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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

17 SEPTEMBER 1962—40c a copy / $8 a year

Part 1 of 2 Parts

ARE "STARS" NECESSARY ON TV NEWS? p. 29

Why agencies use own rankings of tv markets p. 41

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

RADIO moves with a going America

At home or away, today's Americans are on the move —outdoors! Only Radio reaches them at home, on the road, wherever they go. And Spot Radio is the fast, flexible, economical way to reach and sell them best. Remember, these great stations *will sell* your product.

Radio Division
Edward Petry & Co., Inc.
The Original Station Representative

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

IN THE INDIANAPOLIS MARKET

WXLW

Photography by Hartley, Inc.

The Richard Elliotts, "Typical WXLW Family," go to market.

. . . . TURNS SALES MESSAGES INTO SALES AMMUNITION FOR HIGH SCORE RESULTS on a target comprising one third of the market. When you buy WXLW you know *in advance* that your message will be more effective. WXLW is the first radio station in the Indianapolis Market to "profile" its audience through creative research in-person interviews.* As a result of this research we know where and how our listeners live . . . what they wear and what they like to eat! This profiled audience is your best *SALES TARGET for more of the products you have to sell!*

To reach and influence this above average listening audience . . . who control 26.3% of the Total Food Dollars Spent in Indiana†—buy WXLW in Indianapolis!

† (1960 U.S. CENSUS REPORT)

WXLW

5000 Watts **950 Kilocycles**

Indianapolis, Indiana

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

-THINK-

Why does the largest local television advertiser spend over 90% of his advertising budget on KRNT-TV? And why has he for several years?

Try to think like the owner does.

If it was all your own money and all your own sweat and tears that had built up an outstanding business, and that business was all you had between your family and the poor house, you'd soon find out the best television station to use. If it was a question of sink or swim, you'd swim or you wouldn't have been smart enough to start the business in the first place. You would want advertising effectiveness—want it real bad . . . have to have it. You could take or leave alone all that jazz about ratings, total homes, cost per thousand and on ad infinitum. You'd seek to buy sales at your dealers' cash registers for your advertising dollar. Every moment would be the moment of truth for your advertising because you had to eat on the results.

Well, that's the way this local advertiser thinks and acts and so do many more like him here in Iowa's capital city.

Think of this . . . nearly 80% of the total local television dollar is spent on this one-rate station and has been since the station's inception. In a three-station market, too, by government figures! Such popularity must be deserved!

Think—Tis the till that tells the tale.

If you seek to sell your good goods in this good market, this is a good station for you to advertise them on. People believe what we say. We sell results.

KRNT-TV

Des Moines Television

Represented By The Katz Agency

An Operation of Cowles Magazines and Broadcasting

COBRE

DISTRIBUTORS

Specializing in the sale and services of American television programing in all European countries.

For Professional, Personal and Profitable Contacts With All West European Television Management, Write To:
Arthur Breider • Corso Europa 22 • Milan, Italy

SPONSOR

17 SEPTEMBER 1962
Vol. 16 No. 38

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KEY STORIES

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CBS CITES RADIO SUCCESS FORMULA / Results revealed of year-long probe indicate market size doesn't bear on rating. News-community affairs decisive factors. P. 33

BENEFICIAL USES "PARADE" PSYCHOLOGY / Now in eighth year of radio advertising, finance company schedules 352,000 messages a year to "parade" of customers. P. 34

A TIMEBUYER SOUNDS OFF AND REVEALS HIS 10 BIGGEST BEEFS / Disorganization in the media department, slim budget campaigns, and poor pay headline the complaints. P. 36

COSMETIC SALES ZOOM WITH TV SPOT / The "most ad-conscious" industry spends more and more for television, with 74% gain for spot tv alone. P. 38

THE MYTH OF TV MARKET RANKINGS / There is no typical list of tv markets. Each agency has its own list and its own formula, SPONSOR research reveals. P. 41

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NEXT WEEK IN SPONSOR

Whither tv specials? This season marks the 10th birthday of one of television's most rapidly changing network program forms, the "special." Here is an eye-opening account of what's happening to specials in programing and sponsorship — and why, in terms of costs, trends, ratings, sponsorship, and program types.

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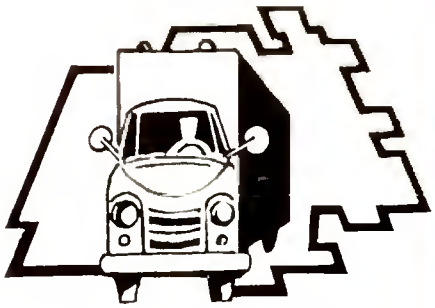
● HOW TO BARREL YOUR SALES CAMPAIGN THROUGH 73,496 SQ. MI. OF THE U.S.A.



The KELO-LAND market is that big! And yet so easy to cover completely—but only if your commercial is on KELO-LAND TV. This major midwest market cannot be reached from Minneapolis channels. Nor can it be reached from Omaha. Just one television medium—the KELO-LAND TV network—puts it solidly in your "sold" column! That's because your commercial on KELO-tv SIOUX FALLS automatically flows through interconnected KDLO-tv and KPLO-tv to blanket every one of KELO-LAND'S 73,196 square miles, every one of its 103 counties. There just isn't any other time buy to match it!

276,000 ACTUAL TV HOMES

CBS • ABC

KELO tv LAND

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

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

Represented nationally by H-R In Minneapolis by Wayne Evans

MIDCO

Midcontinent Broadcasting Group

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

555/FIFTH

Letters to the Editor

PROGRAM TAPES

Your article entitled "Program Tapes Now Get Official Seal," in the 13 August 1962 edition of SPONSOR was most interesting.

Unfortunately, the main premise of the article . . . that is, that program tapes monitored from radio have now been authenticated . . . s most incorrect.

Air Check Services Corp. has been performing this service for regional and national radio networks daily . . . since 1959!

Our authentic and certificated tapes have been supplied to advertising agencies, sponsors directly, competitive radio stations, and main offices of regional and national radio networks.

The subtitle of the article reads "RKO/BAR arrangement to monitor radio stations is move to authenticate tapes played for agencies."

It was our belief that BAR reports were always authenticated? Let us hope they finally achieve their goal of authentication!—**MIMI KATT**, publicity director, Air Check Service Corporation of America, Chicago.

● *The article did not suggest that BAR reports were now authenticated. It reported that BAR, for the first time, arranged to monitor radio broadcasts at the request of stations, for the purpose of lending authenticity to tapes of these broadcasts, played by the stations for advertising agencies.*

PAPER THE WEST WALL

You should have been here this morning! Everyone on the stall stood on chairs and cheered your George Pierrot story in the September 3 issue of SPONSOR ["One Show Begets Another"].

As evidence of how pleased we are with it, my boss has ordered 2,000 reprints for distribution to a select group to demonstrate the fact that better television offerings are attainable. I'm using 100 copies to paper the west wall of my office.—**ROBERT P. RIMES**, publicity manager, WWJ (AM-FM & TV), Detroit.

