — Col. COLVILLE's Horse was got by a *Barb*, and out of a Mare imported from England, bred by Lord TANKERVILLE. His Speed is not known, as he has never been tried; but he is remarkable for getting large Foals, some of them now under two Years old, measuring full fifteen Hands high, and are esteemed by all who have seen them, to be as fine Colts as have ever been bred in this Province.

Represented by Katz Agency

In pursuance of the Cooper, late of 18

A certain

ground thereunto the river Delaware Water-Fleet, opposite Philadelphia, and Water-Fleet, Northward by a Street, Southward per, deceased, an house is 22 feet in Street to Water-Fleet rent of one Sterling, per annum convenient, and has been occupied built, which is for 100l. per annum

And also a c Pound, issuing situate on the 1 p-site to the Bap Philadelphia, now For further pa Philadelphia, in Gloucester c All persons Cooper, late of bond, note or b payment; and against the sa accounts, in or Philad.

THE

On the South lower End decline th Way, w.l of Retail, for a neat of the Sea

SUPERFI Sited bree and children mens cloth silk ditto, a 8ths and 3-7-8ths striped head and yard w fine num u cambricks jeans, junc mens and ceiled late. capes, m and plain turtles, pomp dore fine bree and hats, and g

Came to the plantation of the subscriber, living in Nabscixem Township, in the county of Bucks, near Durham Furnace, on the 15th day of April last, a PAIR MARE, branded on the left hind leg, with P. W. The owner is desired to come, prove his property, pay charges, and take her away.

PHILIP KRESLER.

N. B. He lives at the plantation late called Thomas Hutchinson's.

Lately PUBLISHED, and to be Sold by D. HALL, in MARKET STREET, PHILADELPHIA:

THE HISTORY OF THE COLONY OF NOVA-CÆSAREA OR NEW-JERSEY

THE FIRST SETTLEMENT IMPROVEMENTS, SENT CONSTITUTION, EVENTS, EARLY STATE AFFAIRS SINCE;

A SHORT VIEW OF ITS PRESENT STATE. BY SAMUEL SMITH

LOS ANGELES KGBS

PHILADELPHIA W'IBG

CLEVELAND W'JH

MIAMI W'GBS

TOLEDO W'SPD

DETROIT W'JEA

NEW YORK W'HN

MILWAUKEE W'ITI-TI

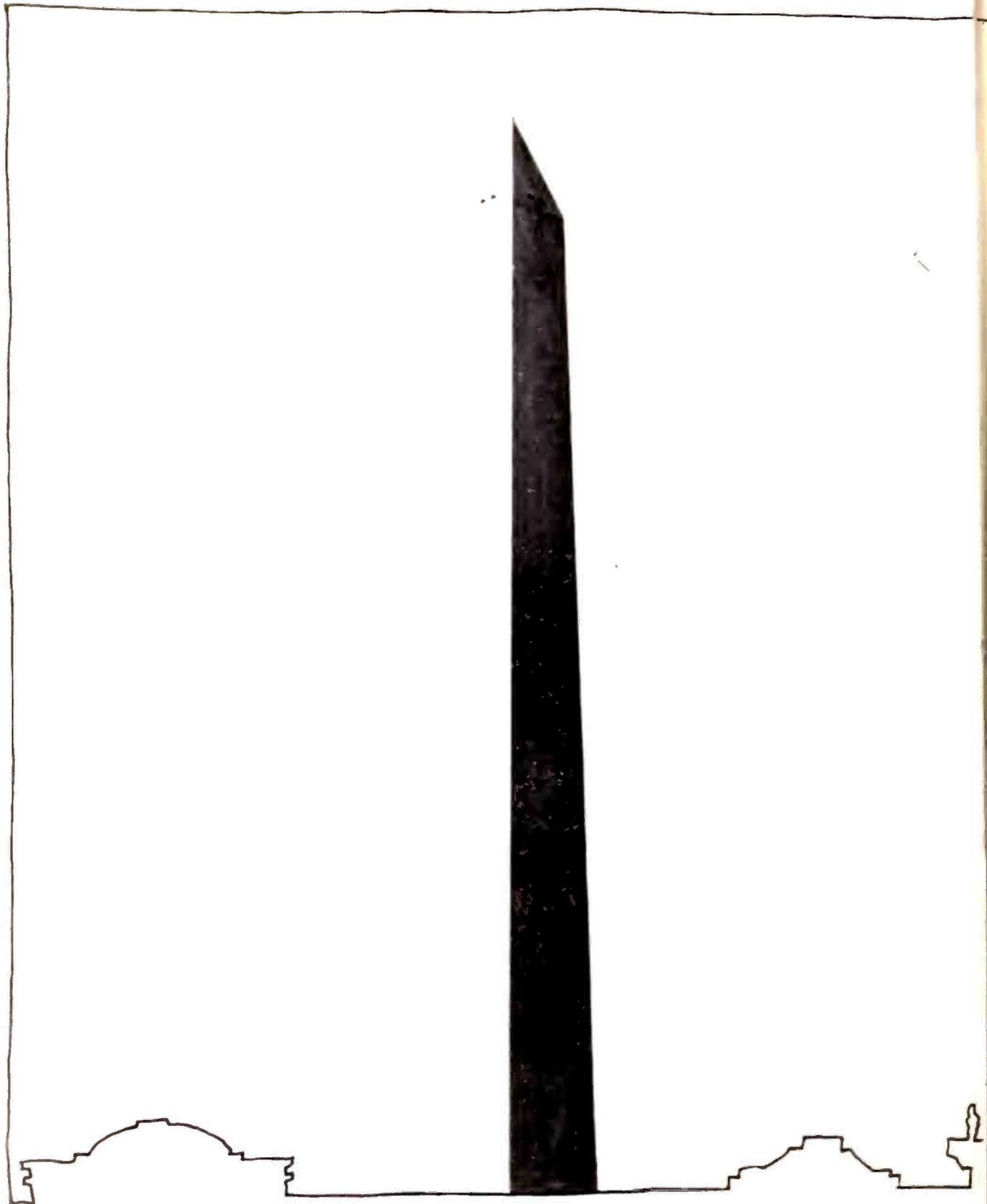
CLEVELAND W'JH-TI

ATLANTA W'AGA-TI

TOLEDO W'SPD-TI

DETROIT W'JBK-TI

STORER BROADCASTING COMPANY



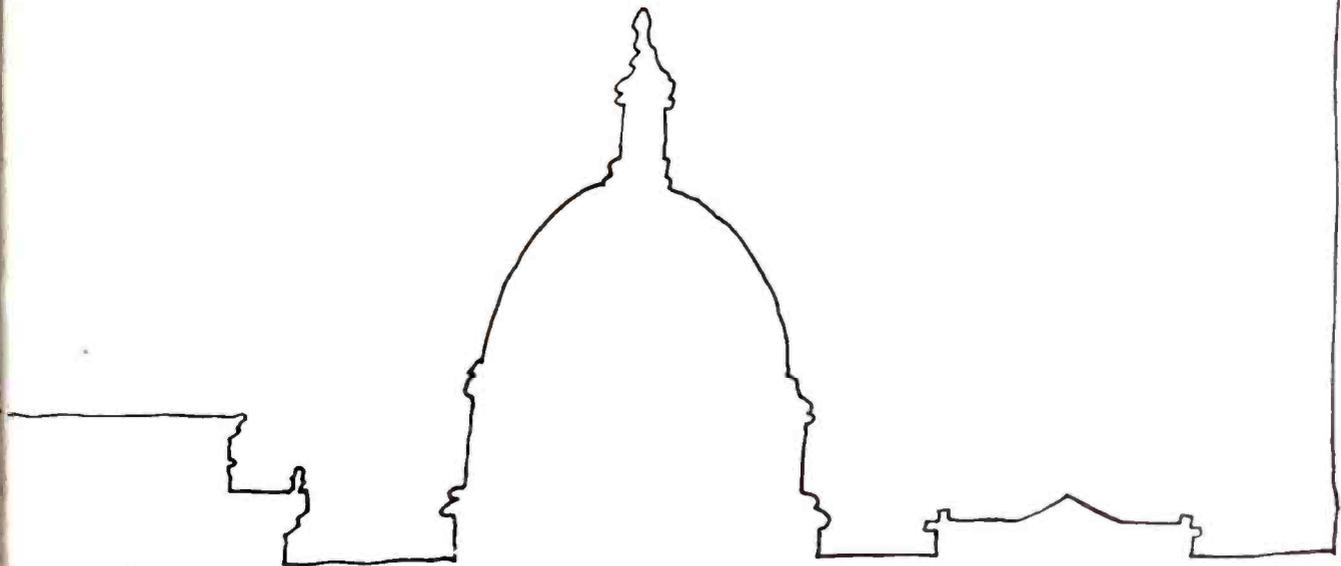
WRC-TV brings Greater Washington more hours of community-service programming than any other station in the area. Hours zeroed-in on the local life of the nation's capital, and of the people who live and work there.

Week after week, WRC-TV's *Dimension Four* focuses on local problems—ranging from juvenile crime to the overcrowded skies above National Airport. When the dangerous impurity of Potomac waters became apparent, WRC-TV alerted the community with a special series,

Our Beautiful Potomac. Prime network time was preempted to present a first-hand report on modern treatment of mental illness, as cameras went into St. Elizabeths Hospital, in *There but for the Grace of God*.

Two series created by WRC-TV have become weekly favorites: *It's Academic* features the city's brightest teen-agers in quick-thinking competition, and *A Moment With.....*, offers illuminating conversations with leading national and world figures. WRC-TV's *Traffic*

is much a part of Washington as the Washington Monument



ourt recently won the year's International Association of Chiefs of Police Award for its instructive re-enactments of actual court cases.

WRC-TV centers creative purpose on local issues and events, to reveal their full scope and import in dramatic terms. Like the Washington Monument, WRC-TV is an integral part of the Washington scene. This kind of community-station link is distinctive to the programming of all NBC stations.



WRC-TV, WASHINGTON
WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WNBQ, CHICAGO
KNBC, LOS ANGELES

NBC Owned. Represented
by NBC Spot Sales.



In the wholesale distribution of industrial chemicals, Charlotte now ranks 5th in the U.S. Reach this explosive market through the area's first radio station, WBT Radio Charlotte. Jefferson Standard Broadcasting Company.

COMMERCIAL CRITIQUE

Analysis, trends, evaluation in tv radio commercials

PITCHING CURVES AND MOVING MOUNTAINS

By JACK SIDEBOTHAM

The long, slow curve—ask pitcher Stu Miller of the Baltimore Orioles. Sometimes it strikes a batter out. Sometimes it's the beginning of a long, fast line drive. Sometimes it works, sometimes it doesn't.

There is a predisposition regarding the "long slow curve" in commercials to feel that it never strikes out anybody—that it never works. Well, just a darn minute.

Consider for a minute, the minute. Or the 30, 20 or 10. In the space of a few consecutive seconds whole mountains of soup, soap, and soda pop are supposed to be moved. What moves those mountains? Little ideas, capsulized in handy time form; ideas that begin at 0 and end at 10, 20, 30 or 60.

Some ideas come through at second 4 and then appear again at 12, 23, 37, 51 and 55. Congratulations. But if it is possible to bring the mountain-moving-idea in at second 57, and it works, why not do it?

And be happy about it. And don't knock it.

Nothing humiliates a batter more than striking out on a "slow pitch." Its effect is devastating. And how the pitcher glows in his success. He should. He's been smart and able and effective. Commercial "pitchers" like to be those things, too.

And so to bring that big idea, the big hook, in at the "end of the commercial" is not necessarily a stupid thing. Maybe it's a smart thing. And what's the "end" of a commercial? When we talk about things that begin and end in seconds we're ending before we've scarcely begun, anyway.

You agree with me because my logic is so convincing and metaphors so picturesque. But you say, "So bring the idea in at second 57 but how about at second 17, too?" Stupid! You are now lousing up something that is effective because it's good and right and you want to somehow make it "righter" but you



GOODYEAR

A commercial can wait until the end for impact

And Sidebotham illustrates with scenes (above) from Goodyear commercial: "It's 28 seconds," he says, "until we see 'Go, Go, Goodyear!' But it's good, right?"

are only making it different and maybe not so effective after all.

Here are some examples of what I mean. There's a commercial for Levy's Rye Bread and this man approaches a park bench, sits, opens his lunch bag, begins to eat his sandwich, all the while being observed by a pigeon. What a waste of money? Watch. Unable to bear the reproachful looks of pigeon he breaks off a crumb of bread, throws it to the pigeon who is now happy, so are we, so is Levy's.

Or, there is a poor man who climbs into his car, turns on the motor, experiences some difficulty in starting through the snow, 8:02 flashes on the screen, we see some wheels spinning, it is now 8:04, a train's coming, oops, a stop sign, the car's skidding, the train's going, and now appearing on the screen is "Go Go Goodyear." It's about time. The man's missed his train and we've spent 28 seconds watching before we see "Go Go Goodyear." But it's good, right?

JACK SIDEBOTHAM



Jack Sidebotham, vice president of Young & Rubicam, is director of the tv commercial art/production department, and responsible for the preparation of hundreds of commercials each year.

He joined Y&R in 1946 as a member of the art department; became art director in 1949 and moved into the television area in the fall of 1951 . . . served as tv art supervisor and tv copy supervisor prior to assuming his present position. Appointed a vice president in 1960. Jack Sidebotham is also presently a member of the agency's creative review board. He holds awards from the New York Art Directors Club and other industry groups for his work on television.

Sidebotham's outside interests include active participation in church youth work.

I remember this one where Father is snacking at midnight and his sweet five-year-old daughter appears, there is an exchange of Father-Five Year Old small talk and at second 38 or so. Kellogg's Corn Flakes are sold to that sweet little thing. They are also sold to a number of older money spenders, too, I'll bet.

Have you seen the commercial that opens on a boy walking toward us pretending to beat a drum, as he walks other kids join

him, all pretending to be a band, which we of course hear through the magic of sound tracks, and then this mob walks into first boy's house right on to a beautiful rug which Chemstrand has helped make, and those dirty little kids leave tracks all over that handsome rug, except it's no problem, because "TV Mom" cleans off the rug and very quick and easy? If you've seen it you haven't forgotten it and that's at least part of the

(Please turn to page 76)



Ed Coughlin, of Peters, Griffin, Woodward, passes the club hat to Bob.

Bob Rowell, of F., C. & B., joins Tricorn Club

Our club hat crowns some of the smartest market media brains in the land. Because they're the ones "in the know" about North Carolina's Golden Triangle Market. Bob made the club's exclusive ranks by correctly answering this required quiz: 1. What is the Golden Triangle Market? 2. What is North Carolina's No. 1 metropolitan market in population, households and retail sales? Answer to both: the 3-city Golden Triangle of Winston-Salem, Greensboro, High Point. He then scored a triple parlay by knowing that North Carolina ranks 12th in population. But the real money winner is the marketing team that knows WSJS Television is the No. 1 sales producer in the No. 1 market in the No. 12 state.

Source: U. S. Census.

WSJS TELEVISION  
WINSTON-SALEM / GREENSBORO / HIGH POINT



JOHN P. BLAIR
PRESIDENT JOHN BLAIR & COMPANY

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"Our contemplation of our own accomplishments during the past twenty years must be tempered by a realization of the importance of the contribution of the stations we represent to our success — not just that they have paid us our commissions, but that they have worked with us, suggested, advised, responded to suggestions and advice. Perhaps our happiest accomplishment is that we have been able to work in effective partnership with able broadcast station managements, to the mutual profit of stations and ourselves. And perhaps our happiest augury for the future is the continuation of this teamwork toward the benefit of the national spot industry."

John Blair—April, 1953

These are the words we used to describe our 20th Anniversary in April, 1953. Now on our 30th Anniversary, it is interesting to me to see that they have just as much meaning today as they did ten years ago.

Ours is a personal service company. We have no factories, no warehouses, no inventories. What we do have are people, capable people, and our success as a Company depends entirely on them.

In looking back over our 30 years of radio and television representation, I feel that we have been exceptionally rewarded by our association with outstanding broadcasting management people. They have worked with us very closely; they have advised us, consulted with us, responded to suggestions and recommendations. In short we have been able to form a working partnership of the greatest effectiveness with each of the stations we represent. As I stated in 1953, this is perhaps our happiest accomplishment.

We have been more than fortunate in the caliber of the people we have attracted to our organization. They are able, dedicated people whose primary interest is to do the best possible job for the stations with which they work.

By far the largest part of the compensation of the Blair salesmen comes from an incentive commission plan which Blair initiated when the Company was formed and which is well known to the industry. To put it

plainly, the salesmen earn more as they sell more. Furthermore, each of the salesmen and department heads is a stock holder in the Company. All of the stock is owned by active employees of the Company. It is this type of compensation plan along with Company ownership which creates the enthusiasm and the drive which inevitably result in increased sales and a faster rate of growth and progress for the stations.

It should be noted here that the closeness of the relationship between John Blair and Company and station management is probably greater than that of any other similar business. We take an intense personal interest in the operation of the stations represented and have been instrumental in the development of their businesses. By the same token, the operators take an intense personal interest in the development of our Company.

Many years ago we began to build our service departments and they have now, after 30 years, evolved into a very important function in our total operation. These departments work with stations in research, programming, promotion, public relations and advertising.

However, the service departments have another function — that is, to help the salesmen sell. Every project undertaken by any of the service departments must have a direct effect on sales.

We have always felt that a major effort on the part of this Company should be the creation of new business on an industry-wide basis. To this end, five years ago we created the Blair Group Plan; an entirely new method of selling spot radio, principally to advertisers who had not been users of the medium. The plan has been outstandingly successful and has brought many new advertisers into profitable use of the medium. The details of the Plan are by now well known to the industry. We have implemented it with a complete department, with specialized salesmen, estimators and coordinators to make it an efficient and hard-hitting sales device. In addition, the entire radio organization is intimately concerned with the promotion of the Blair Group Plan. In our opinion this Plan is making a very important contribution to the growth of the spot radio industry, through its exposure of the powerful influence of radio to all key advertisers.

In television, we have developed an important creative sales device in the Test Market Plan, which enables an advertiser to assess accurately the results of a spot television campaign. Literally hundreds of advertisers and agencies have employed this plan with outstanding results and have been encouraged in their use of spot television through it.

As we move into our 31st year, already three major projects which will benefit the entire industry have been announced and are in motion. The first is Radio '63; a compelling demonstration of the effectiveness of spot radio, particularly the Blair Group Plan. The second is a national research study which demonstrates the continuing strength of radio.

Similarly, Blair Television is redoubling its efforts in the special projects department. This department, new to the representative field was created in 1962 to encourage the sale of local programs especially in the field of live public affairs broadcasts on the local level, civic events, of high local interest, sports and other local activities of this general nature. Already considerable interest has been created among important national advertisers because of the strong local interest which is generated in their products. As this interest expands through the efforts of the special projects department, the revenue potential for stations will obviously grow.

In our fourth decade, we are confident that continuing vigorous activity of this nature in the interests of our Company, our represented stations and the industry will be a major factor in keeping broadcasting strong and prosperous. We know that our work in this area will continue to receive the enthusiastic support of the stations we represent as it has in the past, and the mutuality of endeavor among the stations and ourselves will continue at a very high level.

John Blair, President



ARTHUR H. MCCOY
PRESIDENT BLAIR RADIO

DAVID LUNDY
PRESIDENT BLAIR TELEVISION

UHF FIGURES DISPUTED

Yesterday my attention was called to your article in SPONSOR, 18 March, entitled UHF STATUS REPORT. Although I have not yet recovered from the shock of the "statistics" in this article, I want to write this letter based on reason rather than emotion. . .

Obviously, the effect upon a person reading your table of statistics on pages 26 and 27 is to gain an impression of stations which cover relatively large, medium-sized, or small numbers of homes in comparison with other television stations.

Let's look at a few facts. . . You list our station in Scranton and WDAU in Scranton as serving a *population* of 235,000. You list WBRE in Wilkes-Barre as serving a *population* of 347,000. To the uninformed it would appear as a reasonable conclusion that WBRE serves a greater area than either WDAU or WNEP. Actually, the WNEP-TV transmitter is in Wilkes-Barre and almost along side the WBRE transmitter. Indeed, it is a

little further south. WNEP-TV operates with an ERP of 1,700,000 watts from this location while WBRE operates with an ERP of 1,000,000 watts.

Now let's use some other statistics. I refer you to the TV Factbook—Spring-Summer edition, 1961, which is the latest out. There is a new Factbook which will be coming out soon and you may check this also as soon as possible. These sourcebooks are based on television statistics using the ARB County-by-County Nationwide surveys as its source of information and has some authenticity and reliability. Please note the comparison between ARB figures and your figures for the three (3) Scranton—Wilkes-Barre stations as well as for some of the others which you have listed. We confine these to UHF ONLY areas.

I know that it is often true that different statistical studies will use different kinds of yardsticks. The important things are first, that the survey *should be made with some understanding and knowledge of the subject being studied*; and sec-

ondly, that *relation* among stations show up in the same relative manner regardless of yardstick. This is what makes your table so misleading and damaging.

Station	Sponsor Service Area Pop.	ARB Total House-	ARB Total TV Homes Factbook
WBRE-TV Wilkes-Barre Scranton, Pa.	347,000	364,500	326,500
WDAU-TV Scranton— Wilkes-Barre, Pa.	235,000	418,400	371,100
WNEP-TV Scranton Wilkes-Barre, Pa.	235,000	193,500	135,300
WSHA-TV York, Pa.	238,000	71,000	65,500
WLYH-TV Lebanon Lancaster, Pa.	91,000	324,100	287,900
WHIP-TV Harrisburg, Pa.	315,000	261,600	323,700
WTPA-TV Harrisburg, Pa.	315,000	281,500	251,800
WWLP-TV Springfield, Mass.	179,000	381,800	361,400
WHYN-TV Springfield, Mass.	479,000	361,600	310,400
KMI-TV Fresno, Calif.	366,000	331,900	297,700
WEEK-TV Peoria, Ill.	289,000	323,100	283,700
WKST Youngstown, Ohio	509,000	247,600	228,500

Editor's Note: The data used by SPONSOR was compiled by Electronic Industries Association and published in "UHF The 1962 Survey," published in December 1962.

The Scranton—Wilkes-Barre (or Wilkes-Barre—Scranton) area is a single television area. It is, perhaps, the most successful UHF ONLY area in the country. All three (3) of its stations operate with a million watts or more. I do not know in what manner the statistician employed went about his assignment but whatever manner it was, it certainly is regrettable, and does not give an honest picture.

I ask you to set the record straight.

THOMAS P. SHELBURNE, executive vice president, WNEP-TV, Scranton, Pa.

4-WEEK CALENDAR

MARCH

Advertising Federation of America 6th district spring conference, Sheraton-Chicago Hotel, (28-30).

Advertising Women of New York World's Fair Ball, Waldorf Astoria, (29).

Maximum Service Telecasters Technical Committee meeting, Saturday afternoon (30) followed by board of directors meeting, Saturday evening (30), Sheraton Blackstone Hotel, Chicago; annual membership meeting Sunday morning, Hilton Hotel, Chicago, (31).

National Assn. of Broadcasters convention, Hilton Hotel, Chicago, (31 March-3 April).

APRIL

Boy Scouts of America benefit lunch-dinner for advertising, publishing, entertainment people, organized by

Benton & Bowles; tickets through BSA and chairman William Hesse, president of B&B, and co-chairman William H. Hylan, sr. v.p. sales, CBS, and John Mitchell, v.p. sales, Screen Gems, Waldorf Astoria, (3).

American Women in Radio and Television, New York City chapter, "Projection '63" panel discussions, McCann-Erickson conference room, N. Y. (6).

Assn. of National Advertisers West Coast meeting, Santa Barbara Biltmore Hotel, Santa Barbara, Calif. (3-5).

Brand Names Foundation, 20th anniversary banquet, Imperial Ballroom, Americana Hotel, New York, (11).

Society of Motion Picture and Television Engineers, 93rd convention and equipment exhibit, The Traymore, Atlantic City, N. J. (21-26).

SMALLER AD AGENCIES

Excuse the delay in complimenting you for the fine play which you gave the smaller advertising agencies, and especially the League of Advertising Agencies, in your 11 March issue.

The article has clicked with a great number of people who have read it and who have called the League office.

It is assumed that the League has official approval for reproducing this article, with credit to SPONSOR.

CLAUDE BOLSER, executive secretary, League of Advertising Agencies, New York.

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Reach 'em with a SPOT OF TAE

(the "homes reached" station in Pittsburgh)

*Check the record. TAE corners the market
when kids are watching—
8 to 10 in the morning,
4 to 6:15 at night.**

Take TAE and see

WTAE CHANNEL 4

Basic ABC in Pittsburgh

OK THE KATZ AGENCY

*ARB, Jan., 1963

HAWAIIAN EYE

134 HOURS OF SPELLBINDING MYSTERY-ADVENTURE

Using HAWAIIAN EYE as their firm name, a team of private investigators—Robert Conrad, Anthony Eisley and Grant Williams—find excitement and romance in the never-ending variety of characters who rendezvous in exotic Hawaii. With their friends—Troy Donahue as the handsome Special Events Director at a resort hotel, Connie Stevens as the lovely singer-photographer, and Poncie Ponce as the fun-loving taxi driver—the bachelor investigators are constantly involved in spine-tingling suspense and action.

Now in its fourth season on the network, HAWAIIAN EYE against strong competition compiled an average *20.4 rating* and a *31.2 share of audience** during its first three full seasons. Available on an individual market basis—for fall start.

*Nielsen Multi-network (Oct. Aot. averages)



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000



ALSO: MAVERICK · SURFSIDE 6 · SUGARFOOT · THE ROARING 20'S · BRONCO · BOURBON STREET BEAT · LAWMAN · CHEYENNE

CHEYENNE

107 HOURS OF ACTION-PACKED WESTERN DRAMA

Starring Clint Walker, CHEYENNE is the first of the great Warner Bros. western hours—and one of the greatest in television history. Standing six-foot-six-inches in height, Walker as Cheyenne Bodie presents a towering figure of strength. A figure that inspires warm thoughts among the beautiful... admiration among the lawful... and cold fear among the lawless. To a man like Cheyenne Bodie, no obstacle is too big to tackle, no danger too big to risk, in his efforts to break the lawless spirit of the west to the halter of peace.

In its six full seasons on the network, CHEYENNE won an average Nielsen National rating of 24.8, good for a 38.6 share of audience.* Now available on an individual market basis—for fall start.

* Oct. Apr. averages



 **WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000**

ALSO: MAVERICK • SURFSIDE 6 • SUGARFOOT • THE ROARING 20'S • BRONCO • BOURBON STREET BEAT • LAWMAN • HAWAIIAN EYE



how do you fit a giraffe into a carafe?

You can! . . . if you're willing to settle for just the tip of the nose. Like ranking TV markets. You can take a small portion of the market by using the SMSA metro approach . . . but if you want the whole giraffe, you've gotta rank by *total* market! *Point*. More than 90% of the Charlotte Market is located outside the metro-area. The *total* Charlotte TV Market contains 574,800 TV homes . . . ranking 20th in the nation . . . first in the Southeast!* No neck to neck race, WBTV is 'way ahead in the homestretch with an 87% lead over the market's second station.

*ARB TV Market Digest

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.



High polish and rugged newsgathering are dissimilar elements which breathe new vigor into distinctively factual programs: *Tour of Monaco*, CBS; *The Tunnel*, NBC.

Tv clients say . . .

**“REALITY’S FINE,
BUT PLEASE PITCH
IT ELSEWHERE”**



Information shows have new depth and glamor

Yet admen get glazed look when salesmen come calling

Nets may absorb higher costs: are clients guilty?

In tv's creative grey scale, the blackest blacks this year will probably be registered by "information" programming.

The new breed of reporters, commentators, off-camera editors and on-air philosophers, is ready to attack '63-'64 with talent and verve. "It's possible," says a network official, "that the only *really* original shows will come out of the news and special-projects departments."

A crackling combination of showbiz flair and "The Front Page" is emerging; factual programmers revel in top-level management support following 1962's unprecedented ratings success of reality

Many part answers
but no pat solutions to
pub-affairs problem



Climate is warmer

Clients have fewer fears, report ABC's Lang and NBC's Sam Maxwell. But both say nets are still far from covering costs on informational programming

programming on the small screen. (Nielsen had many of the news-specials among the top half-dozen shows weekly).

Armed with major presentations on think-shows, network salesmen now are attacking agencies and clients. But, although the programming climate is sunny, there seems to be a wintry edge still in the buying weather. After taking the pulse of Madison Avenue, network executives feel they'll be lucky to score more than 50% sales on actuality material.

Is there an answer to this problem?

The whole matter was raised at FCC hearings into network practices held in New York last season. Several national advertisers told FCC that some form of guaranteed circulation would (incidentally) yield a price base that could make public-affairs programs more attractive.

Reactions to this idea are varied.

In Washington, commissioner-elect Kenneth Cox professes no answers, but agreed the end was desirable even if the means were not at hand.

"One of the drawbacks," says Cox, "is that the selling job becomes more difficult if you allow, in advance, that a particular show isn't going to get the highest ratings. Faced with this pitch, the client probably goes to another network or another medium.

"The guarantee necessarily involves some sort of retrospective billings adjustment. Under the present system, the client with the high-rated show has to pay more, to help keep the network's affiliate revenues stable."

Adds Cox: "It's possible that some kind of averaging system might work; setting a price based on average homes delivered over a broad time period. But suggestions like these don't account for one real factor—at least in my judgment: Advertisers and agencies like to match wits with each other and with the networks. The clever or the lucky ones wind up with the

bonus of a good program.

"As against this, there's also the thought that a more flexible pricing system, by allowing a du Pont or U. S. Steel to get an adjustment, might forestall pressure for a rigid quota system of information programming."

The averaging system, or something like it, has been advocated strongly by veteran adman Fairfax Cone. For the last three years, Cone has been urging the networks to control of their ad schedules as firmly as they've grasped programming. He'd have the nets functioning on a grand "magazine concept" with advertisers being rotated through high-audience and low audience shows.

Cone's suggestion is patterned on the British commercial practice; he believes it's the only way that low audience programs will ever attain an assured place in the schedules.

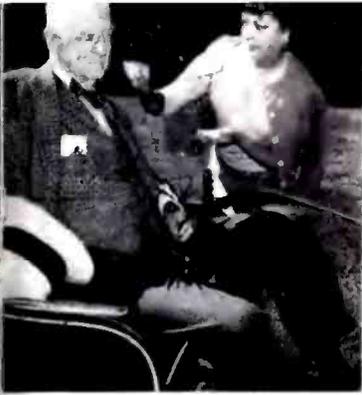
A similar idea cropped up in a speech given to the Association of National Advertisers last year. Howard Eaton, who then was ad v.p. at Lever, suggested the nets devise package deals including high and low shows.

Eaton was speaking as a client, in 1962. In 1963 he's with a major agency (Grey) as programming supervisor, and his terse comment today is "the only way to sell public-service programming is to price it in a manner which will ensure its sale." The two quotes may be seen as a fairly typical example of theory and practice, or policy and execution.

Putting it bluntly, ABC's Robert Lang says "there's a lot of high-minded sentiment expressed by advertisers and agencies, but when it comes to the clinches there's only one way to get them to buy these shows: Make a deal."

Lang himself is in a knowledgeable position. After a spell as ad director of G-F's Post Cereals division he became the first employee of Radio Free Europe, emerged as general supervisor, then spent seven years with CBS, most of this as vp

(Please turn to page 75)



The world around us

(l to r) Bernard Baruch, "CBS Reports; "The Pawn," Repertoire Workshop series on CBS-owned stations; Martin Agronsky in "Polaris Submarine," NBC color; Bell & Howell "Closeup," ABC, in New York taxi and Jordan desert; monkey's instincts were analyzed in CBS' "Mother Love"; NBC crew aboard nuclear sub; James Mason narrated NBC's "River Nile"; film editor at work for "CBS Reports"; ABC's Webster and Hartigan inside a Russian school, for "Closeup"; dance show, "Reflections," for Repertoire Workshop.



What you should know about 'Tinyvision Tv'

Popularity of small tv sets, many battery-operated, is growing, and may eventually spell major change in programs and commercials. Japanese imports are setting the pace in 'tinyvision' but U.S. sets are due

The man in the Brooks Brothers suit hesitated last week in front of the show window of Manhattan's Liberty Music Shop at 50th and Madison. He looked, and thought. He apparently made up his mind, and walked in.

"I want one of those small television sets," he told the salesman.

"The five-inch Sony?"

"Yes. How much is it?"

"\$189.95. The battery is \$39.95 extra. The carrying case is \$15."

"Just the set, please. I don't need the battery now," said the Brooks Brothers man, reaching for his checkbook.

"That'll be \$195.65, with the tax," said the salesman. "Do you

want it delivered?"

"No thanks. I just work across the street," said the Brooks Brothers type, indicating a large office building with his thumb. "I'm going to use it in my office at the agency."

The adman probably didn't stop to think about it, but his purchase of a miniature television set for his own personal viewing is part of an important trend which may eventually affect the nature of his own work in the broadcasting industry.

"Tinyvision," or "personal television," may be shaping one of the most significant changes in audience structure, composition, and mobility in the history of televi-

sion. It will be two or three years before any firm conclusions can be drawn. But "tinyvision" may well accomplish in television what the transistor did to radio listening habits—fragmentation of a substantial part of the audience into single-person, rather than family units.

If this trend should materialize, it could mean a significant change in audience composition and mood—at least for black & white sets. It could mean a huge increase in tv sets per home—since tinyvision obviously isn't satisfactory "first" set. It would mean, of course, an increase in one-person-per-set viewing. It might mean, too, that commercials and programs will have to be revamped for maximum impact. (When "Ben Hur" finally hits the tv circuit, how will it look on a 4½-inch screen?)

The trend could necessitate changes in audience measurement techniques—and the rating services are aware of it.

"We are now experimenting with a device which would allow mechanical measurement of viewing on battery sets," says an A.C. Nielsen spokesman.

"This is not yet perfected, but we have been working on it for several years in anticipation of any possible trend to this type of viewing. Demand for this type of data from our clients is certainly not great enough now, but if enough clients become interested, we will be ready to measure this type of viewing."

Says American Research Bureau's Jack Gross: "Within time, television viewing will be an individual activity, like radio listening. We are aware of this problem, and will be geared for those changes. Eventually, we'll probably meet them by means of an individual diary, as opposed to our present family viewing diary—because we'll be surveying individual, not family, characteristics."

The American consumer has before him today a growing selection of personal tv sets—lightweight sets, tiny-screen sets, battery-oper-



Battery tv sets from Japan trigger portable trend

These transistorized imports are now available (or soon will be). Prices here are subject to change and may, if anything, be lowered

Sony 5-inch portable

Considered a "hot item," this 5-incher is now in widespread U. S. distribution at a list price of \$189.95. Until 1 March, it sold for \$229.95 but price was cut when demand soared. The original Japanese portable tv, Sony's 8-incher, now sells for \$229.95 and may be discontinued soon



Panasonic portables

Made by Matsushita, two transistorized sets are due in U.S. stores this spring. The 5-incher at right lists at \$229.95. A 9-incher (seen at top of page) will have a \$249.95 price

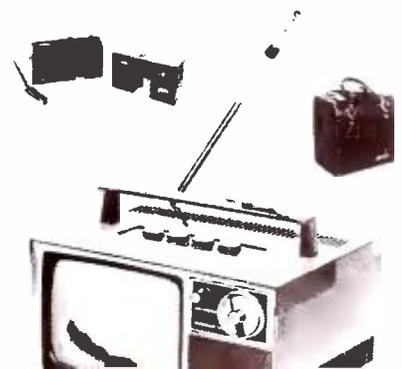


Sharp 6½-inch portable

New Sharp "tinyvision" set has a 6½-inch screen, front controls and an expected list price of \$199.95. It goes into U. S. distribution next month, is made by Havakawa

Delmonico portables

Spring or summer deliveries are due on Delmonico 5½-incher seen here, made by Victor of Japan (no relation to RCA). Price: \$179.95. A 4½-inch set is also due from Delmonico, it'll cost \$149.95



ated out-of-home sets. Although the Japanese have blazed the first trails in this field, American television manufacturers are joining in—even though they themselves don't know to what extent the public will buy this concept of tv.

On the one side, American manufacturers have been goaded into production of smaller and more portable sets by competition from Japanese manufacturers anxious to find their electronic niche in the U. S. market. The growth of educational tv and the possibility of a vast increase in stations as a result of the utilization of uhf argue in favor of the concept of personal viewing; the greater the choice of stations, the more individual viewing.

On the other side, history argues against smaller sets. The story of American television is a story of progress from small to larger screens—seven-inch to 12-inch, 16-inch to 17-inch, 21-inch to 23-inch. The few attempts to deviate from this pattern have been roundly punished at the marketplace.

In 1955, RCA introduced an eight-inch personal portable at \$125. Even with a comparatively small run of 25,000 sets, it was forced to cut the price to \$100 and eventually liquidate the balance through a drug chain at less than \$60.

The history of transistorized battery portable tv has been equally dismal. Philco's leather-cased and highly portable little Safari was an unmitigated flop in the late 1950s. Motorola's full-sized 19-inch transistor portable at \$275 in 1960 was an engineering triumph, but a marketing failure.

If the tide has turned, the turning point was the introduction of Sony's eight-inch Japanese-made transistorized portable in fall 1961 at the breath-taking price of \$249.95 (battery \$29.95 extra)—or \$31 per inch of diagonal screen measurement, compared with \$7 per inch in popularly-priced American 19-inch portables.

Outside the Abercrombie & Fitch yacht club trade, this set didn't sell in fantastic numbers, but it attracted plenty of interest. Surpris-



GE started it . . .

Trend among U.S. set makers to rediscover "personal tv" was started by General Electric with 22-pound "Escort" set which has 16-inch screen. Spurred by Japanese rivalry, U.S. set makers are breaking away from 21-inch-and-up screen sizes, and may be shifting to smaller sets. Result may well be sale of 500,000 "lightweight" sets this year, new mobility in single-viewer audiences.

ingly, many people who bought the little set didn't even bother to get the battery and used it as a straight 110-volt plug-in set.

Other importers took the hint, and soon eight-inch non-transistorized conventional AC sets began appearing on the U. S. market—under trade names of Delmonico, Westar, Star-Lite, and Commodore—selling for under \$100. This was the area in which RCA had failed a year years earlier.

Last year the first American manufacturer decided to throw in its lot with the concept of personal viewing.

General Electric introduced the Escort, a 22-pound set with a 16-inch screen, designed to be carried from room to room, and to be used in places where tv sets hadn't been used before. GE was followed into this market by Philco, Zenith, Admiral, Emerson, Olympic, and others. The "lightweight 16" market was a natural for the Japanese, too, and soon their versions began pouring in, most of them selling for about \$100.

It's estimated that between 300,000 and 500,000 "lightweights" will be sold this year, out of a total of perhaps 6.5 million black-and-white sets.

In late 1962, a new Sony "true portable" came to this country, with the smallest screen to date—five inches. Total weight was eight pounds, and list price was \$229.95, plus \$39.95 for the battery. Extra accessories were available, including special gadgets for use in an automobile (for viewing by rear-seat passengers) at \$44.95. The new Sony's picture was bright enough to view at the beach, its design was attractive, and it was a traffic-stopper wherever it appeared.

In 1962, transistorized tv wasn't exactly a major sales item. Some 37,000 were exported from Japan to the United States, and probably about half that number were actually sold here during the year. Nevertheless, the market looked promising enough for other Japanese manufacturers to decide to export battery sets with screens ranging from four-and-a-half to nine inches.

On 1 March, a major price break, attributed by Sony to automation, brought the price of the little five-incher down \$40 to \$189.95.

Most American manufacturers continue to pooh-pooh the wee imports, but all of them are investigating the possibility of preparing a "defensive" line of tiny sets, in case these imports begin to make real inroads on the U. S. tv market.

Two manufacturers decided to act quickly. General Electric which started the trend to lightweight tv, will soon introduce an 11-inch ultra-personal set. It's a conventional—not transistorized—receiver, and probably will come in at around \$100, competitive with Japanese-made AC "personals." Another major set maker will follow GE into the marketplace this summer with an 11-inch set—and the rest will

wait and see how they do. Westinghouse is taking the middle road, putting a group of imported six-inch transistor sets through their paces prior to a marketing decision.

General Electric believes that eventually there'll be a color set in the living room, and personal portables in every other room of the house. Therefore, the 11-inch set could be the forerunner of a complete line of tiny GE receivers, designed for special purposes. This line could (but won't necessarily) include such models as an executive desk-model in walnut cabinet, a clock-tv for the bedside table, a battery set for outside viewing—all with 11-inch screens.

How do people use battery-operated and other personal sets? Sony says its surveys indicate present uses

are limited only by the imagination. Among reports from Sony owners on how they use their sets: picnics, beach, summer cottages, camping, boats (Owens Yacht Co. has been equipping its higher-priced boats with Sony sets), in railroad train compartments, in autos, as bedside sets, on hospital beds, trays, patios and porches, offices.

Tiny-screen viewers don't constitute an even measurable portion of the tv audience—yet. If the sets are tiny, so is the number of them in use now—possibly about 50,000 out of a total of more than 60 million sets-in-use.

Nevertheless, the trend to personal viewing demands close surveillance by the broadcasting and advertising industries. It could have a revolutionary impact on *the* character of television. 