EXCELLENT, BUT NOT SUFFICIENT

There is one thing that bothers us

(*Please turn to page* 16)

4-WEEK CALENDAR

SEPTEMBER

Advertising Federation of America Board Meeting, 11, New York Ad Club, New York; Tenth District Meeting, 20-23, Captain Shreve and Washington Youree Hotels, Shreveport, La.

RAB regional management conferences: 17-18, The Lodge, Williamsburg, Va.; 20-21, Cherry Hill Inn, Haddenfield, N. J.; 24-25, Hilton Inn, Atlanta, Ga.; 27-28, Dearwood Inn, Dearborn, Mich.

Interstate Advertising Managers' Assn.: 20-22, Shanango Inn, Sharon, Pa.

Assn. of National Advertisers workshop on advertising to business and industry: 25-26, Hotel Plaza, New York.

International Radio and Television Society, newsmaker luncheon honoring F.C.C. Chairman Newton Minow: 27, Hotel Roosevelt, New York.

OCTOBER

Advertising Federation of America Third District Meeting, 11-13, Hotel Columbia, Columbia, S. C.; Seventh District Meeting, 11-16, Hermitage, Nashville, Tenn.

RAB regional management conferences: 1-2, Glenwood Manor, Overland Park, Kan.; 1-5, Western Hills Hotel, Fort Worth, Texas.

Advertising Research Foundation Eighth annual conference, 2, Hotel Commodore, New York.

National Association of Broadcasters Fall Conferences, 15-16, Dinkler-Plaza Hotel, Atlanta, Georgia; 18-19, Biltmore Hotel, New York.

American Association of Advertising Agencies Regional Meetings, 17-18, Central Regional Meeting, Hotel Ambassador West, Chicago.

Advertising helped it happen

. . . for the benefit of everyone in business, including manufacturers and distributors of electric light bulbs. Advertising helps businessmen sell new and better products to other businessmen. By broadening markets for both consumer and industrial products, it helps business bring costs and selling prices down . . . to the mutual benefit of businessmen, their companies, their families.

Prepared by the Advertising Federation of America and the Advertising Association of the West / Published through the courtesy of this publication.

HILLS
COFFE
ALCOA
WRA
TWA
UNSALTED

Home Delivery from A to...T

(Airlines to Tuxedos!)

Clearly, no advertiser can stand up against competition unless he can move his goods store by store and home by home.

But in a market big as Chicago, "home by home" means 2,100,000 households and 7,000,000 consumers, with 16 *billion* dollars of annual disposable income!

That's why advertisers find "home delivery" in Chicago means WIND, the Westinghouse Broadcasting Company radio station.

Why do *so many* use WIND so regularly: from airlines, aluminum and automobiles...beverages and cigarettes...gasolines, groceries and tuxedos...through the full alphabet of national and local advertisers?

WIND delivers more homes, throughout the Metropolitan Area, than *any* other Chicago radio station; 31% more adult men and 53% more adult women than the second station (6:00 am-7:00 pm, M-F, per avg. qtr. hr.).

Yet there's much more to it than cold statistics. It is only through WIND's vigorous achievements as a *community force* that it generates its power as a *business force*, and has become Chicago's leadership-station.

One sees this clearly in the five dimensions of responsible radio WIND brings into Chicago, briefly summarized as: Community Involvement, Entertainment, News, Personalities and Public Affairs.

Plus a sixth dimension: the contributions to programming and service made possible by the group operations of the Westinghouse Broadcasting Stations.

All six are the hallmark of the Westinghouse stations, whose effectiveness is measured by their impact as *prime movers* of ideas, goods...and people.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KPIX, San Francisco and WINS, New York

one is outstanding

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

WGAL-TV
Channel 8
Lancaster, Pa.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.

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

SPONSOR-WEEK

Top of the news in tv/radio advertising
17 September 1962

LANOLIN PLUS GOES TO K&E

The Lanolin Plus account, worth about $3 million, has been shifted from Daniel & Charles to Kenyon & Eckhart. The parent company, Hazel Bishop, went from C. J. LaRoche to K&E at the beginning of this year, shortly after the Hazel Bishop-Lanolin Plus merger. Lanolin Plus had been at D&C for about two years. Now K&E has virtually the entire Hazel Bishop line. But there was no immediate decision as to whether Lanolin's Rybutol and Lily Dache lines would go along from D&C to K&E.

ABC RADIO SUBSCRIBES TO NEW SINDLINGER RATINGS

Beginning this month, ABC Radio will use the quarter-hour ratings reports of Sindlinger & Co., which is inaugurating a new syndicated service. Earlier, ABC Radio broke with Nielsen over out-of-home listening, maintaining that Nielsen did not adequately measure battery and auto radio listening. The Sindlinger service uses telephone recall interviews and makes special efforts to trace out-of-home listening. (*For details, see SPONSOR-SCOPE, p.* 16.)

FCC DROPS DEINTERMIXTURE PLAN

The FCC last week on a 5-1 vote decided to end procedures to deintermix, or move to uhf, eight cities in view of the new all-channel law which will render both vhf and uhf accessible on new sets. The withdrawn proposal would have affected Madison, Wisc.; Rockford, Ill.; Hartford, Conn.; Erie, Pa.; Binghamton, N. Y.; Champaign, Ill.; Columbia, S. C. and Montgomery, Ala.

PALEY: RADIO MORE MOBILE, MORE INFORMATIONAL

Radio has become more mobile, providing a great deal more listening out of the home, and it has become more informational, providing more news and information programs than ever before. These two points were among the highlights of CBS board chairman William S. Paley's address before the CBS Radio affiliates convention in New York last week. Paley also attacked restraints on radio coverage of judicial and legislative proceedings.

CBS RADIO RESUMES COMPENSATION

It was confirmed last week at the CBS Radio affiliates meeting in New York that its stations would receive monetary compensation. The new contractual relationship has been rumored in the trade for some weeks previously.

GRAHAM TO HEAD NBC ENTERPRISES

George A. Graham will replace the resigning Alfred R. Stern as v.p. of NBC Enterprises on 1 October. The post carries with it the board chairmanship of NBC International and NBC Films. Graham, with NBC since 1953, has been v.p. and general manager of the NBC Radio network since 1960. It was not expected that a successor to his radio post would be named immediately. Graham had been NBC's number two network radio man under executive v.p. William K. McDaniel, who will continue as NBC Radio head.

LABUNSKI PROPOSES RADIO-TV "DIVORCE"

Speaking last week before the West Virginia Broadcasters Association, v.p. and general manager of WMCA, New York, Stephen B. Labunski proposed a "divorce" in thinking about radio and tv, asserting each medium had radically different problems. Argued Labrunski, "radio and television do not belong together in trade groups and industry associations, or in representations before government agencies, because they have very little in common, and there is a great deal which divides them—legitimately and properly. Television is often a burden to radio, and it's time to recognize it."

MOVE OVER, MISS RHEINGOLD

Beers are making increasing use of ballot boxes to exploit their advertising in air and other media. Now, perhaps rivaling the Miss Rheingold election, comes the Bert and Harry Piel referendum. Piel Brothers (Y&R) had the tv animated characters on the air several years ago and is bringing them back, teaser campaign, ballot boxes, "citizen movement," and all.