SURPRISE! MOST PROGRAM PRODUCERS APPROVE FCC INTERVENTION

Newton Minow and the new frontier in Washington are exerting a strong influence on tv programing, according to a poll of 43 leading television producers conducted recently by Trendex.

Results of the Trendex survey show that not only are most of the procedures consciously adapting their programs to the FCC chairman's recommendations, but they also believe that his programing values have considerable merit.

One producer said the new attitude of government toward broadcasting has allowed him greater freedom with his shows. Even those produceers who don't like the role of the government in programing have resigned themselves to accepting it.

When asked whether Minow's call for more balanced programing had influenced their program ideas, 48.8% of the executives said "yes." Several of the respondents simply said, "Minow is right." One producer replied that the FCC policies have "influenced the sponsors and the network so we can now do the kind of shows we want to do."

Most of the 22 producers who said they had not been influenced by Minow said that they had been working on improving their programs before the FCC entered the picture. Only one producer indicated strong antipathy: "He's a good attorney, but he shouldn't tell me how to run my business."

Nearly a quarter of the producers polled said that their approach to violence on their shows had been softened since the advent of the New

Frontier. Of those who said there was no change, most indicated that the format of their shows rarely called for violence anyway.

One of the most surprising results of the survey was that a large majority of the respondents—81.4%—had no objection to FCC intervention in programing. "Minow has just as much right to discuss programing as anyone else—and, perhaps, even more justification," is the prevailing sentiment among the producers. Most felt that the constructive criticism of the FCC is good for the industry. The dissenters felt that Minow "should know more about our problems" before discussing programing.

Finally, nearly 80% of the producers felt Minow's program values possessed general merit.

Some of this approval was qualified. Several producers felt he lacked sufficient understanding of the need for broad public appeal in commercial tv. Said one: "We would all like to see the cultural level of any artistic endeavor raised; however, we're in business for the public. We cannot cram Shakespeare down their throats simply because he (Minow) says we should."

Production companies participating in the survey included, among others, Revue Studios, Four Star TV, 20th Century Fox TV, Screen Gems, Talent Associates, MGM-TV, Plautus Productions, Warner Brothers, Filmways, Desilu, and T&L Productions.

Survey was created by Venet Advertising Agency.

From Grand Concourse to Grand Canyon...



MILADY'S BLINTZES—SO EASY TO PREPARE

the "Blintzekrieg" is on—thanks to radio

- ▶ Majority of the ad budget is invested in radio
- ▶ Food favorite invades non-blintze markets
- ▶ One-day saturation concept found effective

Radio, perhaps more than any other means of universal communication, has been responsible in recent times for the advancement of the blintze, Milady's Blintzes, to be more exact. The French recognize it as crepes suzettes; the English dub it cheese dumplings; the Italians label it panocotti, and the Greeks also have a word for it—bouteki or teropeta. But no matter how one rolls it, it is essentially a super-duper egg-leaf pancake folded over cheese or fruit. Connoisseurs may smother the blintze with sour cream, jam, or maple syrup—but never soy sauce.

The blintze, like other foreign dishes (Chinese egg roll and pizza, to mention two) is rapidly spreading across the American plains and the makers of Milady's Blintzes will expand their radio campaign in April to include some eight markets: New York, Baltimore, Washington, Philadelphia, Miami, Cleveland, Chicago, and Los Angeles.

What began in the late '40s as a \$110 weekly advertising account is now a six-figure ad budget, according to Leo Greenland, president of Smith/Greenland, an agency blintze-deep since it was formed.

He also told sponsor that 60% of Milady's Blintzes ad budget is allocated to broadcast media. Radio is largely responsible for pushing the epicurean delicacy, so to speak, from the Grand Concourse to Grand Canyon.

The begetters of Milady's Blintzes were one of the first sponsors of *Barry Gray* over WMCA, New York, and *Dorothy and Dick* over WOR, New York. They also made strategic use of other personalities in the metropolitan New York market: Tex and Jinx, Martin Block, Klavin and Finch and a crop of other personalities with consistent followings. Milady's Blintze used the *Barry Gray Show* for six years during which time it was frequently spoken of as the *Milady's Blintzes Show*. The product saw a four-year run on the *Dorothy and Dick Show*.

"Many people think that a segment of a radio audience is completely covered in 13 weeks," Greenland points out. "We know this is not so. If you stay with a personality long enough you begin to be completely associated with that personality."

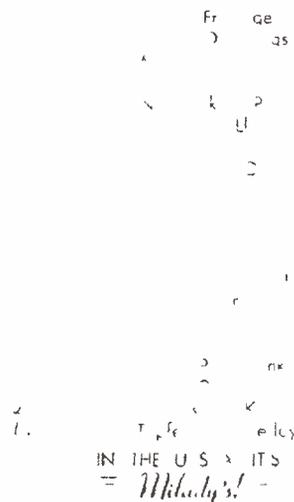
In developing the radio tech-

nique for Milady's Blintzes, the agency came up with the one-day saturation concept. It called for the use of all the radio spots for a particular week and to run them from dawn to dawn on a Friday.

"Thus one is in a position to own the wave length for that particular day," Greenland reasoned. "Within seven to eight weeks, people would think that Milady's



ALL OVER THE WORLD!



What's a blintze?

Milady's air force (top) supplements radio drive. Listeners get educational material (above) explaining blintze

Blintzes was advertising every day in the week around the clock. After a time, we felt we had covered the ethnic market and wanted to break into new fields."

Here again, according to the agency, radio proved to be a perfect vehicle. "We created commercials of general interest, constructed with a light touch of humor," Greenland recalls. Paradoxically, it was a television program that served as the spark plug for the creation of the new series of humorous radio commercials for Milady's Blintzes.

Tv sparked an idea. Greenland and his partner, Martin L. Smith, independent of each other caught the Second City group on the David Susskind *Open End* show over WNEW-TV. Both rushed into the office with the bright notion that the Second City contingent would make an ideal group for a series of commercials for Milady's Blintzes. Indeed, it proved to be everything the admen had hoped for—and more. The Second City performers made five commercials, each with excellent consumer and trade reaction.

The agency placed the commercials on WOR, WNEW, WPAT, and WQXR in the metropolitan New York area. The commercials were backed up with a vigorous merchandising campaign.

"We went to each of the super-market chains, co-ops, and independents at least six weeks before the schedule began and told them we would feature the name of their company for one week on each of our 70 radio spots if they would feature our products in their stores during that week," Greenland recalled. "And everybody tied in. The agency would then cover the arrangements with a letter to the frozen food buyer and advertising manager of the chain and to the sales manager at the client."

While the emphasis continues on radio, Milady's Blintzes has not altogether ignored the persuasive powers of television. "We've tried television," Greenland said. "We've put a toe into tv with some excellent commercials on WOR-TV, (Please turn to page 76)

SG

OPY

MILADY'S PRODUCTS, INC.
 1 1
 1 1
 1 1

FIRST CITY: Hey, you want a bite? I got 'em!

SECOND CITY: Yeah, I got 'em! I got 'em!

F_1: So quickly?

F_2: You want to buy 'em?

F_3: Yeah, tell me what Super is.

F_4: Well, the first thing she took me up to her apartment.

F_5: She's never taken anybody up there.

F_6: I know that.

F_7: What happened, what happened?

F_8: Well, she served me dinner.

F_9: She made dinner for you?

F_10: Oh, it was absolutely great. We had a little bit of blintzes.

F_11: She made Milady's cheese blintzes?

F_12: Milady's cheese blintzes?

F_13: And then what happened?

F_14: ...with sour cream.

F_15: With a sour cream.

F_16: And then she served Milady's strawberry blintzes.

F_17: Joe didn't drink?

F_18: Oh, he ...with some of 'em.

F_19: With honey...

F_20: Oh, it was delicious.

F_21: And then what happened? Then what happened?

F_22: Then ... then she finally ... she finally ...

F_23: The blueberry...

F_24: ...with ice cream.

F_25: (laugh)

F_26: It was great.

F_27: And then what... what happened?

F_28: Well, I started eating all these blintzes and I was ... she got kind of tired. We went to a movie.

F_29: They went to a movie and left ... there with all those blintzes!

F_30: Yes, all those Milady's blintzes.

F_31: (laugh) Wait till I tell the guys.

TRACET BIT BY ONE OF THEM:

Announcer does ten seconds of straight talk. You'll find Milady's frozen blintzes at frozen food cabinets everywhere. That's because they are frozen.

Light touch of humor used in commercial copy

Radio copy (above) was delivered by the Second City players. (Below), Mac Levine (l), secretary-treasurer, and Hy Epstein (c), president of Milady Food Products, discuss copy theme with Barry Gray, WMCN, New York personality



1962 advertisers who didn't use network tv in 1961

Following advertisers did not use network television advertising in 1961, did in 1962 (with gross time billings):

Aetna Life Insurance*	\$ 309,989	McKesson & Robbins	\$ 72,776
Amer. Cancer Society*	119,121	Metro Goldwyn Mayer*	90,522
Amer. Medical Assn.*	81,423	Metropolitan Life*	674,246
Bernz-O-Matic*	44,573	Minnesota Woolen*	8,492
Borg Warner	448,209	Morton Mfg.*	95,681
Botany Industries	171,123	National Union Electric*	153,834
Bourjois	26,400	Nationwide Mutual*	2,145,162
California Packing	1,407,996	Ocean Spray Cranberries	166,958
Celanese	1,407,996	Ohio Art Mfg.*	73,272
Coats & Clark*	608,984	Pacific Hawaiian Products*	202,580
Continental Nat'l Group*	163,944	Parker Brothers	73,754
Coty	426,762	Pearl Brewing	12,463
Crown Zellerbach*	15,367	Puritan Sportswear*	9,926
Distillers Corp. Seagrams	3,245,836	Quaker State Oil Refining*	47,220
Doubleday	5,585	Reddi-Wip	85,800
Easy Day Mfg.*	338,191	Revere Copper & Brass	450,187
Ekco Products	24,531	Rhodes Pharmacal	32,185
Endicott-Johnson*	54,379	Ronson	284,262
Englander	220,175	Rubbermaid*	186,946
Farah*	9,917	SSS*	57,113
Fels*	1,380,254	St. Regis Paper*	62,249
Ferry Morse*	45,930	Schaper Mfg.	87,041
J. A. Folger	1,575	Schering	497,336
Getty Oil	507,275	Schick	927,403
Kartford Insurance*	123,454	Scholl Mfg.*	272,558
Hassenfeld Bros.	586,722	Sealy	15,836
Hat Corp. of America*	25,928	Selchow & Righter*	143,855
Hedstrom Union*	33,000	Skil*	116,019
J. S. Hoffman*	31,696	Spring Mills	151,695
Hollywood Shoe Polish*	95,560	Standard Oil, Cal.	59,784
Hormel*	12,075	Standard Packaging	80,646
Hupp	193,703	Sunkist Growers	36,512
Inst. of Life Ins.*	555,858	Sunray DX Oil*	369,036
Insurance Co. of N.A.	420,624	Sunshine Biscuits	858,306
King Seely*	62,193	Sunsweet Growers*	123,119
Kroger	10,620	Texize Chemicals*	75,183
Lakeside Industries*	67,502	Transogram*	174,139
Lennox Industries*	93,334	Trylon Products*	158,981
Lestoil Products*	2,303,620	Tubular Textile*	44,528
Lewis Howe	12,075	United Artists*	16,296
Libby McNeill & Libby	160,306	United Biscuit*	30,910
Liberty Mutual	713,805	United California Bank*	54,678
Magnavox	56,498	U.S. Plywood*	322,874
Louis Marx	893,256	U.S. Rubber	691,706
Masonite	441,754	Upjohn*	797,660
		Wembley*	37,276
		Wham-O Mfg.*	139,514
		Wheeling Steel*	525,240

Source: TVB/LNA-BAR
*First use on network tv in 1962

Networks soar on increased tv budgets

Bristol-Myers adds \$10.2 million in billings to show biggest gain on 1962 scoreboard

The year 1962 was a great one for network television. The medium soared to gross time billings of \$798,808,138, an increase of 12.2% over 1961's \$712,128,118. The gains become even more phenomenal when buying records of network advertisers for 1961 and 1962 are analyzed. Billing data compiled

by Leading National Advertisers—Broadcast Advertisers Reports and released this week by the Television Bureau of Advertising shows:

- In 1962, 76 advertisers who used the medium in 1961 dropped out. Their 1961 billings were \$13.4 million.
- Replacing the drop-outs were

93 other advertisers, who returned or used the medium for the first time. They spent \$27.3 million in 1962, more than double the money which had been spent by the drop-outs.

- From the list of 1961 advertisers, 160 increased their 1962 network spending, some very slightly, others in greater amounts.

- Of the 1961 advertisers, 106 reduced their network spending, again, some very slightly, others in larger amounts.

- Among the larger advertisers who cut their network billings, a number shifted their dollars to spot television, with no loss to the television medium.

- Most significant was that many advertisers who made substantial increases in network billings increased their tv budgets, and did not take money from spot tv.

- A total of 361 advertisers used network tv in 1962, second only to the 376 advertisers in 1960.

These and other findings were obtained through a special sponsor analysis of the data released by TvB/LNA-BAR.

Of all the changes recorded in 1962, the largest was made by Bristol-Myers. Bristol-Myers upped its

gross time billings from \$11.7 million in 1961 to \$21.9 million in 1962. The increase did not come from spot television since Bristol-Myers increased its spending there by about \$5 million in 1962 over 1961. With the added tv spending, Bristol-Myers catapulted into the highest rankings of tv spenders.

Alberto-Culver, another fast-growing tv advertiser, upped its network billings in 1962 to \$13.3 million, against \$7.2 million in 1961. Again, the added network spending represented an overall tv increase, with spot spending in 1962 approximately double the 1961 figure of \$5.1 million.

Other network advertisers who mark sizable increases in network billings were: Colgate-Palmolive, from \$20.0 million to \$24.5 million; R. J. Reynolds, from \$21.7 million to \$24.6 million; General Motors from \$22.1 million to \$24.5 million; American Tobacco from \$9.4 million to \$11.8 million; and Kellogg from \$8.7 million to \$11.1 million. All of these companies increased their spot spending last year except American Tobacco, which made a large shift from spot tv, and General Motors, which cut spot tv spending slightly.

Reprints

Reprints of this special analysis are available at nominal cost. Direct inquiries to sponsor Publications, 555 Fifth Avenue, New York 17.

Biggest cut-backs in network billings were registered by Texaco (from \$10.1 million in 1961 to \$7.0 million in 1962), which shifted a portion of its funds to spot tv; General Mills (from \$14.9 million to \$12.2 million), which made a major swing to spot tv.

Other major advertisers, which cut network spending in 1962, and made heavier use of spot tv were: Ralston Purina, Simoniz, and du Pont.

Of the larger advertisers who dropped out of network tv in 1962, Massey Ferguson left the television medium almost entirely; Sinclair Oil swung all of its tv funds to spot; Kendall left television; and Lanolin Plus cut tv spending considerably.

In compiling its information, SPONSOR used the 1961 network gross time billings figures revised for horizontal contiguity.

(Please turn the page)

1961 network advertisers who didn't come back

Following advertisers, whose gross time billings topped \$100,000 in 1961, were not in network tv in 1962:

Aluminium	\$ 234,083	Keystone Camera	\$ 170,737
American Can	147,040	Chas. Knox	137,460
American Express	106,714	Lanolin Plus	633,850
Bayuk Cigars	451,160	Malt O Meal	234,455
Buitoni Food	110,000	Massey Ferguson	1,632,517
Burlington Industries	188,479	Maytag	179,720
Coleman	134,170	McCall	241,932
Columbia Pictures	104,870	Motorola	290,243
Continental Wax	117,999	N. Amer. Van Lines	194,340
Eldon Industries	471,476	Nutri Bio	550,270
Elec. Storage Batteries	478,532	Palm Beach	135,977
Elgin National Watch	376,590	Pan Amer. Coffee Bur.	277,223
Equitable Life Assurance	419,121	Puritron	307,426
Fedders	536,223	Retail Clerks Int'l	223,711
General Nutrition	108,660	Frank G. Shattuck	102,893
Houbigant	117,450	Sinclair Oil	1,097,358
Kendall	711,461	Time	104,285
		Top Value	104,285
		20th Century-Fox	309,228
		U.S. Brewers Found.	271,585
		Stephen Whitman	122,720

Source: TvB LNA-BAR

A look at network television advertising

On the plus side . . .

	1962	1961	1962	1961	
Adolph's	\$706,419	\$556,361	Gulton Industries	205,582	72,440
Alberto Culver	13,322,015	7,169,008	Theo. Hamm Brewing	248,975	103,252
Aluminum Co. of America	3,248,869	2,945,859	Hartz Mountain Products	813,125	654,980
Amana Refrigeration	102,941	95,630	Hazel Bishop	986,027	162,180
American Dairy Assn.	960,600	419,284	Helene Curtis Industries	2,749,472	2,065,197
American Doll & Toy	332,911	319,592	Hertz	1,088,709	382,250
American Home Products	33,051,425	31,031,207	Heublein	654,189	79,200
American Machine & Foundry	170,946	58,035	Ideal Toy	939,776	694,032
American Motors	614,121	333,741	Jaymar Ruby	80,093	50,967
American Red Ball Transit	76,600	75,670	Andrew Jergens	3,051,683	2,275,873
American Tobacco	11,845,533	9,402,316	Kellogg	11,119,691	8,658,631
Armour	6,373,599	5,491,560	Kemper Insurance	519,545	464,082
Armstrong Cork	3,781,768	3,547,685	Lehn & Fink	3,129,110	1,931,703
B. T. Babbitt	578,213	536,300	Lever Brothers	26,222,433	25,515,337
Baldwin Piano	100,771	49,057	Lionel	55,810	49,663
P. Ballantine	985,613	601,239	M. Lober & Associates	52,286	14,067
Beech-Nut Life Savers	7,599,450	6,292,095	M. Lowenstein	176,065	99,538
Bissell	111,749	81,596	Mars	650,572	338,020
Block Drug	8,537,219	6,748,156	Mattel	2,191,057	1,399,940
Blumenthal Bros. Chocolate	86,828	73,120	Maybelline	1,389,981	541,388
Borden	867,763	371,465	Mennen	4,283,694	3,057,180
Milton Bradley	574,847	153,600	Mentholatum	1,105,051	785,358
John H. Breck	1,534,918	1,307,065	Merck	125,245	96,985
Bristol-Myers	24,867,463	14,661,341	Miles Laboratories	9,797,666	9,780,878
Bulova Watch	1,074,243	929,557	Miller Brothers Hat	52,065	50,449
Campbell Soup	8,255,230	7,204,496	Minnesota Mining	2,300,696	705,656
Canadian Breweries	166,317	134,199	Mirro Aluminum	100,596	96,474
Carnation	3,713,861	3,069,452	Mogen David Wine	633,231	503,294
Chanel	144,981	110,713	Monsanto Chemical	585,291	496,052
Chemway	288,797	85,700	Mystik Adhesive	84,000	55,640
Chesebrough-Ponds	5,909,080	3,681,616	Narragansett Brewing	18,681	9,717
Chun King	300,584	81,380	National Dairy Products	9,494,747	8,905,956
Church & Dwight	44,000	22,000	Natl. Grape Cooperative	1,336,813	823,680
Coca-Cola	5,975,506	1,978,475	Nestle	4,291,623	2,878,672
Colgate-Palmolive	24,538,799	20,045,262	North American Philips	620,026	245,390
Consolidated Cigar	4,308,205	3,379,060	Norwich Pharmacal	2,286,627	912,237
Consolidated Foods	432,542	239,121	Noxzema Chemical	2,816,443	2,488,441
Corn Products	8,330,491	6,220,447	Ohio Oil	31,059	27,929
Corning Glass Works	715,399	127,087	Old London Foods	249,512	229,140
Walt Disney Productions	774,075	768,997	Olin Mathieson	2,986,518	1,685,512
Dr. Pepper	292,564	271,800	Pepsi-Cola	2,018,650	1,234,276
Dominion Electric	188,371	97,829	Chas. Pfizer	3,283,995	2,027,901
Douglas Fir Plywood	1,316,905	414,111	Phila. & Reading	1,417,925	431,655
Dow Chemical	2,511,301	2,083,215	Philip Morris	11,345,323	9,774,471
Drackett	4,184,096	3,378,929	Pittsburgh Plate Glass	1,484,781	1,391,901
Dumas Milner	882,724	528,608	Polaroid	3,619,615	3,216,222
Emenee	185,964	175,070	Polk Miller Products	582,460	474,446
Eversharp	1,303,512	1,229,074	Procter & Gamble	51,700,004	50,018,093
Ex-Lax	1,731,080	1,237,893	Proctor Silex	491,583	418,908
F&F Labs	281,940	281,341	Radio Corp. of America	3,409,790	1,941,883
Max Factor	1,040,866	972,620	Remco Industries	901,913	514,136
Fairmont Foods	11,760	3,780	Revlon	3,799,997	3,689,425
Falstaff Brewing	3,415,614	1,393,108	R. J. Reynolds Tobacco	24,644,839	21,740,922
Father John's Medicine	66,000	35,200	Richardson Merrell	3,978,453	2,548,003
Florida Citrus	902,874	168,383	Savings & Loan Foundation	1,613,597	513,640
Ford Motor	14,990,533	11,081,554	Sawyers	196,257	53,539
Frito Lay	2,022,012	1,041,921	Jos. Schlitz Brewing	2,382,126	2,056,398
General Electric	6,258,229	6,080,992	Scott Paper	6,173,126	5,782,375
General Motors	24,480,201	22,114,703	Scripto	324,545	243,691
Gillette	14,932,879	13,487,099	Sears Roebuck	2,934,935	2,634,489
Gold Medal Candy	50,844	46,900	Seven-Up	2,252,611	1,710,861
Gold Seal	1,527,577	1,430,048	Shell Oil	1,918,511	328,557
Golden Grain Macaroni	1,434,011	366,900	Shulton	262,145	229,812
B. F. Goodrich	846,110	352,881	Shwayder Brothers	68,952	67,320
Goodyear Tire	3,466,750	3,024,046	Singer Mfg.	2,154,193	1,103,214
Gorham	47,326	29,676	Smith, Kline & French	2,713,955	719,714
Green Giant	970,978	276,580	A. G. Spalding	33,000	16,500
Gulf American Land	173,223	109,436	Speidel	1,377,679	871,120