CONFUSION IN TOP MARKET LISTS

Admen are coming to discover that there are many, many ways tv markets can be ranked: according to population, tv sets, tv use, income, spending, etc. For special purposes there are, in addition, special lists ranking product purchasing. Finally, agency practice varies widely from shop to shop. *(For story, see p. 41.)*

JOHN TORNEY JOINS RKO GENERAL RADIO

John J. Torney has been appointed radio sales executive of RKO General, assigned to owned stations and the Yankee Network. Earlier, he was with Avery-Knodel, Petry, and several stations.

ANTHONY V. B. GEOGHEGAN OF Y&R, 65

"Tony" Geoghegan, dean of media men and a pioneer in the advertising business, died last week. He had served 47 years in the advertising field. He joined Y&R in 1924 and was head of the media department, a contact supervisor, assistant to the president, and director and chairman of the plans board. He was elected to the post of executive v.p. in 1959.

4 CBS TV O&O'S BUY 73 SCREEN GEMS FEATURES

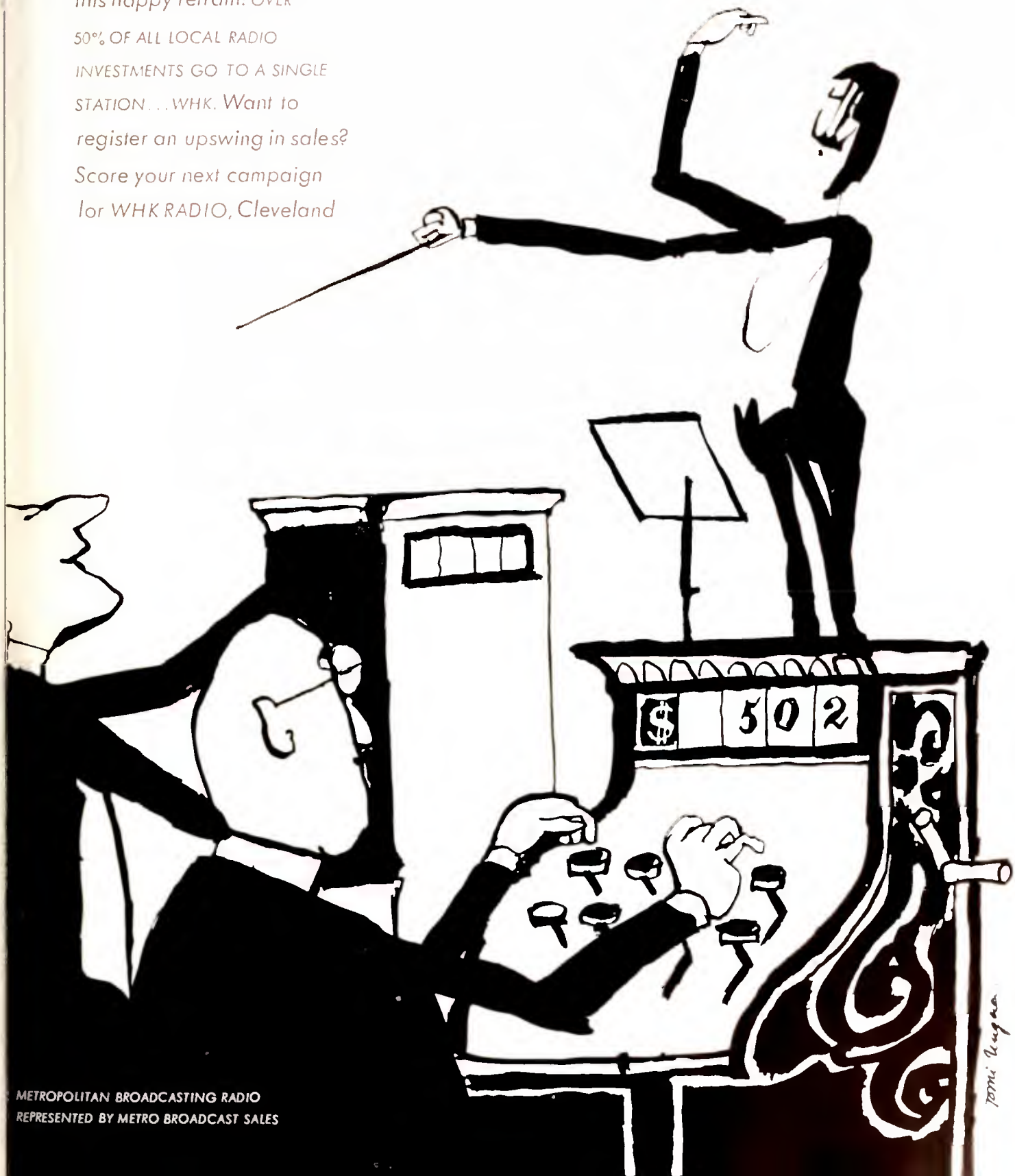
Four of the five CBS TV o&o's purchased a group of 73 Columbia Picture features, made since 1950, from Screen Gems. KNXT, Los Angeles, was the one CBS o&o which did not take the movies. Purchase price is estimated to be $2.8 million.

CBS RADIO SPOT SALES REVEALS 1963 GOALS

At its annual station clinic in New York last week, Maurie Webster, v.p. and general manager of CBS Radio Spot Sales, unveiled the objectives of his unit for next year: complete sales coverage through constant inter-office contact.

SPONSOR-WEEK continued on page 52

THEY FOLLOW THE LEADER
Join this chorus of
Cleveland advertisers who
sing the praises of WHK.
They are responsible for
this happy refrain: OVER
50% OF ALL LOCAL RADIO
INVESTMENTS GO TO A SINGLE
STATION . . . WHK. Want to
register an upswing in sales?
Score your next campaign
for WHK RADIO, Cleveland



METROPOLITAN BROADCASTING RADIO
REPRESENTED BY METRO BROADCAST SALES

OVERTURE

The incomparable music of THE BOSTON SYMPHONY ORCHESTRA raises the curtain on an exciting new television season on WNEW-TV. This series of concerts by the internationally famous BOSTON SYMPHONY, under the inspired direction of Charles Munch, will also present world renowned soloists and guest conductors.

ACT I

Drama plays a major role on WNEW-TV. THE PLAY OF THE WEEK brings the finest of contemporary and classical theatre back to television. Among the works to be seen are TIGER AT THE GATES, THE ICEMAN COMETH starring Jason Robards, Jr., MEDEA with Judith Anderson and THE CHERRY ORCHARD starring Helen Hayes.

ACT II

From Walt Disney, THE MICKEY MOUSE CLUB, an entertaining daily series of programs for children and their parents. It features the best of Walt Disney's cartoons, adventure tales, circus acts, nature stories, and an array of superb talent. THE MICKEY MOUSE CLUB becomes an important addition to WNEW-TV's highly-honored programs for young people — WONDERAMA, JUST FOR FUN and the imaginative SANDY'S HOUR.