Who used the medium in both 1961 and 1962

	1962	1961	1962	1961	
Sperry Rand	1,949,259	1,680,390	Gulf Oil	2,393,721	3,236,941
Standard Brands	1,445,824	512,360	Hagan Chemical	391,545	623,332
Standard Oil, Indiana	591,592	465,788	Haggar	146,182	149,300
Standard Oil, Ohio	42,062	6,084	Hallmark Cards	813,909	1,027,463
Stanley Warner	1,686,210	1,161,907	H. J. Heinz	2,856,556	3,121,543
Star Kist Foods	1,028,443	262,544	Hills Bros. Coffee	13,635	460,500
Sterns Nurseries	78,520	38,707	Hollywood Brands	71,500	223,500
Studebaker	1,962,171	674,932	International Shoe	244,705	606,632
Sun Oil	1,732,976	678,515	Johnson & Johnson	5,654,893	5,765,999
Sunbeam	2,283,132	506,875	S. C. Johnson	10,185,026	10,936,065
Swift	1,651,693	1,125,932	Kaiser Industries	3,033,446	5,442,908
Technical Tape	317,557	242,136	Kayser Roth	153,920	415,239
Travellers Insurance	119,364	106,714	Kimberly Clark	3,340,599	3,810,755
Union Central Life Ins.	145,080	75,348	Lanvin Parfums	204,674	234,787
U. S. Borax & Chemical	2,036,931	1,602,925	Liggett & Myers	10,497,725	11,059,411
Wander	836,563	623,563	P. Lorillard	13,083,710	13,540,470
State of Washington	28,633	27,756	Ludens	549,120	554,044
James O. Welch	82,818	22,704	M. & R. Dietetic Labs	444,993	811,773
Whirlpool	138,440	48,275	Martin Marietta	477,355	548,206
J. B. Williams	10,668,109	8,551,410	Mead Johnson	4,151,138	5,807,183
Wilson & Co.	207,055	140,368	Melnor Industries	47,340	115,127
Wurlitzer	148,092	142,844	Merritt Chapman & Scott	163,887	214,600
Xerox	542,151	74,670	Mohasco Industries	66,415	118,742
Zenith Radio	102,941	56,142	Mutual of Omaha	1,026,581	1,170,155
			National Biscuit	10,081,721	10,377,033
			National Brewing	124,957	186,476
			North Woods Coffee	16,500	62,000
			Pabst Brewing	212,764	307,653
			Pet Milk	78,515	473,553
			Peter Paul	797,520	964,010
			Phillips Petroleum	48,380	322,289
			Pillsbury	6,910,540	7,049,860
			Plough	136,912	933,589
			J. Nelson Prewitt	381,579	841,762
			Prudential Insurance	4,006,629	4,093,756
			Purex	3,344,453	3,491,415
			Quaker Oats	4,328,263	4,923,744
			Rainbow Crafts	44,000	47,000
			Ralston Purina	4,823,719	6,153,180
			Readers Digest	852,015	1,034,100
			Realemon Puritan*	303,612	388,127
			Rexall Drug	450,951	1,618,138
			Reynolds Metals	3,666,390	3,932,507
			Helena Rubenstein	200,638	339,583
			SCM (Smith Corona)	188,664	261,279
			Sandura	85,800	150,067
			W. A. Shaeffer Pen	262,724	979,824
			Simoniz	1,768,651	3,240,951
			A. J. Siris Products	10,726	28,210
			Socony Mobil Oil	1,901,272	1,965,617
			Sperry & Hutchinson	1,017,344	1,201,825
			A. E. Staley	873,821	917,659
			Standard Oil, N. J.	683,433	776,142
			State Farm Insurance	1,922,856	2,087,595
			Sterling Drug	11,228,597	11,315,232
			Sweets Co. of America	1,422,380	1,764,271
			Texaco	6,997,395	10,119,124
			Union Carbide	2,898,167	2,954,052
			U. S. Steel	3,332,526	3,351,436
			U. S. Time	831,618	1,089,075
			Van Camp Sea Food	712,536	1,061,548
			Warner-Lambert**	9,509,622	11,909,179
			Westinghouse Electric	1,195,491	3,479,578
			George Wiedemann Brewing	19,947	22,254
			William Wrigley, Jr.	256,908	1,018,800
			Wynn Oil	145,742	308,917

On the minus side . . .

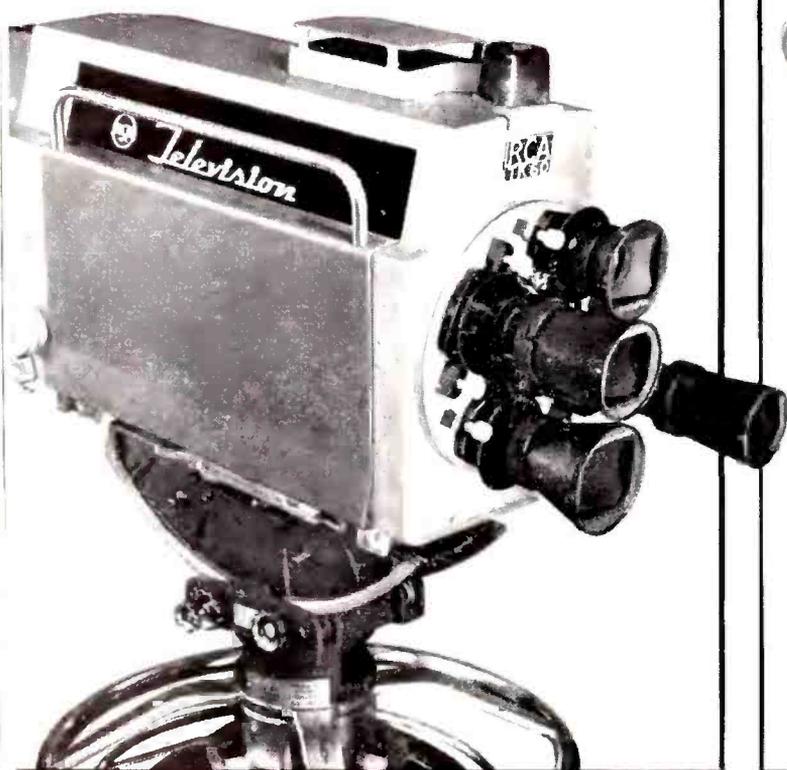
	1962	1961
Airequip Mfg.	\$29,202	\$141,211
American Cyanamid	661,320	724,052
American Gas Assn.	842,385	1,685,798
American Tel. & Tel.	1,986,527	2,244,150
Anheuser Busch	546,138	693,338
Arnold Schwinn	96,000	132,000
Beatrice Foods	41,745	242,277
Beecham Products	3,038,794	3,655,900
Bell & Howell	1,349,891	1,382,960
Beltone Hearing Aid	109,942	157,826
Better Vision Institute	210,195	417,259
Binney & Smith	169,228	195,096
Bon Ami	50,294	699,572
Brillo	523,082	991,210
Brown & Williamson	13,316,966	14,132,771
Brunswick	431,835	749,978
Canada Dry	573,656	644,060
Carter Products	3,841,277	4,294,663
Chock Full o' Nuts	23,538	82,680
Chrysler	4,129,324	4,151,167
Chunky Chocolate	154,373	168,975
Cities Service	124,460	176,175
Cluett Peabody	119,364	228,500
Colorforms	195,000	236,500
Continental Baking	337,115	511,523
Cracker Jack	516,642	589,052
Curtis Publishing	149,631	168,696
du Pont de Nemours	5,691,155	7,081,668
Eastman Kodak	4,076,090	4,746,965
J. H. Filbert	202,815	263,305
Firestone Tire	869,925	1,747,155
Food Manufacturers	222,959	867,220
R. T. French	2,639,533	3,037,868
General Cigar	1,181,369	1,942,246
General Foods	19,436,494	19,613,492
General Insurance	111,529	152,748
General Mills	12,197,994	14,891,806
General Tele. & Elec.	7,729	27,295
General Time	149,645	439,302
Gerber Products	626,650	785,935

Source of gross (time billing) figures: T.N.B., L.N.A. BAR
 * Acquired by Borden in 1962
 ** Includes American Chicle billings both years

4 Cameras to

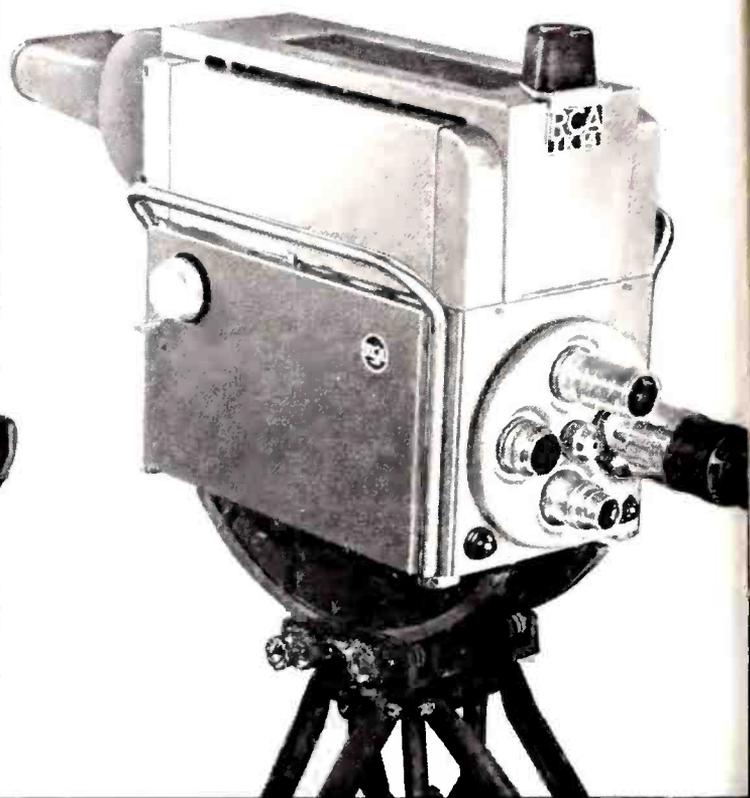
For Each Program Requirement, an RCA

For the Best
4½" I. O. Picture—TK-60



Designed to get the most out of the 4½" tube, the TK-60 camera produces the ultimate in fine pictures. You can control contrast and mood as never before. Super stabilized circuits assure unvarying picture quality, and eliminate adjustment delays. Its striking appearance and built-in production features make it every inch the "Camera of the Sixties".

For the best 3" I. O. Picture—TK-14



The TK-14 is designed to take full advantage of the 3 inch I.O. tube. It's the standard of the broadcast industry. With its new improved circuitry, it affords higher resolution and shorter set-up time. It's a camera you will commend for its excellent pictures, high reliability, and conservative cost.

The popularity of RCA Television Cameras is proved by their use in more U.S. Stations than all other makes combined! Find out why most TV shows start with RCA cameras. See your RCA Regional Representative. Or write RCA Broadcast and Television Products, Building 15-5, Camden, N.J.

SEE ALL FOUR RCA TV CAMERAS IN OPERATION AT THE NAB!

Choose from!

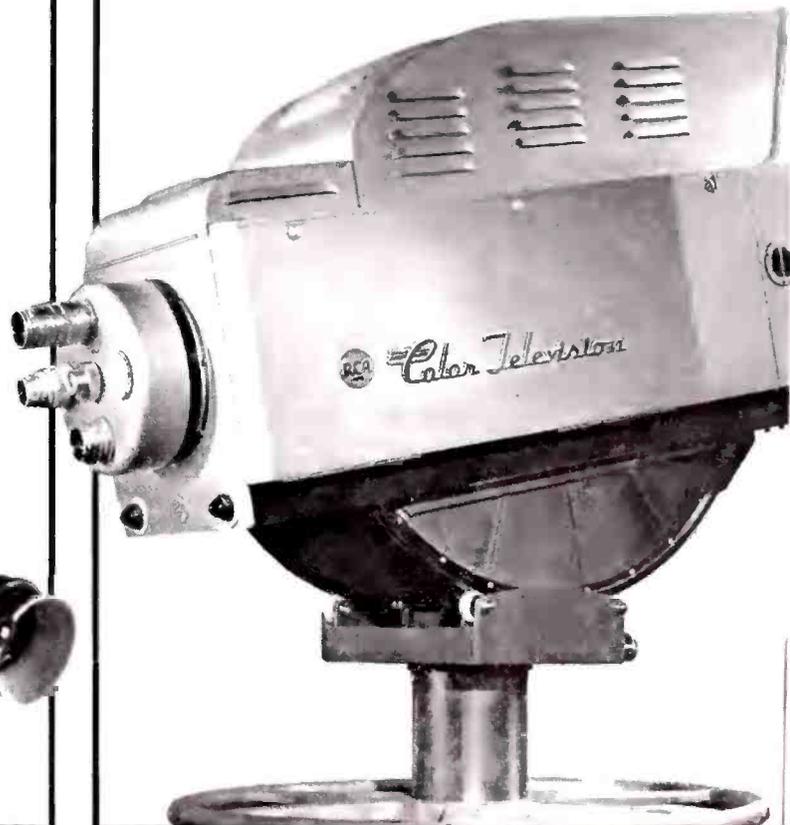
TV Camera—without Compromise in Design

14 For the Finest Vidicon Quality—TK-15



The TK-15 is a proven, professional-type vidicon camera from RCA. Now with Automatic Picture Control, this famous camera adjusts itself for lighting variations to assure the best vidicon picture. Simplified low-cost operation and maintenance. Excellent for many studio situations and for closed circuit.

For Living COLOR TV—TK-41

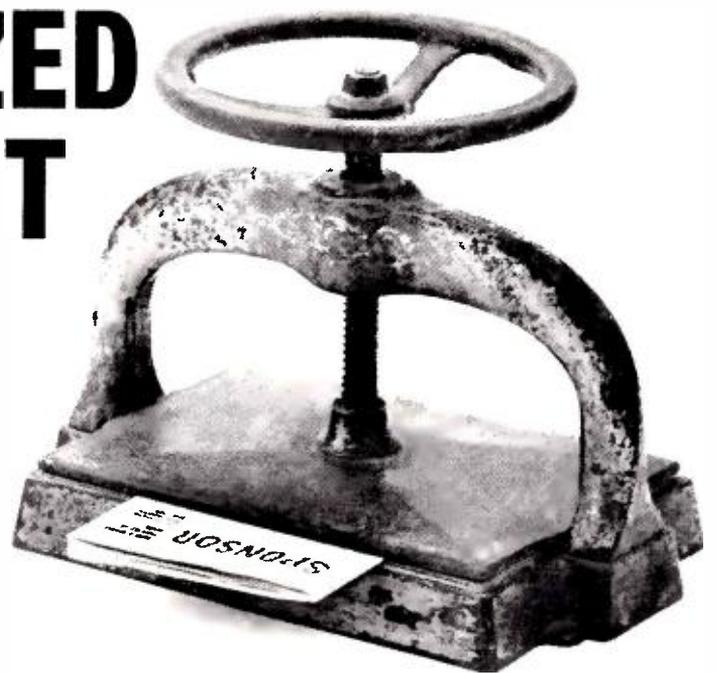


You naturally go to RCA for color because the TK-41 is the Premier Color Camera—standard of the world. Now includes all the latest design features: super stabilized circuits, precision yoke, and prism optics. It assures simplified operation, pinpoint registration, living-color pictures.



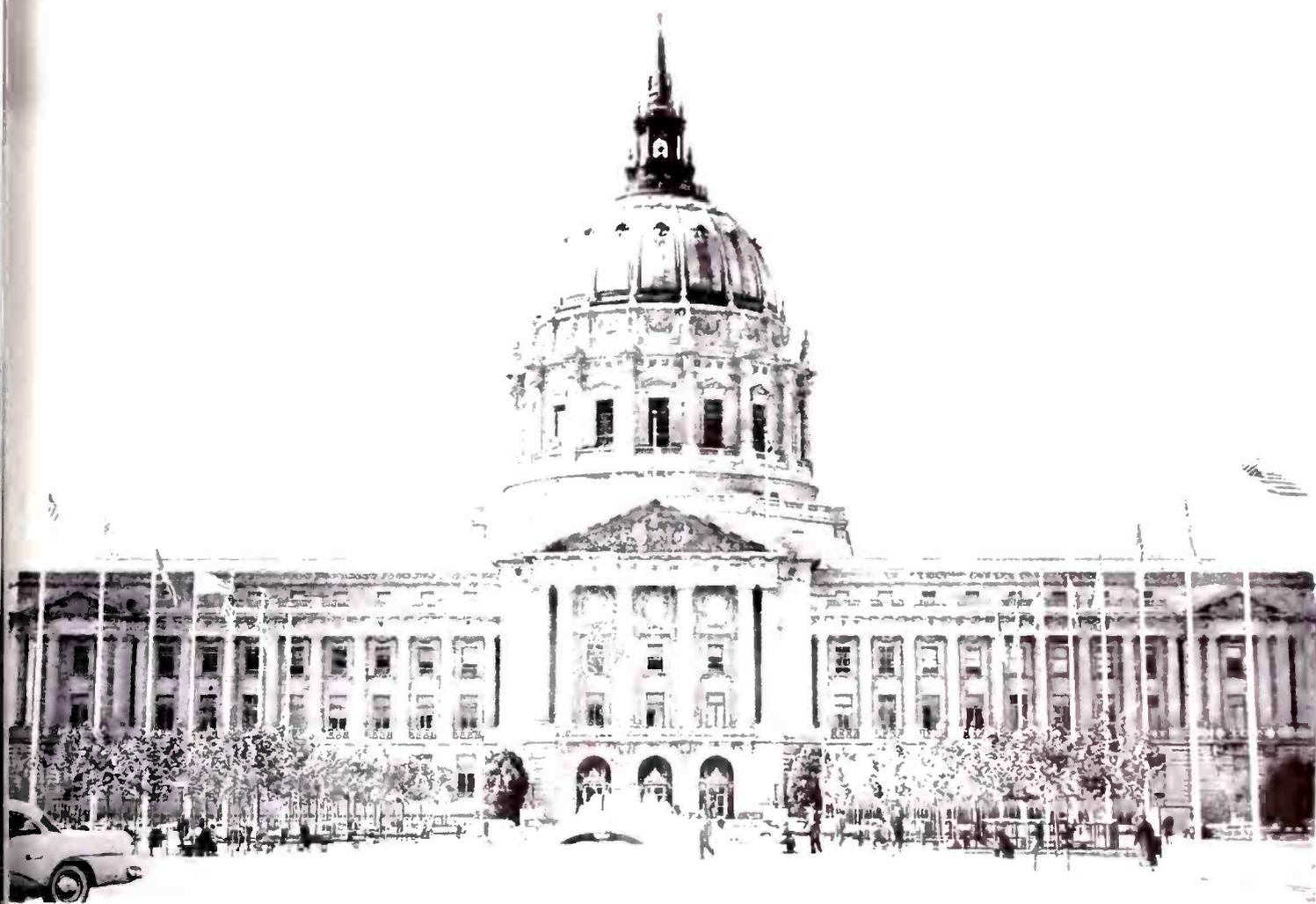
The Most Trusted Name in Television

WE SQUEEZED THE AIR OUT AND LEFT NOTHING BUT AIR IN



All broadcast. All buying. All-important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not tabular. Not gossipy. Not an ounce of fat, funny or otherwise. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads **SPONSOR**, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

If you lived in San Francisco...