ACT III

A spectacular array of audience favorites: Dorothy Provine in THE ROARING TWENTIES; the rugged adventures of THE OUTLAWS; SUGARFOOT; THE DEPUTY starring Henry Fonda; 87th PRECINCT; CAIN'S HUNDRED; BOURBON STREET BEAT; THE D.A.'S MAN; THE ISLANDERS; CALL MR.D.; and BRONCO are some of the highly popular programs that add excitement to WNEW-TV.

ACT IV

WNEW-TV's diversity of programming includes OPEN END with David Susskind, highly regarded motion pictures on MOVIE GREATS, the Emmy-honored specials produced by Metropolitan Broadcasting Television and the informative COLUMBIA LECTURES IN INTERNATIONAL STUDIES. The selective taste of WNEW-TV's programming is exemplified by the past season's Peabody Award-winning, AN AGE OF KINGS, and the acclaimed FESTIVAL OF PERFORMING ARTS.

WNEW-TV, NEW YORK
METROPOLITAN BROADCASTING TELEVISION

555/FIFTH

(*Continued from page 6*)

about your otherwise excellent article in 16 July entitled "How Much Do You Know About the $75 Million TV Commercials Industry?"

We feel that in your discussion of the top 12 tv commercial producers you did not give sufficient and merited emphasis to our client, Audio Productions, Inc.

The fact is, by almost any criteria, Audio belongs closer to the top of the list of 12 than the bottom. For example:

1. In volume of business, Audio has consistently been among the top four or five producers, according to accurate estimates.

2. At the present moment, Audio has work in progress for seven of the 10 advertising agencies that are tops in tv billing.

3. Audio has always had its share of awards in various industry competitions. For example, it had 8 films in the finals (out of about 50) in this year's New York Tv Commercial Film Festival.

4. A reliable index of the relative size and position of a film commercial producer is the dues he pays to the Film Producers Association, since these are based upon the volume of business done. It is a matter of public record that Audio pays the top dues to the Association. Audio is very active in industry affairs and one of their officers, Peter Mooney, is the treasurer and a member of the Board of Directors of the Film Producers Association.

I hope all this adds up to a clear picture of Audio Productions as one of the top companies in the tv commercial field—which I sincerely believe it to be.—**ALBERT J. UNGAR**, partner, Ungar & Fruhling, New York.

WHERE'S EVERYBODY GOING?

May I suggest that the writer of "Now TV Areas = Sales Areas," September 3, 1962 (which was excellent, by the way), should have checked your 29 August, 1960 issue ("What Tv Power Means In Extra-Urbia") for several reasons.

First, he could have added several names to the list of firms that use television coverage areas as marketing areas. (Robert Hall, Schaefer Beer, Bardahl, Maryland Club Coffee, Maypo Cereal and Purina Dog Chow.)

Second, he would have been aware of the fact that our "Where's Everybody Going" study was the first—and, as far as I know, only—comprehensive measurement of the importance of this marketing strategy.

Also, in the interest of a united front by the television industry, he might have suggested that this whole concept be called "telemarketing"—a phrase we coined several years ago and modestly suggest describes the concept most accurately.—**WILLIAM R. HOHMANN**, director of promotion & research, CBS Televisions National Sales, New York.

KUDOS FROM AUSTRALIA

May I say that SPONSOR is very highly regarded in Australia and, from my own point of view, gives me more information about radio than any other publication.—**B. C. BUTTON**, general manager, Commonwealth Broadcasting Corp., Sydney, Australia.

NOW—COLOR TELEVISION FACTS!

A new fact book on Color TV is ready for you. In addition to "New Dimensions in Color," the new 1962-3 color schedule, it includes a comprehensive factual history of Color TV, plus a full study of methods used in marketing color receivers. A section is devoted to Color TV's impact on the broadcaster, and another section to broadcast equipment. You won't want to miss this study of one of America's fastest growing industries, broadcasting movies, cartoons, variety, sports, drama and news specials. Call B. J. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

Why it pays to advertise your station in a broadcast book

BECAUSE YOU PINPOINT THE BUYER

In a personal interview survey of "top-billing timebuyers" made by the salesmen of a national representative firm 97% of the respondents specified broadcast books as their *first* reading choice; 95% as their second.

How did the non-broadcast magazines fare? Only two votes for first; three for second.

Which underscores a cardinal point when buying a business magazine schedule. Put your dollars where they impress readers who can do you the most good.

Whether you are shooting for $2,000,000 in national spot billing or $200,000 the principle is the same. Sell the men and women who *really* do the buying.

In the world of national spot placement actual "buyers" number fewer than you might think. Perhaps 1500-2000 "buyers" (some with job title, others without) exert a direct buying influence. Another 3000-5000 are involved to a lesser and sometimes imperceptible degree.

Unless your national advertising budget is loaded (is yours?) we recommend that you concentrate exclusively on books that *really* register with national spot buyers. In this way you avoid the campaign that falls on deaf ears.

a service of

SPONSOR

Toss-up

Both sides of the coin are the same when you compare the audiences of New York's top Network station and WPIX-11, New York's Prestige Independent. A. C. Neilsen has *proved* that the "content" of a rating point on both stations is *the same:* same income levels, home and automobile ownership characteristics, job occupations, etc. Moreover, 98% of WPIX-11 clients are national advertisers. Prime evening Minute Commercials, National Advertisers and "Network Look" programming night after night — a combination available to national spot advertisers in their number one market *only* on WPIX-11.

where are your 60 second commercials tonight?

SPONSOR-SCOPE

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

17 SEPTEMBER 1962 Copyright 1962

The longest commercial in network tv history—six minutes—will be presented by Chevrolet (C-E) on 30 September on Bonanza on NBC TV.

The "blockbuster" spot will introduce the 1963 Chevrolet models and will feature the **eleven stars of Chevrolet's shows on three networks: Bonanza, My Three Sons, and Route 66.**

The commercial will be shown **at the end of a specially-written program,** which will be an **uninterrupted 54 minutes** (except for station break), another tv first.

C-E's broadcast copy director **Robert McTyre,** programming exec **Jack Bowen,** tv account supervisor **Jim Beavers,** and Hollywood program v.p. **Dick Eastland** were among those who worked on the commercial, said to have had **logistics "complicated enough to challenge an Einstein."**

Chevrolet turned down the idea of a **one-shot spectacular** to introduce the 1963 line on the grounds its **three regular shows already reach enough audience.**

Grey is the latest of the agencies to acquire an interest in an overseas operation: Charles W. Hobson, Ltd., of London.

After more than a year of looking, the move comes as **Grey's first overseas acquisition.** It won't have a controlling interest but the London agency name will be changed to **Charles Hobson & Grey, Ltd.**

The Hobson agency bills about **$4 million,** including about **$1 million in air media.**

Those Boston Symphony telecasts are proving again that banks will flock to local sponsorship when they get the right program.

Manufacturers Hanover Trust has the series in **New York, Citizens Fidelity Bank** in **Louisville,** and **Gate City Savings** in **Fargo.** Seven Arts Associated is the distributor.