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

WASHINGTON WEEK

25 MARCH 1963 Copyright 1963

What's happening
in U.S. Government
that affects sponsors,
agencies, stations

Storer Broadcasting has succeeded in gaining from the FCC a delay from 18 March to 25 March for arguments on the Commission's inquiry into loud commercials.

It secured a much longer delay, from 25 March to 21 May, for filings on the FCC proposal to require owners of the maximum permitted number of radio or tv stations to dispose of one in advance of application for permission to buy another.

T.A.M. Craven ends his second tour of duty on the FCC almost two months after his scheduled retirement date.

Kenneth A. Cox will now serve the remaining three months of the Craven term and will then begin a seven-year term of his own. The Senate finally confirmed.

There was no debate on the nomination, which had been held up mainly by a Senate rules fight, but also because of reservations held by Sen. Strom Thurmond (D., S.C.).

The FCC which has been active in carrying out previously determined policies, now no doubt will move faster in voting on controversial proposals, for new policies.

FCC has managed to throw the NBC-RKO trade into complete confusion.

The last of the genuine complications had supposedly been cleared away when Philco and RCA settled their patent difficulties, and when Philco thereafter agreed to withdraw its competing bid for Philadelphia channel 3. That is the channel NBC proposes to trade for RKO's Boston stations.

The Commission said it couldn't approve the agreement, though it could not at the same time agree with broadcast bureau's contentions that the proposed payment of up to \$550,000 to Philco for its expenses should be the basis of refusal. But then it turned around and said the payment would have to be considered a major part of the agreement being disapproved.

Philco was left with a challenge to make up its mind **whether it wants to withdraw its Philadelphia channel 3 application in the face of the FCC approval of the agreement.**

The inquiry into concentration of news media ownership being held by the House Judiciary antitrust subcommittee under Rep. Emanuel Celler (D, N.Y.) has made a surprising start.

Celler has looked with questioning eyes at ownership of broadcasting stations by newspapers. Now it appears that this may not be considered a crucial factor in the plight of newspapers.

There was much debate pro and con about how badly newspapers have been hurt by tv.

Newspaper publishers conceded there was competition, but insisted they were holding their own. Then Celler introduced some figures from a survey he had conducted among the nation's 100 leading advertisers.

Only 49 had answered by the time the hearings opened. But total expenditures in the six major media by these advertisers in 1957 found **just under 23% going to newspapers and almost 40% going to tv.** In 1961 the picture had changed to **18% in newspapers and well over 47% in tv.**

Meantime, Celler continued obviously worried about whether a newspaper owner of a tv station could and would **use the station to promote the paper over non-broadcast competitors.** He was also over combination ad rates as between commonly-owned newspapers.



We don't want to brag, but we've just become Kansas City's leading television station...we're now first on overall share of audience and TV homes reached from 9am to midnight Monday through Sunday and we did it because we're first Monday through Sunday from 6:30pm to midnight and Monday through Friday from 4 to 6:30pm and Saturday and Sunday 9am to 6pm... and we got all these shiny medals from ARB's January 1963 Kansas City book!

KMBC-TV 9

**BIGGEST
MOVE**

IN K.C.

More accounts

MOVING

to the

INCREASED

FACILITIES

and

INCREASED

SELLING

POWER

of

KUDL

Irv Schwartz
V.P. & Gen. Mgr.

McGavren-Guild Co.
Mid-West Time Sales

TIMEBUYER'S CORNER

Media people:
what they are doing
and saying

Hoping for the same luck next year: Charlie Digney, BBDO media buyer, (Schaeffer beer, Chevron gas) has returned from a never-to-be-forgotten trip to San Juan. Seems Charlie, along with many other media buyers, received a bottle of Italian champagne from WADO (New York) late last year, with a returnable card attached. Back to WADO went the card, and when a drawing was held just before Christmas, Charlie found his card was the lucky one, his prize the trip to San Juan. He's now reported knee-deep in four-leaf clovers in preparation for any future drawings.

News from Kudner: Media group supervisor David Platt has been upped to associate media director.

New beer buyer: Burtch Drake is now buying for Falstaff Beer at D-F-S (New York), replacing Doug Flynn, who is now with OBM (New York).

Report from the party: The Media Muddlers Association recently held their three-times-a-yearly gathering at P. J. O'Hara's, where, according to their social secretary's report, a splendid evening was had by all. "A genuine bash!" to quote verbatim.

Note from Philly: Frank Kreh is the new media director at Elkman, replacing Fred Koppleman. Frank goes to Elkman from WFIL-TV (Philadelphia) sales department.

Checking on an ex-timebuyer: We attended a Saturday morning panel discussion at the second Workshop sponsored by the American Women in Radio and Television at McCann-Erickson 9 March, and found ourselves seated next to former Reach, McClinton buyer Margot Telecki. Margot, now a media research manager at Metromedia, feels

(Please turn to page 56)



JWT buyer wins KJEO-TV sweeps

Melita Skalbergs, JWT (New York) finished first in KJEO-TV's (Fresno) Program Sweepstakes, contest in which over 500 buyers guessed ratings of top ten ABC autumn programs. H-R Tv president Frank Pellegrin (l) presents the prize check of \$100 as H-R account executive Tom Buchanan looks on

THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING



All buying. All broadcast buying. That's SPONSOR, from stem to its stern master of an editorial policy which bars everything else. What does the editorial policy let in? The urgent top-of-the-news; the deep significance thereof; trends up or down which buyers should be climbing on or jumping off of; incisive views of the future. Result: Vital, fast-paced enrichment for the buying mix, that reservoir of turmoil and turnover in back of the buyer's mind, into which he stirs fresh numbers and avails to come up with the best possible buy. No waste for buyers in **SPONSOR**, the broadcast idea weekly that is all-meat for advertisers, too. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080.

WTRF-TV STORY BOARD



EA GINAL LAMENI! "What this country needs is my money!"
wtrf-tv Wheeling
STATUS SYMBOL! A tall, stately lady is generally a long, lanky woman with money!

Wheeling wtrf-tv
STATUS SYMBOLIST! A fellow driving his car with the top down was wearing a bright red shirt, a polka-dot tie, a brazen plaid suit and a yellow beret. A motorcycle cop made him pull over to the side of the road. "What's wrong officer?" asked the lad. "I haven't violated any laws," I know," said the cop. I just wanted to hear you talk!"

wtrf-tv Wheeling
BELIEVE IN LUCK? Why certainly, now else would you explain the success of people you don't like.
Wheeling wtrf-tv
COUNTER INTELLIGENCE! Avoid viewer to grocer, "I'd like to buy a loaf of bread that doesn't dance or sing!"

wtrf-tv Wheeling
WANT ADVICE! Young man about to marry would like some experienced man to talk him out of it!

Wheeling wtrf-tv
225,000 ADDITIONAL TV HOME add up to a lot of viewers. In August, our "High & Mighty" tower will have doubled its height and engineers estimate 225,000 additional TV homes. Ask George P. Hollingbery to give you all the details on the now BIG and later BIGGER Wheeling TV audience.

wtrf-tv Wheeling
A RES MANAGER CY SAY! "To make ends meet get off your own."

Wheeling wtrf-tv
EAT BELT SELLING SIGN! "Have a couple of belts for the road!"



JACKSON, MISSISSIPPI
WJTV CH. 12

OVER 350,000 TV HOMES

\$337,499,000 AUTOMOTIVE AND SERVICE STATION SALES

1615 Ft.

JACKSON, MISSISSIPPI

TIMEBUYER'S CORNER

Continued from page 54

attending lectures keeps her alert to what's new, and refreshed on basic information.

They set the date: Yes, it's official, Norman, Craig & Kummel media supervisor Al Silverman (Colgate-Palmolive) and Eleanor Rosen will be married 11 May. Then a sunny trip to Puerto Rico and St. Thomas.

The Corned Beef and Cabbage Media Society gathered for its annual banquet at JJ's Cellar the day before St. Pat's Day, and the report is that media buyers, reps, wives, and sweethearts feasted on Irish turkey to their hearts' content, and are looking forward to next year's festivities.

We have our eye on you: Judy Anderson, buyer at McCann-Erickson (Detroit) honored by the Detroit chapter, American Women in Radio and Television, as one of the "Five to Watch" for 1963. Judy was the only woman and the only buyer chosen among the five, who were selected for, "ability, creativity, initiative, and responsibility," in their work in communications.

Exasperated broadcast researcher to unconvinced student: "O.K., if you can't accept the idea that a sampling gives us accurate information, next time you go to your doctor for a blood test—tell him to take it all!"

With the skiers: We hear Brook's Place, ski lodge at Sugarbush (Vermont), is a weekend mecca this winter for Grey's Clive Michaels and Benton & Bowles' Charlie Smith. Walter Adler, D-F-S, prefers the Canadian Laurentians.

On the ad scene: We want you to know Peter Berla, media director of Carl Ally, Inc., a rapidly blooming eight-month-old agency handling such accounts as Volvo and *Woman's Day*. Pete, pictured here with T. H. "Pat" Patterson, v.p. of WFTN-TV, Washington, N. C., feels there's real satisfaction in the team spirit found in a small agency where everyone involved must of necessity be a highly competent professional. He adds, however, that he's not averse to the agency growing larger, it will just mean he'll have to alter his opinions a bit. Pete joined Carl Ally after a four-year tenure at Ogilvy, Benson &



Berla Patterson

Mather, where he was media supervisor. For five years prior to that he was a buyer at Benton & Bowles. The Air Force claimed him during the Korean conflict, and he spent two years as a 1st lieutenant stationed in the Pentagon, Washington, D. C. A bachelor, Pete is a native of East Orange, N. J., and a graduate of Cornell University. He resides in Manhattan.

... in 1st place day and night*

SPANISH RADIO

WFAB

MIAMI

5,000 WATTS—990 KC FULLTIME

... BUT, IT'S NOT SURPRISING!

**Latin business is booming in Miami!-if
you're not getting your share now-better
try WFAB-Spanish impact radio in Miami!**

WFAB devotes most of its time to public service—the basic need in Miami SPANISH RADIO!—gateway to freedom!

WFAB helps provide jobs and visas to Cuban refugees!

WFAB informs on the American way of life—social, political, financial, domestic!

WFAB helps in charity drives!

WFAB keeps its listeners informed day and night—on-the-spot reporting whenever and wherever local news is being made!

... **WFAB** is known to its multitude of Spanish listeners as "LA FABULOSA" or, the fabulous one!

WFAB entertains—music with that true latin sparkle and beat, personalities who entertain and know the true art of broadcasting salesmanship

WFAB IS "LA FABULOSA" IN MIAMI!

Call, or write: Art Gordon, General Manager, WFAB, 1034 Biscayne Blvd., Miami, Florida
Telephone: 373-8366

In New York City: Bob Wittig, UBC Sales, Inc., 420 Madison Ave.
In Chicago: Warren Daniels, UBC Sales, Inc., 410 North Michigan
In Atlanta: Clayton J. Cosse, Dora-Clayton Agency
502 Mortgage Guarantee Bldg., Atlanta, Georgia

*Source: Spanish Pulse Oct.-Nov.

(Continued from page 14)

Automated marketing seen sure

"Automated marketing is inevitable," predicted Marion Harper, Jr., chairman and president of Interpublic and chairman of the 4A's, at a luncheon meeting last week of the Sales-Marketing Executives of Chicago. Harper also said he foresees that "the sales executive of 1983 would require facility in the use of various mathematical tools, such as computer theory, games theory, and operations research."



ager assumes much of the role of sales direction."

Harper stated that the view of marketing as an information cycle differed sharply from the view of the early manufacturer who took the stand, "We make it, you sell it." Today's practice is for the facts of consumer preference to be built into a product's design.

"No doubt in today's perspective, an automated view of marketing



Agency executives take look at mechanization. Marion Harper, Jr. (l), pres. & chairman of Interpublic, and Bern Kanner, v.p. and media manager of Benton & Bowles outline plusses and minuses of computer development for advertising agency use

He said the impact of automation on marketing will follow a kind of "Gresham's Law" by which programmed effort will tend to drive out non-programmed effort. "That is," said Harper, "whatever can be reduced to a punch card will drive out what cannot be so reduced."

The effect of this, he added, would be to reduce the number of sales clerks in relation to Gross National Product.

"As the flow of information between regional sales district and home office becomes more efficient," Harper noted, "the regional sales manager is relieved of many administrative operations and decisions, and is freed to become more of a local entrepreneur in behalf of his company."

Likewise, "sales management at the home office is elevated to marketing strategy . . . the general man-

seems de-personalized and cold," said Harper. "On the other hand, if a businessman in the days of roll-top desks and clerks on stools were to see today's world of mechanized office equipment, he might also have the same impression."

He said it could also be argued that "automation brings a higher level of humanity since it eliminates a great deal of drudgery. It will free the sales executive from the repetitive and mechanical aspects of his work and enable him to work at a higher level of marketing strategy."

Computers need more tests, debugging: Kanner

"Mathematicians, as brilliant as they are, must not be permitted to propel us into techniques before they have been properly tested,

analyzed and debugged," the Milwaukee Advertising Club was told recently by Bern Kanner, v.p. and media manager of Benton & Bowles.

He told the group: "The computer has been introduced and widely publicized without sufficient experimentation—without a thorough exposition of the limitations inherent in any of its techniques, without a broad understanding of the complexities of modern media analysis and purchasing, and how they all relate and apply to defining media objectives."

Sharing the platform with Kanner was Richard F. Casey, Benton & Bowles senior v.p. in charge of research, who stressed that computers, like anything else, must be put in perspective by the marketing man. He added, however, that although their influence has hardly been felt as yet, the impact will increase quite rapidly.

Casey did point out the computer gives the facility for doing things we could never before think of doing, and permits marketing people to move in two directions:

(1) the minimization of waste in information management, and (2) the development of new theories about the workings of the marketing and advertising systems.

Nat'l Sea Products nets Salada shrimp operation

Shoreline Seafoods, newly formed affiliate of National Sea Products of Halifax, N.S., has acquired the shrimp operations of Salada Foods at Tampa, Fla., in an expansion program to help round out the line of products merchandised in the U. S. and Canada by the N.S.P. organization.

The transaction was accomplished through an exchange of shares in Ocean Fisheries, Ltd., parent company of N.S.P., for the net assets of the Shoreline Division of Salada Foods, Inc.

Shoreline Seafoods is retaining the management of the Shoreline Division and will continue with the Shoreline name and the SEA

(Please turn to page 60)

Eastern Iowa Pastoral

Cows graze upper right. That's a cornfield top center. Ditto right center. The smog lies 1,900 miles to the left. Oriented?

Center: The 300,000 sq. ft. modern factory of Amana Refrigeration, Inc.,* a thriving non-bucolic enterprise which annually consumes 24 million pounds of steel, 4 million pounds of aluminum, 26 million board feet of fiber glass insulation, and 200,000 gallons of paint in the process of making some of the nation's finest air conditioners and home freezers.

Iowa's total personal income from agriculture is about a billion dollars annually.

From non-agricultural activities (there are 3,684 manufacturing establishments in Iowa) the total is about five billion dollars annually.

Go ahead—think of Iowa as a farm state. But don't overlook Iowa industry—it's even more significant.

*A sponsor of Virginia Farmer Arthur Godfrey on CBS, heard in Eastern Iowa on WMT Radio

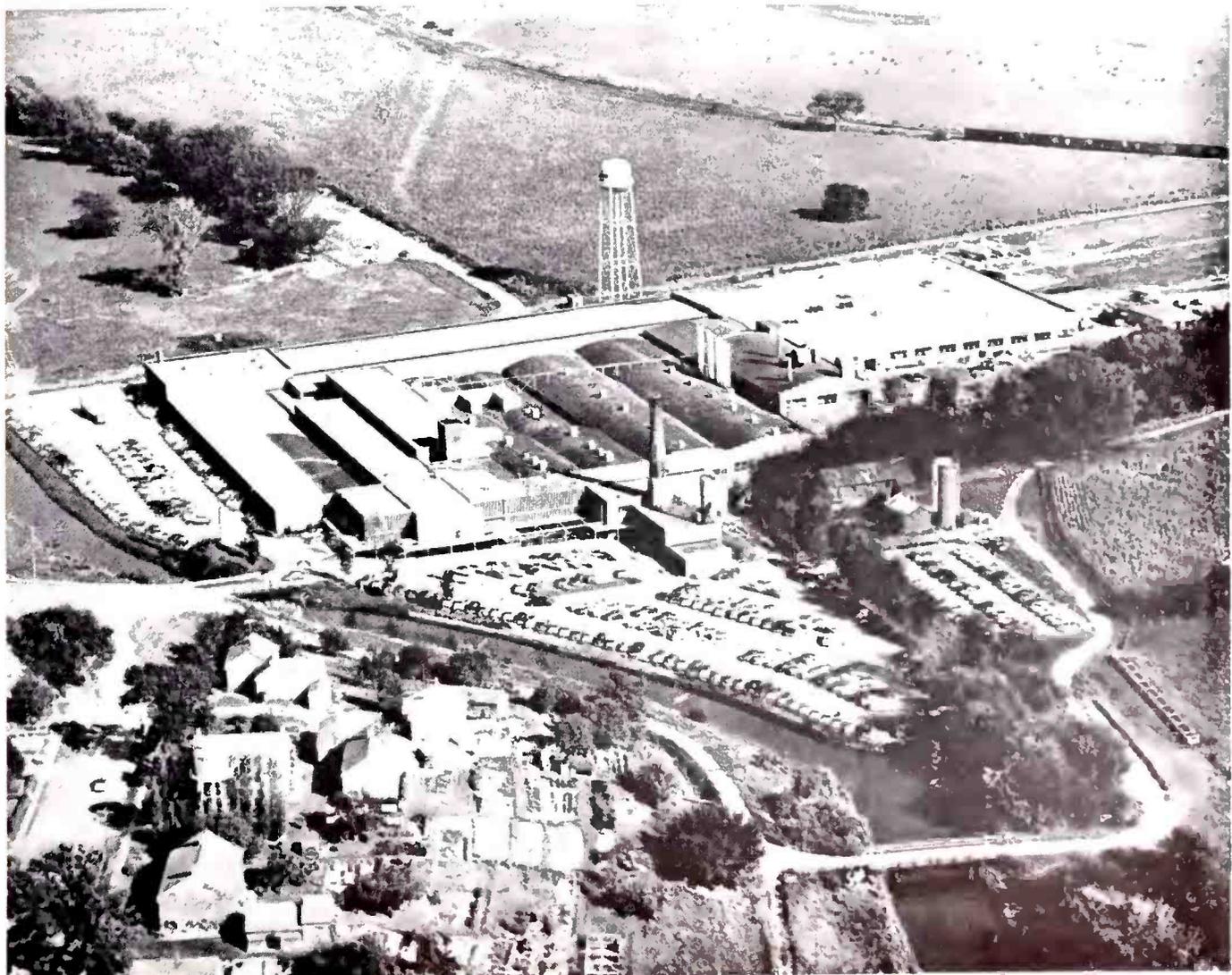
WMT Radio

Mail Address: Cedar Rapids

National Representatives: The Katz Agency

Affiliated with K-WMT, Fort Dodge;

WEBC, Duluth; WMT-TV.



Brand of shrimp products. Management of the new company is comprised of F. Day Wood, Jr., general manager; B. W. Longbottom, administrative manager, and Walter H. Berg, Jr., production manager.

AMA gears new journal as marketing research aid

Research-oriented people are the target of a new quarterly to be put out on a subscription basis by the American Marketing Association starting about 1 August. Titled "Journal of Marketing Research," its editor will be Dr. Robert Ferber.

Currently Illinois U. research professor of economics and head of the school's Bureau of Economic and Business Research, Dr. Ferber has been a member of the editorial staff of AMA's Journal of Marketing since 1952, and was AMA's editor of bibliographies from 1956-'61.

NL&B's Harper attacks roadblocks to good ads

Paul C. Harper, Jr., head of Needham, Louis & Brorby, challenged agencies to destroy three basic roadblocks to effective communication and to sharpen advertising disciplines.

Speaking before the Ad Forum '63 at the Shamrock Hotel in Houston, Harper named three roadblocks: Boxcar thinking, which is carrying "the concept of mass mar-

ket to an extreme and making all decisions on gross statistics; Assembly line thinking, or assumption that development of copy strategy is the last step on the assembly line, a part of the production process and not of the marketing process; and Filtered voice, the use of unreal language, pictures and situations, all trying to tell real people about real products.

Profile of U.S. retailing is planned for April

Audits & Surveys Co. will interview some 40,000 persons starting in April for its annual study of retail distribution patterns.