One Philadelphia agency has decided to try to do something to stop the leakage of $100 million a year of Philadelphia advertising money to agencies in other cities.

Daniel Wermen and **J. Leonard Schorr,** president and executive v.p., respectively, of **Wermen & Schorr,** made such a proposal before a **Poor Richard Club forum** recently.

The Philadelphia counterattack suggested: a **coordinated drive to build up the image of Philadelphia as a creative advertising center.**

Philadelphia advertisers have taken about $55 million away from local agencies in the past seven years. One New York agency, it was said, takes **$25 million billings a year out of Philadelphia** and doesn't even have an office there.

Packaging rather than filtration, menthol, or special size, is the special attraction in B&W's latest cigarette brand, Coronet, which starts test-marketing next week in Evansville and South Bend, Indiana.

The brand will have a **gold foil pack** under the name **Alumidor.** It is king-sized and has no filter.

B&W is expected to put 70% of its test money for Coronet into tv spot, with a stepped up schedule slated for October.

Commercials will use footage of U. S. Marines on maneuvers.

Compton, handling Coronet, was named by B&W last year for new products.

It will take a special order to get you a national overnight Arbitron report in the 1962-63 season.

You can make up your mind as little as 24 hours before telecast and get a report on any period between 8 a.m. and 11 p.m. on a half-hour, day, or week basis.

The reduction of multiple newspaper ownership to only 60 cities in the U. S. has created an editorial vacuum which radio stations are now urged to fill.

According to Daniel W. Kops, president of WAVZ, New Haven, and WTRY, Albany-Troy, Schnectady, speaking earlier this month at the New York State Broadcasters Association meeting, **radio stations have both economic and community motives for editorializing.**

Kops noted that editorializing can produce **a station image which pre-sells advertisers, especially local ones.**

He reminded his audience that **NAB discovered recently that 61 per cent of U. S. stations editorialize, and that 39 per cent do so regularly.**

One major contrast between newspaper and radio editorials: the former often started as **party organs** or ended up crusading, but the latter have established a pattern of **fairness and impartiality usually lacking in print media.**

If Telstar is proving that tv knows no national boundaries, it's only proving what U. S.-Canadian tv men knew all the time.

U. S. border stations have long courted Canadian advertisers, **but up in Buffalo until recently no one had invaded Canada with a full-scale sales presentation—that is, until WGR-TV did just that in Montreal.**

On hand were executives of the station's Canadian rep, Radio & Television Sales, Inc.

And speaking of Canada, American advertisers, agencies and stations will be able to get information about viewing of U. S. stations across the Canadian border through ARB, which now has a mutual exchange with MacDonald.

MacDonald, in turn, will get data on U. S. viewing of Canadian stations from ARB.

When American products go into Canada, as is happening with some FSR clients, a handy solution to new problems is an affiliation with a Canadian agency—in this case, Willis Advertising Ltd.

FSR will use Willis centers in **Toronto** and **Montreal** and Willis clients coming the other way will use FSR.

Since the all-channel bill became law, there's been a whole resurgence of interest in uhf assignments.

Owners of WMCA, New York, recently asked the FCC if it would consider **reassigning channel 47 from New Brunswick, N.J.,** where it has never been used, to New York City.

WMCA, however, wasn't applying for a license.

New York has two uhf channels already: **31, now being operated by the FCC and New York City,** and **25, reserved for educational use but never put in operation.**

SPONSOR-SCOPE Continued

NBC News will be NBC-TV's largest program supplier in 1962-63, accounting for about 25% of the network's program schedule.

Actually on all three networks, viewing of news and public service has climbed steadily for several seasons, reaching 90% of all homes with an average of 2 hours and 36 minutes of programing in a four-week November-December period in 1961, according to Nielsen.

By the way, news and public service programing has pretty well **broken out of that Sunday afternoon "ghetto."** In 1960 only 25% of such programing was in evening time —the rest Sunday afternoons—but **since 1961, about 57% has been in evening slots.**

Here's a three-season tally of public service shows, hours and sponsored hours in October to January Nielsen studies:

	NO. OF SHOWS	TOTAL HOURS	SPONSORED HOURS
1959-1960	28	109	50
1960-1961	46	151	67
1961-1962	52	152	83

Also the audience for quarter-hour news is now larger but split up more ways than ever before. Over two years, shows doubled (from three to six) while the average audience declined from 13.8 (6.2 million) to 9.3 (4.5 million), but the top show, Huntley-Brinkley, increased its audience from 16.5 (7.9 million) to 18.5 (9.1 million), according to Nielsen.

The first of the new Sindlinger network radio reports will be available before the end of the month to ABC, so far the only subscriber.

The new ratings service will report monthly on the **four networks, non-network listening, and certain specials.**

ABC's Bob Pauley said the service will cost him about **$100,000 a year** and **Albert Sindlinger** claims it will cost him **$500,000 a year to do.**

The ratings will be based on a **monthly sample of at least 28,000,** reached by telephone and interviewed for recall. **A special effort will be made to reach people not at home the first call—people who may do considerable out-of-home listening.**

When local fm set counts are compared with am set counts, it turns out that five of the top 15 radio markets in the country are fm, according to Pulse figures released by Robert Richer.

Note the standing (block caps) of such fm markets as **New York, Los Angeles, Chicago, Philadelphia,** and **San Francisco:**

RANK & MARKET	SET COUNT	% FM PENETRATION
1. New York	4,672,000	see below
2. NEW YORK (FM)	2,594,400	54.3%
3. Los Angeles	2,228,400	see below
4. Chicago	2,062,754	see below
5. Philadelphia	1,264,194	see below
6. LOS ANGELES (FM)	1,100,800	49.4%
7. Boston	968,972	50.6%
8. San Francisco	919,422	see below
9. CHICAGO (FM)	913,800	44.3%
10. Pittsburgh	704,300	31.5%
11. St. Louis	619,800	23.2%
12. Washington, D. C.	593,525	41.7%
13. PHILADELPHIA (FM)	494,300	39.1%
14. Cleveland	452,144	44.3%
15. SAN FRANCISCO (FM)	445,000	48.4%

SPONSOR-SCOPE Continued

Everyone seems to agree that more qualitative information on radio is needed, but when the question arises of who should do it, agreement ends.

When agencies say the **station should dig up such added information** to do a proper selling job on radio, reps sometimes reply that **there is enough information already available.**

At the New York State Broadcaster's convention recently, Janet Murphy of Gumbinner called for more qualitative data from stations, research companies, and trade associations.

But it was the idea of **Arthur H. McCoy**, executive v.p. of John Blair that radio would benefit in income **"if the agencies will stop hounding us for more research, and take the time to understand the mountains of facts and figures already available."**

Tv reps will be watching with a good deal of interest the test marketing of Caprex, a new English-originated men's hair preparation, handled by Simons-Michelson, Detroit.

The item is just getting off the ground with multi-station, saturation minute schedules in **Hartford and Peoria.**

Reason for the special interest: **another product of the same nature, which also hails from the British isle, Brylcreem, is good for some $150,000 a year in national spot tv.**

Affiliates are still very unhappy about the problem of split or piggy-back network commercials for there's a general feeling they take away from spot revenue.