The study will determine consumer products brand distribution in nine regions by city size, store-volume size, and type of outlet. Based on a national area probability sample, the Tenth National Sample Census of Retail Distribution hopes to provide up-to-date information on the total number of retail and service outlets in the country. It will cover up to 100 consumer product categories ranging from air conditioners to milk amplifiers to toy xylophones and all store types.

Merchandising affidavits new boon to advertisers

Advertisers who may feel they aren't getting their full merchandising effect from station contracts

will find a boon at KCOR, full-time Spanish-language outlet in San Antonio, which has instituted what may blossom into a new trend—sworn affidavits attached to merchandising reports.

Commenting on the move, station vice president and general manager Nathan Safir noted: "We consider merchandising commitments to advertisers as full binding as broadcast contracts."

To dramatize this fact to the advertiser, the station is supplying merchandising reports on a printed "KCOR Certified Merchandising Report" form, to which has now been added to the bottom a signed affidavit.

Hecht drive on WTOP-TV heralds anniversary sale

Biggest local advertiser in Washington, D. C., Hecht Department Store, last week launched its biggest concentrated tv campaign exclusively on WTOP-TV. Total of 170 10-second, 20-second and minute spots are running between 20 and 30 March. In addition, Hecht sponsored *The Steve Allen Show* in its entirety on 22 March. All this to kick off its 67th anniversary sale. Henry J. Kaufman Associates is agency.

Advertisers

The latest expansion step at MGM Telestudios will be of particular



Zooming in from full shot to "porthole" closeups of Factor cosmetics

Max Factor network campaign, through Carson/Roberts, Los Angeles, utilizes new one-minute Filmfair commercial featuring zoom-in from full shot to "porthole" closeup. Both Fine Line Lipstick and Sheer Genius are getting exposure on NBC's *Monday Night at the Movies* and *Eleventh Hour*, through April. Production firm on job was Filmfair, Los Angeles

SPONSOR-WEEK Advertisers & Agencies

interest to food advertisers and their agencies.

A specialized studio, known as Studio 60, designed specifically for tv food photography, has been created, featuring the new RCA TK-60 tv cameras.

Other elements: complete kitchen work facilities, specially designed modular kitchen sets, a transparent washing machine, an "invisible" oven for inside-the-oven photography, a wide range of appliances and props, and specialized lighting equipment.

In addition, MGM Telestudios has hired Helen MacArthur as director of culinary arts. She's a home economist who, for seven years, has supervised the preparation of food on Kraft commercials and for three years previously worked with General Mills on their commercials.

PEOPLE ON THE MOVE

Judith Hahn Smeltzer to the public relations department of American Viscose Corp., replacing Clare Cute Iniewicz who resigned.

Clifford D. Thatcher to advertising and promotion manager of north-

east division of Carling Brewing Co.

Wesley E. Bellwood to executive vice president of Wynn Oil Co.

Ade Schumacher to president of Hazel Bishop International.

Agencies

Agency appointments: Modern Globe, manufacturer of underwear and sleepwear, to Pritchard, Wood

... Special accounts division of Phillips-Ramsey picked up three West coast accounts, Frazier's, Arts of La Jolla, and Crown Rubber

... United Aircraft Corp. of Hartford to Cunningham & Walsh, effective 1 June

... Walter H. Johnson Candy Co. of Chicago to Bruck & Lurie

... Enzo Jel Co., food manufacturers, to O'Grady-Anderson-Gray, Chicago

... Denalan account of Whitehall Laboratories division of American Home Products to Honig-Cooper & Harrington, San Francisco. Both network and spot tv are planned.

Overseas expansion: Young & Rubicam has purchased controlling

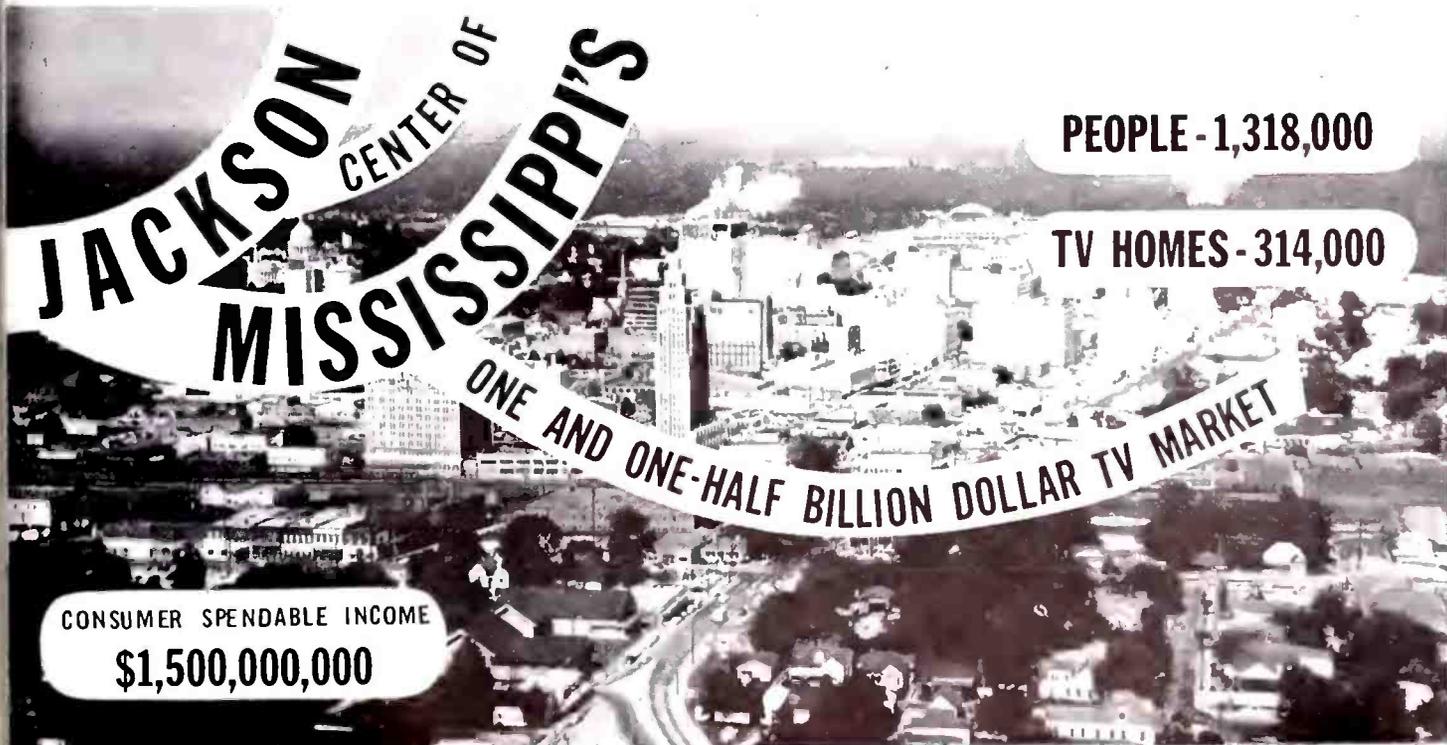
interest in Itanco, one of Italy's largest agencies and put Francis E. Gearon in charge. Kenyon & Eckhardt joined forces with Novas-Crisell, Venezuela's second largest agency to form Kenyon & Eckhardt-Novas, Interamericana.

New officers: Louis E. Scott, executive vice president and manager of the Los Angeles office of Foote, Cone & Belding, elected chairman of the Board of Governors of the Southern California Council of the 4A's. Scott, who's been vice chairman, succeeds Kai Jorgensen of Hixson & Jorgensen; Kendall J. Mau, executive vice president of Hal Stebbins succeeds Scott. Snowden Hunt, vice president of Wade Advertising, succeeded Norval Lavene of Fuller & Smith & Ross as secretary-treasurer.

PEOPLE ON THE MOVE

Sam Morgan to account supervisor at MacFarland, Ayeyard.

Peter Forsch, James Makrianes and Robert Walsh to account supervisors at Young & Rubicam.



JACKSON
CENTER OF
MISSISSIPPI'S

PEOPLE - 1,318,000

TV HOMES - 314,000

ONE AND ONE-HALF BILLION DOLLAR TV MARKET

CONSUMER SPENDABLE INCOME
\$1,500,000,000

WJTV channel **12** : **KATZ** • **WLBT** channel **3** : **HOLLINGBERY**

Record '62 profit for ABC

The ABC division of American Broadcasting-Paramount Theatres had a record income of \$271,523,000 for 1962, up some \$20.3 million from the previous year's total, and resulting in a record profit last year.

AB-PT president Leonard H. Goldenson said the radio and tv operation helped push the parent company's gross income and operating profit to all-time highs, while capital gains in '62 amounted to \$282,000, compared with \$5,124,000 in the previous year.

AB-PT's gross income was \$397,711,000, against \$363,085,000 in '61, with net operating profit rising to \$10,757,000 (\$2.46 per share) from \$9,906,000 (\$2.29 per share adjusted for stock dividend in 1961).

Goldenson also noted that, during '62, ABC International made further associations with foreign tv stations in Canada, Okinawa, Nigeria, Brazil, and Mexico, bringing the number of station links to 36, and the number of countries to 19.

In addition, merchandising sales

and other income increased to \$29,262,000 from \$25,177,000 in '61, principally from AB-PT's record and publishing subsidiaries. The company's theatre business was off last year, with that division's income dropping to \$75,956,000 from the '61 total of \$83,328,000. Also, 15 marginal properties were divested in '62, and two theatres acquired.

7 Arts to film for nets; Tannenbaum heads div.

Seven Arts Productions, syndie tv distributor-producer, has taken its first step—a giant one—into the network video sweepstakes. With Thomas D. Tannenbaum appointed as v.p. in charge of its new tv division, the company is entering all phases of packaging—half-hour, hour, and special presentations—for network telecasting.

To be utilized in the new venture will be the producers, directors, and writers associated with Seven Arts' motion picture production, as well as young actors and

actresses the company has been placing under contract for its films.

Tannenbaum, for the past year executive assistant to Seven Arts production chief Ray Stark, will headquarter at the company's West Coast offices in Beverly Hills, while dividing his time between New York and Los Angeles.

Loeb joins CBS TV to helm live N. Y. shows

The increasing amount of program productivity in New York for the coming season is reflected in CBS TV's appointment of Tom Loeb to the newly created post of supervisor of live programming, New York. He reports to Robert Milford, director of network programs, New York.

A general executive with Ashley-Steiner for the past two years, Loeb previously was president of Roncom TV Productions, Perry Como's production company) for two years, and spent nine years with NBC, serving as national tv program manager, director of specials, and manager of business affairs.

CBS Radio sets pace in 2nd quarter

Accelerating the early sales momentum developed during the first quarter, which was 20% ahead of last year's comparable period, CBS Radio reports healthy business for the second quarter.

Sales are now 25% ahead of the total for the entire three-month period of April-June of 1962, according to network sales vice president George Arkedis.

NBC International holds its 1963 meeting in New York the first three days of this week, after which the entire group will be airlifted to Hollywood to meet with producers and talent and tour locations of current NBC TV program production for overseas distribution.

The increasing impact of public affairs programming on the international tv scene will be reflected by attendance of Julian Goodman, Elmer Lowrer, Irving Gitlin, and Chet Huntley.



Scott speaks on tv's future for RFE

Walter D. Scott (l), exec. v.p., NBC TV, was selected as sole spokesman for U. S. tv on a special program to be broadcast Easter Sunday to countries behind the Iron Curtain. He's interviewed here by Martin Bush of Radio Free Europe. Program, "The Future of Television," covers such subjects as programing, color television, ultra high frequency, and satellite communications

What kind of cop wears this kind of uniform...

And uses this kind of equipment?



THE NEW BREED A new one hour syndicated show about a new kind of cop opens a new kind of audience. THE NEW BREED, starring Leslie Nielsen, is a completely different approach in a detective series: the inside story of a special elite police corps, armed with brains as well as brawn. Guest stars like Eddie Albert, Keenan Wynn, Tina Louise, Vic Morrow, Wendell Corey and the sure touch of

Quinn Martin (Executive Producer of this as well as of "THE UNTOUCHABLES") made THE NEW BREED a real network power: Kansas City, 42 per cent share*; Miami, 37 per cent share*; Philadelphia, 39 per cent share*; Seattle, 47 per cent share*. THE NEW BREED is the show that cuts across your competition with a new, compelling, high quality twist. 36 hours now available to increase your ratings and sales in your market. **ABC FILMS, INC.**

1501 Broadway, New York 36, N.Y. LA 4-5050.

ABC Radio affiliates to form association

ABC Radio is finally getting a full-fledged affiliates association. Formation of the organization will be taken up at a special meeting of representatives of ABC's radio affiliates Sunday, 31 March, in Chicago's Conrad Hilton, during the NAB convention. A board of directors will be elected at that time.

Initial steps have already been taken by Ben Laird, general manager of WDUZ, Green Bay, who said: "We feel we have a great deal to offer the network in the way of creative ideas and suggestions." Echoed Earl Mullin, ABC Radio station relations v.p., "This is a grass-roots movement and we will cooperate in any way we can."

Purpose of the organization, which will be entirely operated by the affiliates, is to inform all station members of projected network programming plans and to make suggestions to the network regarding programming and other areas of importance to stations.

The special meeting will be preceded on Saturday, 30 March, by the regularly scheduled session of ABC Radio network officials and station execs. Also being held on Saturday is the annual ABC TV meeting of network and affiliate executives.



First to cross the finish line in Baltimore

Mrs. I. J. May accepts check for \$600 from Brent O. Gunts, v.p., gen. mgr. for WBAL-TV, Baltimore, to become top winner in station's "Lucky Eleven Daily Double." She also won a new 1963 Chevrolet for answering the scrambled word puzzle in two consecutive calls during one evening

4 Star's \$1.5 mil. buys 'Detectives,' 'Rifleman'

Four Star Television has paid over \$1.5 million for the rights for ten years to Levy-Gardner-Laven's interest in *The Rifleman* and *The Detectives*, with distribution to be handled by Four Star Distribution Corp. The two series were created and produced by Levy-Gardner-

Laven in association with Four Star Tv.

Detectives, already in syndication, completed its third season on tv last year. *Rifleman*, consisting of 168 half-hours, concludes its fifth season on ABC this summer and is to be placed into syndication immediately for next season.

Meantime, Dick Colbert has joined Four Star Distribution as a



The Man Who Knows KONO Radio

Sell Airplanes on Radio?

Sounds far fetched, but it isn't. H. P. Robinson, Sales Manager, Gen-Aero, Inc., of San Antonio, needed to stimulate sales of his Cessna Aircraft. Three months ago he placed a schedule on KONO Radio, and as Mr. Robinson states, "Cessna Sales are soaring, and I can attribute it to my KONO Radio news schedule."

Yes, you can sell airplanes on KONO Radio. But whether it be airplanes or some other consumer item, your best advertising medium in San Antonio is KONO Radio.

Don't take our word for it... Call Mr. Robinson at Taylor 4-2313 (Area Code 512) COLLECT. Ask the Man Who Knows KONO Radio. For Other Details Call the KATZ AGENCY.



5000 Watts 860 KC
SAN ANTONIO



Honored for exemplary service

Herbert B. Cahan, gen. mgr. of WJZ-TV, Baltimore, receives the State of Maryland's Meritorious Public Service Award for execution of responsibility from Louis Goldstein, comptroller of the state

sales rep, headquartered in San Francisco. Since January 1962 he has been with Ziv-UA, and before that served Screen Gems and Universal Pictures, amassing 21 years in film sales.

Cancer drive kickoff aided by WCBS pair

WCBS, New York, personality Lee Jordan will headline a *Festival of Music of Broadway* 31 March to kick off the New York City Cancer Committee's 1963 fund raising drive at Carnegie Hall. Stars of the event will include Rudy Vallee, Robert Ryan, Nanette Fabray, Richard Kiley, David Jones, and many others.

The production is under the direction of Joe Cook, WCBS director of public information.

duPont Foundation fetes '62 winners tonight

The coveted Alfred I. du Pont Awards will be bestowed tonight (25 March) at a banquet at the Mayflower Hotel, Washington, D.C.

Judged on overall programing accomplishments, WFMT (FM), Chicago, has been chosen winner in the large station category and KVOA-TV, Tucson, in the small station category. ABC News commentator Howard K. Smith was se-

lected as the outstanding commentator of 1962.

WFMT is a second time winner, as is Smith, having copped the award in 1956, at that time for the small station group. Smith won the \$1,000 prize in 1952, the only commentator to have won twice.

The citations will be presented by president Fred C. Cole of Washington and Lee University, the impartial educational institution which administers the awards for the du Pont Foundation. Principal speaker at the dinner will be Gilbert Seldes, dean of the Annenberg School of Communications, University of Pennsylvania.

B'cast Standards Ass'n names Bevis exec dir.

The budding Association on Broadcasting Standards, Inc., newly formed organization of over 50 stations and headquartered in Washington, has appointed Charles C. Bevis, Jr., its executive director.

With more than 25 years in broadcasting, including 23 at NBC, he joins ABS from the Association of Maximum Service Telecasters, which he served as assistant executive director.

Bevis' NBC association included stints as general manager of KOA, Denver; WNBK (TV), Cleveland; and WBUF (TV), Buffalo.



The PROOF:

women love **Channel 13** in Remarkable Rockford

66%* share of audience 12 noon to 5 p.m.

*NSI-OCT. 1962

ONE BUY to saturate the First Market in Illinois

(outside of Chicago)



W

onderful

F

Unduplicated ABC-TV Coverage of 23

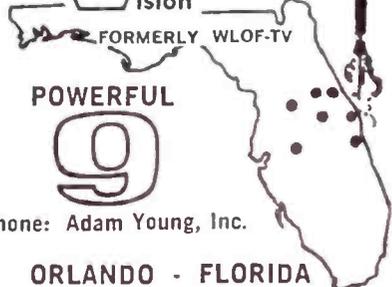
T

Florida counties in the

rich expanding Central Florida commercial, agriculture and Space Age market.

V

ision



POWERFUL

9

Phone: Adam Young, Inc.

ORLANDO - FLORIDA

Winifred Callery named Chicago SPONSOR editor

Winifred Callery has been named Chicago editor for SPONSOR, succeeding Gwen Smart, who resigned to join Fred A. Niles Communications Centers. Since October 1957, Miss Callery has been chief copywriter in the advertising department of the Chicago *Sun-Times* and *Daily News*. Miss Callery was also in the advertising department of Sears Roebuck, Ft. Lauderdale, and is a graduate of Springfield Junior College, where she majored in advertising and radio. Miss Smart had been Chicago editor for SPONSOR since 1958 and, prior to that, was with Earle Ludgin.

1962 earnings up 14% for Gross Telecasting

After-taxes profit of \$662,648, or \$1.66 per share, was racked up in 1962 by Gross Telecasting, operator of WJIM (AM-FM & TV), Lansing, Mich., according to the just-released annual report. The company's earnings last year were 14 per cent ahead of '61.

Another highlight of the report,



Close deal for Zane Grey

Len Firestone (l), v.p. and gen. mgr. of Four Star Distribution Corp. and Fred Thrower, exec. v.p., gen. mgr. of WPIX, New York, congratulate each other on stn.'s buy of "Zane Gray Theatre"

to be given at the annual stockholders meeting Tuesday, 26 March, lists total revenue of \$2,610,095 for '62, against \$2,492,554 the previous year, when the after-taxes profit was \$1.46 per share.

Commercial tape activity hits all-time high

Already well ahead of last year, KTTV Productions, Los Angeles, predicts that the increased number of live or tape programs on the networks this fall will result in a definite advantage to the tape commercial production field.

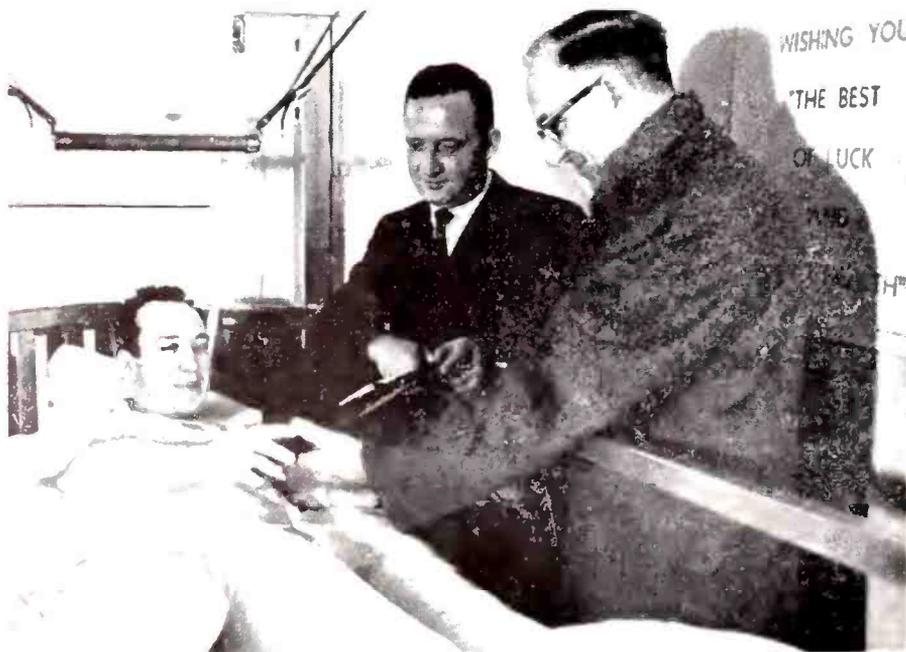
Things are humming at the station's production arm. Last week saw the start or completion of production on 10 different major contracts, including programs, spot commercials, and industrial electronic films.

Execs leave Bolling to form own rep firm

Roger O'Connor, vice president of tv sales, and Gary Eckard, director of research and promotion at The Bolling Co., have resigned to form their own tv and radio representative firm.

Offices of Roger O'Connor Inc. are at 270 Park Avenue, New York 17. Phone: TN 7-9395.

O'Connor began his career in media buying at Esty and has also been with ABC and CBS network sales and at Avery-Knodel and Katz.



Above and beyond the call of duty

Minneapolis patrolman Bernard Jablonski manages a smile as he accepts the KSTP Public Safety Award of Merit from station dir. of news operations Bill McGivern and Police Chief E. I. "Pat" Walling (r). Jablonski was honored with the first 1963 award for capturing an armed gunman

Eckard entered the industry in Washington, D. C., with ARB prior to becoming their Midwest station sales manager out of Chicago. He was also with Charles Harriman Smith Associates, broadcast research consultants.

Jefferson Standard ups 5 key executives

Charles H. Crutchfield, president of Jefferson Standard Broadcasting whose o&o's include WBT (AM-FM), WBTW, Charlotte, and WBTW, Florence, S. C., announced the elevation of five key executives.

They are: Wallace J. Jorgenson, managing director of WBTW, to vice president; Paul B. Marion, managing director of WBT, to assistant vice president; J. William Quinn, managing director of WBTW, to assistant vice president; William H. Melson, Jr., personnel and allied services manager, to assistant vice president; and Dallas L. Robbins, business manager, to assistant secretary-treasurer.

Storer to offer new half-hour tv series

The Littlest Hobo, a new half-hour television series, will be released next week by Storer Programs, Inc., at the NAB Convention in Chicago.

An adult action series, the program will be made available for a fall 1963 start. Developed from a motion picture of the same name, *The Littlest Hobo* stars London, a German Shepherd.

Storer used the producers-writers-directors of the movie, Dorrell and Stuart McGowan, to produce the series for television. The program firm says the motion picture, produced on a modest budget, has already grossed 20 times its cost.

UA looks to uhf

The uhf bandwagon is picking up momentum all the time, with United Artists Corp. and its television subsidiary the latest to evidence interest.

A new company, United Artists Broadcasting, Inc., has been formed to acquire and develop commercial uhf stations. An initial application for a new uhf in Houston is being filed and other markets are being researched.

SAG seeks contract gains

Screen Actors Guild starts negotiations today (25) with the Assn. of Motion Picture Producers on a new two-year contract to commence 1 February 1963, with all applicable changes retroactive to that date.

The increasing exposure of feature films on both pay and commercial television makes the new SAG demands noteworthy. Basic proposals are:

- a new method of payment for actors in films released on pay tv, based on a percentage of the worldwide total gross receipts with a

turnable advance" against the actors' share in the worldwide gross.

- guarantees to be written into the contract against discrimination in the hiring of actors, with enforcement by an arbitration board empowered to assess damages.

Digges heads IRTS slate

Sam Cook Digges, CBS Films administrative v.p., currently first vice president of the IRTS, has been nominated to be president for 1963-64, succeeding William K. McDaniel, executive vice president of NBC Radio.

Others nominated as officers are:

New White House 'baby' has super-power

Advertisers and broadcasters are casting a wary (and weary) eye on the White House, which reportedly has drafted a bill to create an 11-member council that would have power to recommend reforms in various government agencies, including the FTC and FCC.

It is expected that the number of reform measures the White House has proposed for the agencies might be held back from submission to Congress until the contemplated council could be created and review them.

Involved are some 100 independent or semi-autonomous commissions, boards, and agencies which make up the "fourth branch of government." One of the prime issues is the time it takes for decisions to be reached, and another is off-the record communications between commissioners and outsiders hoping to influence some pending action.

The 11-member council would have a chairman appointed by the President, with a rank similar to a Cabinet undersecretary although limited in power. He would represent the council, also to be named by the President, before congressional committees and in public forums.

"non-returnable advance" against the percentage to be paid to the actor when the picture is first used on pay tv.

- with respect to any film on which production started after 31 January 1963 and which is released on pay tv either before or after theatre exhibition, the producer shall pay the actors 6% of the worldwide total gross receipts from pay tv, after deducting the actual distribution expenses, not to exceed 40% of the gross receipts.

- at the time of release to pay tv, the producer shall pay to each actor in it an amount of not less than 75% of the applicable minimum compensation as a "non-re-

for first v.p., Thomas J. McDermott (Ayer); for vice presidents, Dick Jones (JWT) and C. Wrede Petersmeyer (Corinthian); for secretary, William N. Davidson (Advertising Time Sales); and for treasurer, Edward P. Shurick, H-R Representatives.

Firestone's crystal ball

It'll be a buyer's market, says Len Firestone of the coming year in syndication.

The vice president and general manager of Four Star Distribution sees these prospects shaping up:

- 20 to 30 new off-network series released to stations.



A twister hits Winston-Salem

A real twister wouldn't have caused the commotion that shapely Jayne Mansfield created at WSJS-TV recently when she demonstrated the twist to audiences with the help of Harry Pointel

- decline in the number of feature films in syndication ("the well is getting drier every week").

- a continuing rough road for first-run syndication properties.

Note: This last sentiment doesn't seem to be widely held, as evidence the re-entry by three major film companies into first-run syndication series production (see SPONSOR, 18 March, page 60). Four Star distributes only off-network series.

Desilu income up 32%

Lucille Ball's Desilu Productions grossed \$15,794,836 for the nine months ended 26 January, a gain of 32.3% over the corresponding nine-month period a year earlier.

Net income amounted to \$415,-

812 or 31 cents per share as against \$293,416 for the nine-month period ended January 1962 which was equivalent to 25 cents per share.

Metromedia buys KLAC

In the second major acquisition in recent weeks, Metromedia has purchased, subject to FCC approval, KLAC, Los Angeles, from Hall Broadcasting. Sale price is about \$4.5 million which would include all assets of Hall Broadcasting.

Metromedia announced in January it had acquired KTTV, Los Angeles, from Times-Mirror Broadcasting (SPONSOR, 21 January). With the new radio and tv outlets, Metromedia would have seven tv stations and five radio stations.

WKST-TV adds wing

A new wing for the WKST-TV, Youngstown, facilities is being added, with completion slated this summer. Additional floor space will be provided, in addition to a new facade for the building. Original building was erected in 1957, with expansion in 1960.

A bit of local color

WTAE expects delivery of RCA color equipment in May which will make it, by mid-summer, the first and only tv station in the Pittsburgh area capable of transmitting locally-originated color films and slides.

The station has been carrying all ABC TV color presentations.

Trans-Lux Tv expands

A new division office, headquartered in Miami Beach, has been opened by Trans-Lux Television as its latest sales expansion.

Marshall "Bud" Ormond is being transferred from his present post as midwestern division manager to helm the new office.

Marvin Lowe, veteran syndicator, has been named midwestern manager, a post he has been in at Screen Gems.

Syndication

Reflecting the increasingly important place of its sales executive personnel, CBS Films has promoted two key men.

Henry A. Gillespie and Carter Ringlep have been named midwestern division manager and southwestern division manager, respectively. Gillespie has been manager of the CBS Films Chicago office since 1957 and Ringlep managed the Dallas office since it first opened in 1953.

Sales: Bringing total national sales to 61, ten markets across the country concluded licensing agreements with Screen Gems for 156, five-minute Hanna-Barbera cartoons... ITC reports sales on 13 series totaling 3,000 half hours of programming... Fremantle International sold the Spanish narrated version of *Biography* in Mexico City, XEW-TV, under sponsorship of

Asbestos de Mexico. This is the 19th foreign sale.

New properties: Showcorporation, which supplied *On Stage* series of created-for-TV dramas produced by the CBC for General Motors in Canada to four preview markets here in the U. S., will now distribute it to stations for fall debut. It previewed on WNAC-TV, Boston, WPRO-TV, Providence, WOR-TV, New York, and KHJ-TV, Los Angeles . . . Seven Arts has acquired the U. S. tv distribution rights for *Mahalia Jackson Sings* from Television Enterprises Corp. and will place the new series into distribution at the Television Film Exhibit at the Pick Congress Hotel in Chicago (30 March to 3 April). It includes 82 five-minute programs starring the noted gospel singer.

PEOPLE ON THE MOVE

James C. Stern to assistant general sales manager, Allied Artists Television.

James R. West, for the past year head of western sales, to sales manager of PAMS Syndicated Produc-

tions. Firm is expanding and will now maintain permanent sales representatives in Los Angeles, Cleveland, and Ft. Worth.

Radio

They got the message: WNEW, New York, went to bat early this year to help out a Mississippi newspaper editor who faced boycott because of his opposition to Governor Ross Barnett's handling of the Meredith case. Station recently ran an ad in *The Wall Street Journal* to report that within one month, the *Pascagoula Chronicle* received 52 new subscriptions in direct response to the station's efforts. Wrote editor Ira Harkey to WNEW: "Please pardon me for having thought a few weeks ago that radio was a languishing field. Wow!"

On the public service front: When fire destroyed the studios of WXUR, Media, Pa., WPBS, Philadelphia, was first to rush records and other equipment to the suburban station to help keep it on

the air . . . Jefferson Standard Broadcasting, owners of WBT (AM & FM), and WBTW, Charlotte, and WBTW, Florence, began editorializing this month for the first time in its 18-year history. Editorials are being broadcast on WBT stations by public affairs director Alan Newcomb on various weekdays, four times each. They vary in length from one to five minutes, and cover topics from local to international affairs.

Programing note: A new 15-minute public affairs series, *Latin American Press Review*, began last week on WGMS, Washington, D. C. The programs offer diversified editorial comment, in English, from 15 Latin American news publications representing 11 countries.

New officers: California Broadcasters Assn. elected Robert Wood (KNXT, Los Angeles) as new president, succeeding George Whitney of KFMB (AM & TV), San Diego. Others named: Ellsworth Peck (KWIP, Merced), vice president for radio; Les Peard (KFRE-TV,

Last call for you to reserve advertising space in SPONSOR's big April 1st NAB special

It's a double value buy.

Here's why

It will appear in the Convention issue, dated 1 April. It will be seen by people who go to the Convention via the pages of SPONSOR.

It will appear also (at your option) in the Convention Services Special (2,500 extra copies), a separate book delivered to NAB Convention attendees at their Chicago hotel.

It will work extra hard because of the excitement SPONSOR will generate in the Special as well as at the Hilton, Suite 2506. It will help build traffic in your Convention Suite or Exhibit Booth.

It will work extra hard because of all the new excitement SPONSOR is generating.

Cost? Your regular SPONSOR rate! The Convention Issue is a bonus to you from SPONSOR.

**Phone or wire collect for space reservation.
Closing date is March 27. You'll have to hurry.**

SPONSOR, 555 FIFTH AVE., N. Y. 17





A taste of the wild west comes to Florida

It was a "wild" western staged by John Bromfield and the personalities of the "Uncle Bruce Show," in Tampa during a special visit to WFLA which is celebrating its eighth anniversary

Fresno), vice president for television; Jules Dundes (KCBS, San Francisco), secretary-treasurer.

New quarters: For WHEB, Portsmouth, whose original headquarters at Lafayette Road were destroyed by fire just one year ago this month. New building is on a point overlooking Sagamore Creek off Lafayette.

PEOPLE ON THE MOVE

Harold Parry, vice president in charge of sales, WZIP, Cincinnati, assumes additional duties of station manager, replacing Dick Pittenger who retires to enter new field.

C. Howard McFarland to sales manager of WNAV, Annapolis.

George Mahon, radio sales mana-

ger, promoted to general sales manager for tv station and national radio sales at WFBC stations, Altoona, replacing John S. Brubaker resigned to enter the agency business for himself in Connecticut. Angelo Montrella, account executive for radio, becomes radio sales manager.

Ray Van Hooser, immediate past president of Oklahoma Broadcasters Assn., to field staff of Sesac, performing rights organization.

J. P. (Jeff) Scott to director of public relations, KYW, Cleveland, replacing Michael Ruppe.

Beverly Hay, radio and tv personality and film commercials spokeswoman, to women's news editor at KEYT, Santa Barbara.

Television

National Academy of Television Arts and Sciences reports tremendous response to its first annual Station Award competition.

So far 59 programs have been entered by stations in 39 cities in 24 states and the District of Columbia. California led the list of states with nine entries, followed by New York and Ohio with five each. Three cities—Baltimore, San Francisco, and Seattle, have 100% representation with entries from all three tv stations in each city.

The station award will be presented on the 15th annual Emmy Awards telecast on 26 May.

Programing notes: *The Little Sweep* by Benjamin Britten will be telecast this spring as part of Westinghouse Broadcasting's series of monthly specials for young people. The Benjamin Blake Puppet Theatre of Los Altos, Cal., provides a cast of 17 for roles originally intended for real children. Program was produced by Ray Hubbard and directed by Don Devendorf of KPIX, the WBC tv outlet in San Francisco . . . Winter-weary central New Yorkers will get a full taste of spring and summer on 31 March when WSYR-TV, Syracuse, will telecast its own color film presentation of New York City's International Flower Show, held at New York's Coliseum . . . Turkey is the subject of a depth study which premieres late this month as the newest Intertel entry. The hour-



An informal seminar to discuss OBA seminar

Bill Morgan, Oklahoma Broadcasters Assn. pres.; Jack Sampson, OBA secy-treas.; Matthew Bonebrake, owner and gen. mgr. of KOCY, Oklahoma City; and Bill Weaver, KGFF, Shawnee, gen. mgr., discuss merits of the first annual OBA broadcast operations seminar held earlier this month

long documentary, *The Turkish Question*, is produced by the two American partners of Intertel, Westinghouse Broadcasting and the National Educational Television and Radio Center. It will be shown in 20 nations during the next several months and will be seen on the five WBC tv stations and on the 70 NET stations.

Happy anniversary: To KSWO-TV, Lawton, Okla., celebrating its 10th year on the air. The station produced a 30-minute special documenting *The First Ten Years*. Program, produced by the news department, included film clips of the first construction and ended up with a current behind-the-scenes look at staff in operation, showing how programs and commercials are produced.

Sports sales: Continuing the tradition established more than 12 years ago, WPIX, New York, will again present New York Yankees games. Sponsors P. Ballantine and R. J. Reynolds will be back, this season joined by Humble Oil & Refining for the first time.

Kudos: National Assn. of Sports casters and Sportswriters honored WRC-TV's Jim Simpson with the "Sportscaster of the Year" award for Washington, D. C., for the third time in the four-year history of the award. . . . The Washington State Senate adopted a resolution commending and congratulating Queen City Broadcasting and producer John B. Hughs for the KIRO-TV, Seattle, telecast *To Make a Law*, a public affairs program outlining the legislative process. . . . Alvin C. Korn, director of advertising and promotion of WNAC (AM & TV) and the Yankee Network, won six awards from the Art Directors Club of Boston for entries on display in the 9th Annual Exhibition of Advertising and Editorial Art at the Copley Art Gallery. . . . Joe H. Baker, local-regional sales manager of KMTV, named Advertising Man of the Year at the 1963 awards meeting of The Omaha Advertising Club.

PEOPLE ON THE MOVE

Ben McLaughlin to sales manager of KSLA-TV, Shreveport, from Broadcast Time Sales.

Tom Koon to account executive at KMOX-TV, St. Louis, from WIL. Peter S. Crawford to general manager of Merchants Broadcasting System of Atlanta, replacing Joseph Porter who resigned to assume management of Wraps, Inc., of Georgia.

Ralph Radetsky, formerly executive vice president and general manager of the company, to president and chief executive officer of Metropolitan Television Co., owner of KOA (AM-FM & TV), Denver, and KOAA-TV, Pueblo. He succeeds William Grant.

Lawrence E. Feeney, WBZ-TV, Boston, national sales coordinator, promoted to account executive. Account executive Richard A. Bailey replaces Feeney.

John Coad Dailey to local tv sales manager and Dale G. Larson to tv production manager, WOW-TV, Omaha.

John Petty to general sales manager of KPTV, Portland.

Kelly Atherton to sales manager of WFIE-TV, Evansville, replacing Jack Berning who moved to similar post at KTVT, Dallas.

Newsmakers in tv/radio advertising



John W. Hanley, formerly manager of the household soap products division of Procter & Gamble, has been elected to vice president of that division. Hanley joined P&G's sales organization in 1947 and held various sales management positions before being named in 1960 to head the organizations case soap products division.



Edward A. Gumpert has been assigned broader management responsibilities at Geyer, Morey, Ballard. Holding the new title of senior v.p.-plans, he will be in charge of integrating agency plans and services, plus coordination of advertising objectives with service departments. He continues to supervise the Lehn & Fink account.

Murray Arnold is the new general manager of WPEN (AM & FM), Philadelphia, and Musitone, a background music service. Arnold was station manager and program director since 1954. Previously, he was program manager, WIP. He is a past president and chairman of the board, TV and Radio Advertising Club of Philadelphia.



Heber Smith has been promoted manager of John Blair & Co.'s San Francisco office to manager of the Los Angeles office, effective 1 April. George B. Hagar succeeds Smith as manager in San Francisco. Smith joined Blair in 1952 after heading the NBC Spot Sales office in that city. He succeeds Carleton Coveny who is retiring after 26 years.





KTBS-TV is Your Best Buy

From the East Texas Oilfields
To the Arkansas Timberlands

KTBS-TV reaches a 1.5 billion dollar market of 1.1 million buyers* . . . beaming ABC exclusively to homes in southwestern Arkansas, southeastern Oklahoma, northwestern Louisiana and northeastern Texas, including famed Gregg County in the heart of the East Texas oil country. The station's continued excellent coverage of this extensive and influential market is an important reason for you to specify KTBS-TV, Channel 3, Shreveport, Louisiana.

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SHREVEPORT, LOUISIANA

CHANNEL 3

KTBS-TV

K THE KATZ AGENCY, INC.
National Representatives

E. Newton Wray, President and General Manager

THE BEST IN SIGHT



Representatives

After 20 years as manager of the John Blair Los Angeles office, Carlton Coveny will retire 1 April to be succeeded by Herber H. Smith, Jr., who moves south from the Blair San Francisco office to head up the radio sales division.

George Hagar, for the past five and a half years an account executive with Blair in San Francisco, moves into the manager's slot there.

Rep appointments: WTAQ, Chicago, WYZE, Atlanta, WGMA, Ft. Lauderdale, WLVN, Nashville, WJMY (TV), Detroit, to Vic Piano Associates . . . KIIX-TV, Los Angeles' new Negro-appeal station, to John E. Pearson . . . KTVI, St. Louis, to H-R Television . . . WFNC, Fayetteville, and WENC, Whiteville, both North Carolina, to T-N Spot Sales . . . KCBD-TV, Lubbock, to BTA division of Blair Television, effective 1 April . . . WMUS, Muskegon, to Gill-Perna . . . WNEG, Toccoa, Ga., WLYB, Albany, Ga., WVNA, Florence, Ala., WINI, Murphysboro, Ill. to Hal Walton & Co. . . . WQMR, Washington, D. C. to Mid-West Times Sales . . . WHLD, Buffalo-Niagara Falls, to Mort Bassett & Co.

Looking forward to: The 1963 Silver Nail-Gold Key Awards program luncheon of the SRA, scheduled for 8 May at the Waldorf-Astoria in New York, and for the same day in Chicago and Detroit. The inclusion of the Detroit Time-buyer of the Year Award is a first this year and brings to four the number of awards given annually by the association.

PEOPLE ON THE MOVE

Irwin "Bob" Steres to account executive in the Los Angeles office of Peters, Griffin, Woodward.

Sylvia Bauer to new firm of Vic Piano Associates.

John Murphy to Chicago office of Metro Broadcast Radio Sales and Metro Broadcast Television Sales as manager, sales development.

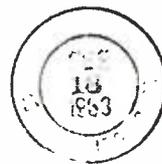
Van L. Rubenstein to account executive in the New York office of CBS TV Stations National Sales.