The problem was one that received "considerable discussion" at the recent board of governors meeting of **ABC TV affiliates in Beverly Hills.**

Add this one to your list of new rep appointments for third channels (SPONSOR-SCOPE, 3 September): Advertising Time Sales for WCIV-TV, Charleston, S. C.

The station will affiliate with NBC TV on Channel 4.

By a series of puns in English, roman numbering, and what not, it will pronounce its call letters "W—see four—television."

Even with their pickup in ad sales this year the 15 leading women's service magazines are collectively running behind the billings for daytime network tv (Monday through Friday).

The ad gross for the 15 in the first six months of the current year was **$94,656,000. whereas network daytime for the same period registered a gross of $99,671,000.**

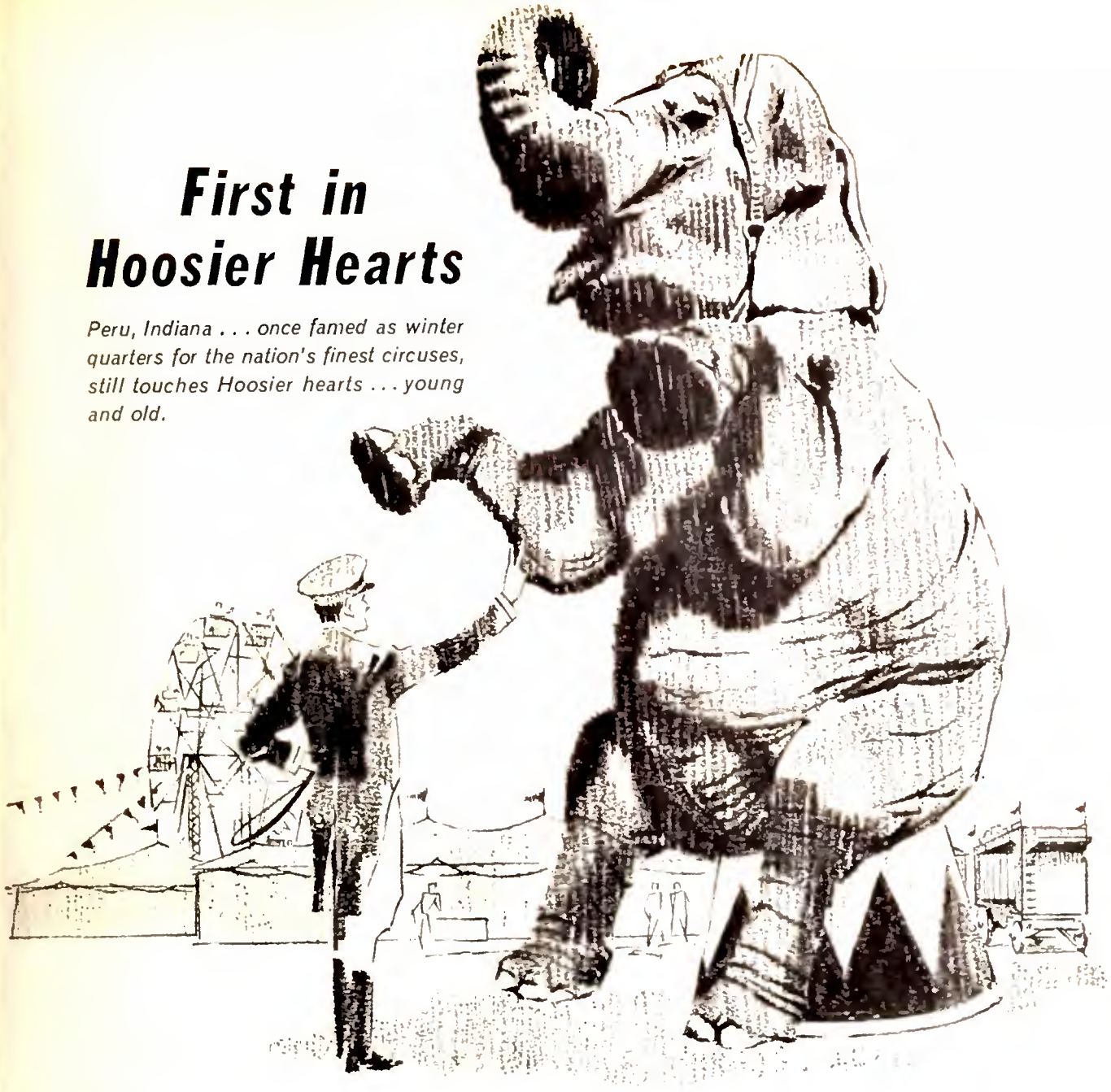
The trade associations are doing as well by network tv this fall as last year.

This type of advertiser will include the **Institute of Life Insurance** (specials); **American Gas Association** (Dick Powell); **American Dairy Association** (Ozzie & Harriet); **Douglas Fir Plywood** (David Brinkley's Journal); **Savings & Loans Foundation** (sports).

However, still among the missing are such past customers as the **U. S. Brewers Institute, Better Vision, Edison Electric Institute, Florida Citrus, Pan American Coffee.**

First in Hoosier Hearts

Peru, Indiana . . . once famed as winter quarters for the nation's finest circuses, still touches Hoosier hearts . . . young and old.



First in Hoosier Homes

Keeping alive this 50 year old tradition, Peru holds their annual "Circus City Festival", re-living the grand old days of sawdust, ridgepoles and greasepaint.

"*Let's go to Circus City*", the WFBM promotion spots said . . . inviting Hoosier listeners to a day with Channel six stars at Peru for the big "Circus City" celebration.

Seven hundred train seats . . . at $8 for adults, $5 for children . . . were snapped up by the WFBM audience in no time—another example of the pulling power and community acceptance you can expect from WFBM-TV in Indianapolis and the rich satellite markets surrounding the metro area. Let us show you the specifics now. Just ask your Katz man.

CHANNEL 6
WFBM TV
INDIANAPOLIS

TIME-LIFE BROADCAST INC.

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

4

Now for TV—Volume 40 great "Films of the 50's"

THE MAN IN THE GRAY FLANNEL SUIT
Gregory Peck
Jennifer Jones
Fredric March

THE REVOLT OF MAMIE STOVER
Jane Russell
Richard Egan
Agnes Moorehead

BERNADINE
Pat Boone
Terry Moore
Janet Gaynor

THE GIFT OF LOVE
Robert Stack
Lauren Bacall
Lorne Greene

BIGGER THAN LIFE
James Mason
Barbara Rush
Walter Matthau

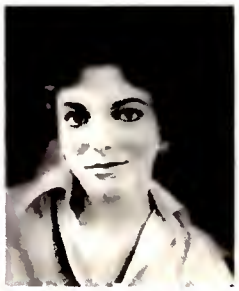
FIVE GATES TO HELL
Neville Brand
Dolores Michaels
Patricia Owens

KISS THEM FOR ME
Cary Grant
Jayne Mansfield
Suzy Parker

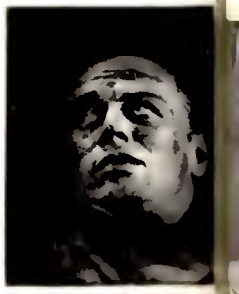
THE RAID
Van Heflin
Anne Bancroft
Richard Boone

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

THREE BRAVE MEN
Ernest Borgnine
Ray Milland
Frank Lovejoy



STOPOVER: TOKYO
Robert Wagner
Joan Collins
Edmond O'Brien



NO WAY OUT
Richard Widmark
Linda Darnell
Stephen McNally

Now it's clear... Volumes 4 & 5 of Seven Arts library of "Films of the 50's" are available for TV.

These two volumes are in the tradition of Seven Arts quality feature entertainment that has consistently garnered top ratings across the country!

This product is now available for purchase and will be accompanied by the outstanding and helpful publicity materials that have characterized Seven Arts in the field of station services.

We invite your inquiry so that a personal presentation can be arranged.

Seven Arts is proud to continue as the leader in quality feature motion picture programming for the television market and these new offerings enhance their already famous library of "Films of the 50's"—"Money makers of the 60's".

Individual feature prices upon request.

5

Now for TV—Volume 5 — 53 great "Films of the 50's"

NTIE MAME
alind Russell
rest Tucker
gy Cass

THE BAD SEED
Nancy Kelly
Patty McCormack
Eileen Heckart

DAMN YANKEES
Tab Hunter
Gwen Verdon
Ray Walston

NO TIME FOR SERGEANTS
Andy Griffith
Nick Adams
Myron McCormick

THE OLD MAN AND THE SEA
Spencer Tracy stars in
Ernest Hemingway's
Pulitzer Prize novel.

THE PAJAMA GAME
Doris Day
John Raitt
Carol Haney

IE PRINCE
ID THE SHOWGIRL
rilyn Monroe
urence Olivier
bil Thorndike

SAYONARA
Marlon Brando
Red Buttons
James Garner

MIRACLE IN THE RAIN
Jane Wyman
Van Johnson
Peggie Castle

THE SPIRIT OF ST. LOUIS
James Stewart stars in the
story of the life of
Charles A. Lindbergh.

HELEN OF TROY
Rossana Podesta
Brigitte Bardot
Jack Sernas

THE LEFT HANDED GUN
Paul Newman
Lita Milan
Hurd Hatfield

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RAHALL RADIO STATIONS

Staffed by
WIDE-AWAKE
PERSONALITIES
dedicated to
PUBLIC SERVICE
in the communities
which they serve!

WTSP
No. 1 RADIO
Tampa - St. Petersburg, Florida
Sam Rahall, Manager

WKAP
No. 1 RADIO
Allentown-Bethlehem-Easton, Pennsylvania
"Oggie" Davies, Manager

WWNR
No. 1 RADIO
Beckley, West Virginia
Tony Gonzales, Manager

WNAR
No. 1 RADIO
Norristown-Philadelphia Area
John Banzhoff, Manager

above stations represented nationally by H-R . . . New York

•

also **WQTY**

our station coming up fast in
JACKSONVILLE, Florida
National Rep., The Bolling Co.

•

N. Joe Rahall, President
"Oggie" Davies, Gen. Manager

SPONSOR BACKSTAGE

by Joe Csida

Back-talk on "Top 40" column varies

I haven't stopped to count recently, but I have certainly written well over a thousand *Backstage* columns in my time, maybe two thousand. When you've been turning them out that long you can almost predict the kind of mail specific types of columns will draw. I knew when I wrote the 20 August issue SPONSOR piece regarding the new format the Plough radio stations, WJJD in Chicago and WCOP in Boston, were initiating, that I would get three kinds of letters.

The first, of course, would be a nice, courteous letter from a nice, courteous broadcaster about whom you've said nice things. This is the note I got from my friend Harold Krelstein, president of the Plough chain:

"You probably think I'm a little tardy in getting in touch with you, and you would be right, except that I didn't get back into Memphis until a week ago yesterday, and then spent the balance of the week out of the office. As a result I was probably the last one in the United States to read the wonderful column you wrote about our new programing.

First, the kudos

"Any words I would use to try to describe my reaction to your story would be inadequate, so all I can say is a sincere thank-you for an excellent column. Reprints of it are being made and will be mailed to a list of about 1600 advertising agency people."

Next, of course, comes an equally nice letter from another friend, Jack L. Sandler, vice president and general manager of the Todd Storz station WQAM in Miami. I think Jack's letter is extremely interesting. Here's his comment:

"I read your column 'A Successor to Top 40?' in the 20 August issue of SPONSOR magazine and I am afraid that I am going to have to correct you on a couple of points.

"You implied in your article that Harold Krelstein had been the originator of Top 40, as you call it, although I choose to call it format radio. Let me give you the facts.

"In 1949, the writer of this letter was a sports announcer with radio station KOWH in Omaha, Nebraska, and had been since December of 1945. Todd Storz entered the picture by purchasing KOWH in 1949. Although I can't give you any specific years and months, we finally came up with the formula of 55 minutes of music and 5 minutes of news. This was the beginning for Todd Storz and he proved his point again and again—in New Orleans, with WTIX; with WHB in Kansas City, and most recently, with KXOX in St. Louis, with the same formula, climbing fast on WQAM, too.

"If Harold Krelstein has a new formula which he thinks will work, good luck to him—it couldn't happen to a nicer guy—but don't start waving the black crepe for the "modern music" stations because the McClendons, and Storz, Metropolitan, and a few other pretty smart operators in radio are still using this formula and are still dominant in their markets.

"Without going into a detailed explanation of how to operate a

(*Please turn to page 47*)

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Rea it on A time, B time or C time but make sure it' *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

TEXAS ELECTIONS

The Alamo is 1,641 miles away, but it's still "home" to many a transplanted Texan in Washington, D.C. For them, from senator to secretary, we broadcast special detailed Texas election returns--primary, at that. Here are some morning-after results: "Your consideration was greatly appreciated."--Senator John Tower. "You and your staff are to be commended."--Rep. Graham Purcell.

Our primary aim is to serve people--and D.C. has a wondrous assortment.

...the station that keeps people in mind

WWDC RADIO

WASHINGTON, D. C.

Represented nationally by John Blair & Co.

BLAIR GROUP PLAN MEMBER

Does tv news need "stars"?

- **ABC, CBS, and NBC opinions differ**
- **McAndrews cites mysterious "quality"**
- **Hagerty emphasizes trained reporters**

Last week SPONSOR put a pertinent question to industry experts. The question was: Does tv/radio news need the star system?

As usual, such a question under scrutiny produces a wide variety of opinion. Some say "no" unequivocally. On the other hand, there are a number who give an emphatic "yes." Still others insist the question cannot be answered with an unembellished "yes" or "no."

"I can't answer the question directly," William R. McAndrew, executive v.p., NBC News, told SPONSOR. "There is no 'yes' or 'no' answer to it. The medium makes the star. The people, in the end, also decide who the star shall be. If the newsman has the mysterious quality that appeals to the masses, you've got a star."