'63 ARB TV home estimates* by states

	Total Homes	Tv homes	% tv
Alabama	900,800	730,700	.81
Arizona	409,800	352,900	.86
Arkansas	530,800	436,700	.82
California	5,369,600	4,920,800	.92
Colorado	546,400	488,700	.89
Connecticut	795,000	748,700	.94
Delaware	135,000	124,300	.94
District of Columbia	250,400	216,000	.87
Florida	1,704,200	1,478,000	.87
Georgia	1,094,300	921,900	.84
Hawaii	162,400	136,500	.84
Idaho	202,800	182,400	.90
Illinois	3,179,100	2,930,400	.92
Indiana	1,417,200	1,307,500	.92
Iowa	853,000	787,600	.92
Kansas	687,900	622,500	.90
Kentucky	870,500	723,900	.83
Louisiana	922,600	800,800	.87
Maine	292,000	270,400	.93
Maryland	906,300	844,200	.93
Massachusetts	1,582,600	1,493,900	.94
Michigan	2,303,000	2,169,300	.94
Minnesota	1,020,000	925,700	.91
Mississippi	586,500	430,000	.73
Missouri	1,391,600	1,234,700	.89
Montana	205,600	174,100	.85
Nebraska	444,500	406,700	.91
Nevada	99,400	87,300	.88
New Hampshire	187,600	174,500	.93
New Jersey	1,900,400	1,816,400	.96
New Mexico	266,300	224,300	.84
New York	5,383,100	4,961,200	.92
North Carolina	1,232,500	1,040,100	.84
North Dakota	177,300	160,300	.90
Ohio	2,938,900	2,759,300	.94
Oklahoma	754,600	672,700	.89
Oregon	575,400	509,800	.89
Pennsylvania	3,426,400	3,190,000	.93
Rhode Island	262,200	250,400	.95
South Carolina	613,100	500,800	.82
South Dakota	199,700	179,300	.90
Tennessee	1,027,300	873,500	.85
Texas	2,885,400	2,542,700	.88
Utah	253,700	232,100	.91
Vermont	113,100	103,700	.92
Virginia	1,119,200	963,100	.86
Washington	921,400	836,200	.91
West Virginia	515,400	446,500	.87
Wisconsin	1,182,200	1,101,900	.93
Wyoming	103,400	86,600	.84
U. S. Total	54,901,900	49,581,000	.90

*July '62 tv set count estimates, based on May 1962 regional Census data, used as source for ARB January-August '63 local market reports.

PLEASE FORWARD



Mr John J. Smith *NOT AT THIS ADDRESS*
~~212 Twenty Second St.~~
New York, N. Y.

925 16th St

No knock at mail. (Use it ourselves.) Nor at reps. (Our best recommenders.) But moved, new, promoted, name-changed buyers, take a while catching up to. Not for SPONSOR. Buyers make sure SPONSOR catches up, because of the way SPONSOR keeps them ahead, keeps their buying mix rich and current—with the top of the news, fast. The meaning of the news, deep. The trends, perceptively. The futures, uncannily. They may not notify stations or reps of personal changes, but they do notify **SPONSOR**, the idea weekly of broadcast buying that gets through better than anybody (except the rep). 555 Fifth Avenue, New York, 17. 212 MUrrayhill 7-8080

INFORMATION SHOWS

(Continued from page 36)

in charge of news administration. He's now vp in charge of ABC news operations.

At both networks, Lang has played a part in selling the shows he helped create. The task is a little easier today, he says, because client's fears have dimmed. From purely physical objections ("you couldn't sell a show with a surgical sequence in it . . .") the clients have risen to surmount even more serious problems of attitude: "Who could have imagined us finding sponsors for a tv program on female frigidity?"

However, a few controversial swallows don't make a sales summer. Lang still believes that almost no factual program can be sold if it genuinely explores a deeply controversial issue. He believes that few clients will buy on values other than audience size.

Publicly voicing the private sentiments of many network officials, Lang comments that the "noble advertiser, who'll take the risk" is a fabulous creation. The few off-reported examples don't stand up to close examination; one of these is *20th Century*. Although the show has done a great job for Prudential, ex-CBS staffer Lang likes to point out that the content of the show is very carefully tailored.

"We built this show," he recalls, "for 6.30 pm on Sundays, when kids control the sets. So we built in 'cops and robbers' (we called them Nazis and Poles and British and Americans) and the ratings were there. Here we have an outstanding example of thoughtful material, but . . . a review of the subjects treated might suggest that certain of the controversial aspects of the subjects remain unexplored.

Lang also likes to play the cynic in viewing the public approach of the networks to factual programming. His own network is currently enjoying success with Bell & Howell's *Closeup*; Lang observes this is due at least as much to its strong lead-in, *The Untouchables*, as the show's content. (However, it's worth remembering that for major specials, ABC has frequently preempted high-rated entertainment shows. "But in the industry

as a whole," says Lang, "programs of substance are too often placed against unbeatable competition, in time periods the nets have found hard to sell for entertainment programs.")

"When *CBS Reports* was slotted at 10 pm, three years ago," he pointedly observes, "there was a lot of drum-beating about putting on public service regularly, in prime time. The fact was we couldn't sell the show, and so it was thrown away against the strongest competition we could find" (which, by coincidence, was also *The Untouchables*).

On rare occasions, a network actually makes money out of factual programming.

Lang's analysis of *20th Century* is interesting, although not confirmed by CBS. His breakdown: The average film costs around \$53,000 net, and Prudential pays around \$40,000 gross, plus \$19,000 for each rerun, plus \$1,200 per-print license fee for up to 50 prints. The network retains syndication rights plus overseas sales' so that within two years the average film has possibly earned \$100,000.

The sales problem is heightened by the use of several different systems of 'bookkeeping.' Depending on whether the program is being quoted to the FCC, the shareholders, department heads, or offered to another network, the 'cost' varies considerably Lang said.

"It's so relative it's almost meaningless," the ABC vp says wryly. "We were offered a show last year, for one-third of the cost. It was to be a three-network pool deal. The cost quoted was \$120,000. I know damn well the physical cost of the coverage—the remotes and so on—couldn't amount to more than \$40,000. But these boys weren't trying to rub us. Their figures were quite correct—under the bookkeeping system they used for the occasion."

Lang observes that the pub-affairs sales problem is merely a part of the whole problem of tv costs: on particular, the rising cost of factual coverage. Networks can't exist unless they give all-out coverage to wars, revolutions, Presidential tours, and so on, around the world. "The recent earthquake in Libya was covered as competitively

as a tornado in Arkansas. Coupled with the 'sophistication' of costs systems, this is resulting in unheard-of budgets and pricing."

On the day-to-day-level, Lang believes that agencies are the biggest stumbling block in selling programs of substance. And within their own economic framework, it's quite understandable. No agency can recommend a show that doesn't pull the biggest audience at the lowest cost: "even when a noble client exists, his nobility isn't inexhaustible. Look at Nationwide; it's faced with a c.p.m. that's probably up around \$20. Its two biggest competitors for casualty business, State Farm and Allstate, spend around \$2.5 million; Nationwide spends about \$3 million, yet the competition is getting the better on circulation. How long can an advertising director stand up to that sort of pounding?"

For a provocative look at the public-service problem, Lang can come up with the theory that there's no real problem at all. Every public-service show is sponsored, even when it appears to be sustaining. "Who's paying for it? The guys who buy *Lucy* and *Casey* and *Telephone Hour*; they're picking up the tab for all these shows as well, whether they actually buy a public-affairs program or not.

"Some networks cry they lose money on this kind of stuff. Do they? If it's a question of doing it, of losing your license, then it isn't a loss. It's part of the cost of staying in business. And isn't the cost then divided amongst the paying subscribers?"

There's no simple answer to the selling problem, Lang concludes. Part of the answer is improving the product (he believes ABC's regular news coverage is fact overhauling its opposition) and part of it also is being realistic: when programmers find ways of making factual shows attractive to larger audiences, then they become more attractive to advertisers.

"Public-service is a network's front page; if it's good then you can sell the advertising-space inside. It's all part of the cost of staying in business—and as cost goes up we're forced to find more attractive formats. The factual

(Please turn to page 76)

INFORMATION SHOWS

(Continued from page 75)

programers have been content to talk to too few people. We must reach more people, and we can do it without cheapening the material. And when we do reach more people, then we'll be able to sell it."

Agreement in part is voiced by another network sales chief, NBC's Sam K. Maxwell. After 15 years with CBS, Maxwell left the post of network sales coordinator to join NBC last year as director of special program sales. The selling job, he reports, has become a lot easier because "NBC is now producing special programs which surpass the viewing attained by many regularly-scheduled entertainment vehicles" (for example, *The Tunnel* was NBC's fourth-highest rated program in its week).

The current roster of participants in NBC specials includes a surprising number of low-cost, consumer-goods advertisers. Some of them are diversified marketers, experimenting with these shows as a corporate umbrella along the lines pioneered by service industries and basic manufacturers.

"In a broad sense," Maxwell comments, "the specials and one-shots are perhaps the last realm of network programming in which personal salesmanship is still all-important. The shows are unique, at least in the sense they're non-recurring, or that they treat a different subject each time. They're not a slide-rule product, they can't be buttressed by exhaustive audience research and elaborate media comparisons, and always have to be sold sight unseen."

As an example of missionary selling direct to the client, Maxwell likes to cite the Union Central Life Insurance company's buy of two specials in the '60-'61 season. This sale resulted from a direct pitch to the company's president; UCL had never undertaken any tv advertising.

The sale was more unusual because the network's special projects division had to function, in part, as the advertising agency for the client, at the company's own request. Since then, UCL has appointed an agency; NBC sold it two more spe-

cial in the past season—and is currently preparing at least two more for '63-'64.

Although both Maxwell and Lang agree that public-service selling has become a trifle easier in the past two seasons, they also concur that their networks have got a long way to go before the full cost of programming is recovered. There's one competitive fact which may work in their advantage for the new season: CBS concentration on star-studded entertainment specials.

Although CBS isn't cutting down its immense output of factual programming, the network is giving most of the glamor play—at least in presentations—to showbiz elements in the new schedule. One result of this, according to seasoned observers, may be a thorough exhaustion of the talent pool by season's end.

"By season's end," says an agency media director, "there won't be a performer of any stature who hasn't been over-exposed. The news boys may come out of this looking like heroes."

BLINTZES

(Continued from page 43)

WCBS-TV and WNEW-TV. We were not sorry. But we think radio does a better job for our client."

Milady's air force. The radio campaigns are supplemented with outdoor boards and, on occasion, the New York subway systems and Sunday supplements spread the Milady message.

Many New Yorkers and out-of-town visitors to Gotham's shoreline during the summer months also are reminded of Milady's Blintzes in an uncommon form of advertising, namely skytowing. The makers of the popular blintze have a Milady Airforce which tows a Milady message from Coney Island to the borders of Jones Beach.

Each of the frozen food buyers in the New York marketing area has been sworn in and is an honorary Colonel in the Milady Airforce. The presentation of a certificate is part of the ceremony and names of those inducted in Milady's Airforce.

"We have found radio a most effective form of consumer advertising," Hy Epstein, president of Milady's Blintzes told SPONSOR.

"We have had especially good results from the personality type commercials—commercials with copy that is bright and humorous. Radio advertising will always form a good part of our annual budget."

Similar sentiments were voiced by Mac Levine, vice president, secretary and treasurer of the firm. He told SPONSOR that over the years "we found the proper use of radio personalities has always put Milady's Blintzes center stage in the frozen food field."

Both Epstein and Levine, proud builders of Milady's Blintzes, and Messrs. Greenland and Smith of the agency, are now certain that blintzes, particularly Milady's, have broken out of ethnic bounds and indeed become an almost hemispheric favorite.

The Milady line also includes potato pancakes, potato dumplings, corn fritters, and waffles.

But their principal preoccupation appears to be with blintzes and their goal is to turn this nation into a vast army of blintze-devourers. Radio, they repeat, will be the major weapon used in this "blintze-krieg."

COMMERCIAL CRITIQUE

(Continued from page 27)

reason for our being in business.

Well, astute advertising man, working for agency or advertiser, please do not dismiss good ideas because product or product message lingers in the wings a bit. Potential consumers are watching three or four or nine hours of television at once—not just our 60 seconds. So registering the selling message is a matter of putting it across as strongly as possible at any point in our allotted three score and none life span.

To be sure, this method of reaching consumers has produced show-off commercials full of charm or wit or special-effects that never make a point. Those are long, slow straight balls—no hook. Like everything else, the kind of commercial we're talking about must be done well, with a pay-off as big as the build-up.

Just don't count "seconds before we see the product name." Look at the whole "long" thing and decide whether it works or not. That's all.

SELLER'S VIEWPOINT

By A. Victor Ludington
assistant manager
WSPA-TV
Spartanburg, S.C.

Let's have expanded public interest campaigns

More can be done with public information announcements. In fact, spot announcements seem to hold the key to getting maximum information to the American public without sacrificing broadcasting's "mass" audience appeal.

During the next 52 weeks, the networks and the local broadcast stations will be carrying spot announcements for a variety of causes: Red Cross, American Medical Society, Buy Bonds, United Fund, Heart, Crippled Children's Fund, Cerebral Palsy, etc. This is all well and good, but the point is, the cause of each of these organizations is specific, the objectives are limited, and the degree of enlightenment does not encompass the broad base of topics which are possible to explore by utilizing spot announcements.

There are many broader areas which could be explored with a series of spot public information announcements. There are many basic facts which are important for every American to know and to understand: Our economic system, our educational system, the history of democracy, U. S. Presidents, etc.

I believe the broadcast industry has a responsibility to bring certain basic facts concerning our country to the American public.

The broadcast industry should develop a "spot public information announcement" program, whereby the fundamental facts concerning the American heritage will get exposure to the public.

Here's how it could be developed. The National Assn. of Broadcasters will select a committee made up of outstanding leaders in major fields of endeavor. (Let's call it the Spot Public Information Announcement Committee.)

SPIAC will be asked to select various facets of our heritage which they feel should be explained to the public. The committee will list the areas and also their degree of importance.

Because of the amount of preparation necessary to complete a campaign, I recommend only one major campaign to be developed per year. Each campaign will run from 12 to 16 weeks, and the number of individual announcements will vary depending on the nature of the campaign.

After SPIAC has made its recommendation to the NAB, the NAB and SPIAC will select a "sub-committee," made up of the outstanding leaders in the particular areas to be explored by the campaign. For example, let's say SPIAC has

recommended "The American Educational System." The NAB and SPIAC would then select outstanding leaders in education to form an educational subcommittee.

The subcommittee will be asked to meet and analyze the development of American education. Their goal will be to synthesize our educational system into a number of basic facts which will crystallize the American educational system.

After these facts have been developed, an advertising agency will be selected to evolve an "advertising-campaign" based on facts developed by the educational subcommittee. The agency's instructions will be simply, "Here are the basic facts concerning a product, 'The American Educational System'; you develop a broadcast campaign to inform the general public about the facts of our product."

The agency will formulate a campaign of spots (say from one to thirteen different spots), keeping in mind that the entire campaign will last only 12 to 16 weeks and that the story of our product must be told in the framework of 20- and 60-second spots. The agency will handle the development of the campaigns in the same way it produces a campaign for an individual commercial client or product. Of course, all art work, copy and continuity will be approved through the various stages of development by the educational sub-committee. SPIAC and the NAB. Agency completes its phase of the project, the disc will be cut, the VTR produced and the film made ready. The NAB will send the complete campaign to all broadcast stations, along with detailed instructions for conducting the campaign in the individual radio and television station.

The station will have the option to accept or reject the campaigns. All the campaigns will fill the general need of the public, but some will be more vital to an individual community than others.

All broadcast stations will have the same campaign. Therefore, the station's degree of participation is a matter of individual desire.

Thus the broadcast industry will be acting as a unit, initiating a program for the enlightenment of the people we serve.



A. Victor Ludington, assistant manager of WSPA-TV, Spartanburg, S. C., was previously president of Sellavision, Harrisburg, Pa., and sales manager of Triangle Publications' WLYH-TV, Lebanon, Pa. He is a graduate of Bethany College, and has done graduate work at West Virginia University and the University of Pittsburgh. He is married to the former Nina Hood and the father of six children.

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Liggett & Myers this week starts a 13-week push for Chesterfield. Schedules call for nighttime minutes and chainbreaks. Gene Hobicorn is the buying contact. J. Walter Thompson is the agency.

California Packing's \$7 million-plus 1963 national ad campaign gets under way 1 April. Schedule includes both spot radio and spot tv, to supplement network tv buys. Agency is McCann-Erickson, San Francisco.

Genesee Beer is starting campaigns 1 May on both radio and tv for 52 weeks. The tv campaign will be one of renewal and improvements in 12 eastern markets, where prime 20s and fringe minutes will be used. The radio drive will include 100 eastern markets, where traffic 30s are sought. Buyer for both radio and tv at McCann-Marschalk is Frank Finn.

Texize Chemical preparing a saturation campaign through Venet (Union, N.J.) due to hit Metropolitan New York in May to introduce chlorine-free bleach, Care. National distribution and broadcast ad drive expected to follow.

SPOT TV BUYS

Gerber Baby Foods will start an eight-week campaign directed toward young housewives 1 April. Buyer Bob O'Connell at D'Arcy is looking for daytime minutes in 85 markets.

Tidy House Products, a division of the Pillsbury Co., running a test market campaign in Grand Rapids, Mich., which will continue for an undetermined length of time. Daytime minutes are being used to reach women. Buyer is Otis Hutchins at McCann-Marschalk.

Carter Products' buy is now under way at both SSC&B and Ted Bates. The six-month national campaign, which will push five products, will start 1 April. Buyers are interested in night minutes. Jim McCollom at SSC&B buying for two-thirds of the markets involved. John Hughes at Bates purchasing for the one-third.

Helena Rubenstein campaign for Fashion Stick will start 1 April. Buyer Doug Flynn at Ogilvy, Benson & Mather searching for minutes in over 25 markets to reach women.

Wiedemann's Beer is renewing its 52-week campaign of 20s and minutes in 15 markets. Drive is aimed at the male audience. Buyer is Stu Eckert at DCS&S.

American Chicle campaign for Clorets scheduled for 1 April in 70 to 76 markets is directed to the adult audience. The 13-week drive will be made up of fringe minutes. Buyer is Mary Meahan at Fuller & Smith & Ross.

Socony Mobil will start a campaign of nighttime minutes within the next two months, directed to the male audience in various markets. Buyer is John Hughes at Ted Bates.

SPOT RADIO BUYS

Nabisco Graham buyer Dale Paine at McCann-Erickson is buying 30s, 20s, and minutes in 20 midwestern markets for a 13-week campaign set to start 1 April.

Humble Oil buying summertime weekend minutes in about 150 markets for a drive to start in May and run through August. Doing the purchasing at McCann-Erickson are Ethel Melcher, Helen Burgert, and Mort Weinstein.

A SALUTE TO A UNIQUELY VITAL 30 YEAR OLD . . .

THESE WERE THE REMARKS MADE BY PETER GOELET ON THE OCCASION OF THE 30th ANNIVERSARY OF STATION WGNV—

If I remember correctly, when we first got the construction permit for WGNV, I was only 21 years old—the youngest licensee in the records of the Federal Radio Commission, now the Federal Communications Commission. In those days I was filled with the excitement of the idea of operating a radio station because it combined the concept of various forms of entertainment, including music (that I was very much interested in), and adaptation for radio of the works of the legitimate theatre. Over and above all this was the idea of having a means of communication which would represent the community so that the station would in effect satisfy the commission's rule that it serve the public interest, convenience and necessity.

I was young and inexperienced; I think perhaps that I tried to make the station a poor imitation of something that could have been done much better

in New York, rather than a unique and vital enterprise which I think it now is. You see, in this business, which is really pretty much of a closed corporation, the news gets around pretty fast whether or not a station is in the black. "In the black" very obviously means that it is being supported by its local merchants who are in the best possible position to know whether their customers are tuning in to it, or not. The station that does not have the support of its local merchants (and in addition, the national business that it needs so much in order to thrive) cannot afford the staff and the facilities which it must have.

WGNV has now become a successful commercial enterprise, and so is in the position to do the community job which the government and the people of Newburgh and the surrounding area expect of it. I would like to wish you thirty more years of service to the community.

Peter Goelet

President, National Audience Board



her
name's
been
changed—
but
she's
still
the
favorite
of
the
Chattanooga
market!

Her name was WRGP-TV . . .
now it's WRCB-TV,
identifying her more closely
with the RUST CRAFT
BROADCASTING COMPANY
which owns and operates the
NBC affiliate in Chattanooga.
She's still the number one
favorite in the Chattanooga
market according to the
November-December '62 ARB,
which shows that from
5:00 p.m. 'til midnight,
Monday through Sunday—
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Channel 3

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