Have mysterious quality. Chet Huntley and David Brinkley possess that mysterious quality. "Each has it in a different way," McAndrew declared. "And they complement each other. Nor is there anything wrong in having stars. There are stars in daily newspaper journalism, too." He cited the New York *Times* and the choice positions it gives certain correspondents, such as James Reston and Russell Baker out of Washington. However, the effects of stardom are infinitely greater in television than in the newspaper field, according to McAndrew. Many other news experts agree with McAndrew.

For many years, NBC News played second fiddle to CBS News, trying manfully to catch up with the network that had boasted a retinue of 'names' or 'stars' headed by the glittering, gifted Edward R. Murrow. It was no secret that NBC News tried to fashion another Ed Murrow but failed.

"We finally came to the conclusion that we couldn't find anyone like him and gave up and decided on someone else," McAndrew recalled recently. This someone else, hallelujah, turned out to be Chet

First in many polls and winners of major news awards

Numerous studies designed to determine public preferences for individual tv news commentators reveal NBC's David Brinkley (l) and Chet Huntley as top newsmen

Huntley and David Brinkley.

Stars are H & B. If NBC has a star system, (and no one in the industry will deny that its foremost stars are Messrs. Huntley and Brinkley), it is also obvious that NBC has a parcel of sharply trained newsmen waiting in the wings, so to speak, ready to assume the mantle of stardom.

Determined to maintain its top ratings with American viewers, NBC figures it can present a crackerjack array of "acts" at the "Palace Theatre" any day it so desires.

In McAndrew's judgment, NBC News has a barrel of "stars" capable of playing "the Palace." Here is his list with capsule "quotes" on each newsman: Sander Vanocur, out of Washington is "coming up fast;" Elie Abel, out of Washington is "also coming up fast;" Edwin Newman, out of New York "adds the salt and pepper;" Merrill Mueller, out of New York "made an excellent transition from radio to tv;" Ray Scherer, out of Washington "a pithy type of midwestern America and close to the Brinkley type;" Frank McGee, out of New York "whose particular forte is interviewing;" John Chancellor, out of New York "a real comer" and Roy Neal, out of Los Angeles "excellent with technical matters."

TV Builds Personality. Over the past couple of years, CBS News in many instances has been outscored by NBC News in both news and public affairs programs and it was therefore interesting to see what its present dynamic chieftain Richard S. Salant, president, CBS News had to say in response to the question, "Does tv/radio news need the star system?" In Salant's mature opinion, broadcast journalism inevitably emphasizes individual newsmen because the camera and the microphone create an obviously closer public identification with the reporters than does cold type.

"But the basic requirement is still objective, accurate, honest first-hand reporting, as in any journalistic medium," Salant told SPONSOR. "Therefore, the best broadcast journalists are those with deep roots in news, men who are primarily dedicated to the best possible exposition of the current news and the need for illumination."

Can't be cast. "There are certainly no major network correspondents I know of who became stars because someone cast them for the role," Salant said.

Style and personality, in Salant's judgment, are only a means to understanding—not the end itself." "When the viewer has watched a television news broadcast, the journalist's aim is achieved if the viewer remembers and thinks about the content of the news, rather than about what a character the newsman is," Salant concluded.

Observers in the industry view the ABC News lineup of "attractions" as definitely improved since James C. Hagerty became ABC v.p. in charge of news, special events and public affairs. Hagerty told SPONSOR that many of his newsmen were turning into "stars" as a result of their popularity with viewers. But Hagerty's real emphasis, since he came to ABC News, has been to hire trained reporters who know their business and who when they go on the air can rightfully say: "I was there. I saw it happen and this is what happened."

No change in his views. Asked if he thought some radio/tv networks and stations were still putting too much emphasis on what he

How adult viewers rank 17 newscasters

Rank	Newscaster	Familiarity
1.	David Brinkley (NBC)	89
2.	Chet Huntley (NBC)	88
3.	Doug Edwards (CBS)	85
4.	Walter Cronkite (CBS)	83
5.	Chas. Collingwood (CBS)	61
6.	Eric Sevareid (CBS)	50
6.	Howard K. Smith (ABC)*	50
6:	Robert Trout (CBS)	50
9.	Frank McGee (NBC)	42
9.	Ray Scherer (NBC)	42
11.	Martin Agronsky (NBC)	36
12.	Richard Hottelet (CBS)	36
13.	Bill Shadell (ABC)	33
14.	Edwin Newman (NBC)	28
15.	J.K.M. McCaffery (NBC)	26
16.	Charles Kuralt (CBS)	19
16.	Bill Leonard (CBS)	19
	Average	49

Rank	Newscaster	TvQ Score
1.	David Brinkley (NBC)	55
1.	Chet Huntley (NBC)	55
3.	Walter Cronkite (CBS)	36
4.	Doug Edwards (CBS)	33
5.	Howard K. Smith (ABC)	26
6.	Frank McGee (NBC)	24
7.	Eric Sevareid (CBS)	22
8.	Ray Scherer (NBC)	21
9.	Robert Trout (CBS)	20
10.	J. K. M. McCaffery (NBC)	19
11.	Edwin Newman (NBC)	18
12.	Richard Hottelet (CBS)	17
12.	Martin Agronsky (NBC)	17
14.	Chas. Collingwood (CBS)	16
14.	Charles Kuralt (CBS)	16
14.	Bill Leonard (CBS)	16
17.	Bill Shadell (ABC)	15
	Average	25

*At CBS when study was made.

Public's liking for newsmen was measured in TV-Q's Performer Popularity Study, May 1961. "Q-score" represents the percentage of persons familiar with a performer who consider him to be "one of my favorites."

had once termed "well-modulated voices and nice-looking faces," Hagerty replied: "I still haven't changed my basic views. Television should have more reports from men on the scene than they have had in the past. It is the more honest way to cover the news." Hagerty also was well aware of the need for anchor men "to put things together." It is these anchor men who eventually become stars," he said.

The former press secretary to President Eisenhower thought that ABC News reporters were definitely winning their way to the top. With pride, he said, "In three or four years, our boys will be as well known as any of the names of today."

Among the ABC News "headliners" as Hagerty sees it, are such stalwart anchor men as Alex Dreier, Roger Sharp, Ron Cochran and Bill Shadell. Other "stars," in Hagerty's opinion, are such trained working reporters as Jules Bergman, whose specialty is science; John Scali, who covers the State Department, and William H. Lawrence, former New York *Times* man, now covering the White House for the network. Also "waiting in the wings" and ready to click with viewers are such outstanding reporters as John Rolfson, in Washington; Lou Cioffi, chief ABC News European correspondent working out of Paris; Sidney Lazard, also out of Paris, and Charles P. Arnot, from Nairobi. "In fact," says Hagerty, "any one of our overseas men should become stars shortly." Hagerty also singled out Bill Lord and David Jayne as young newsmen destined to go places in broadcasting.

In depth. Hagerty said that all networks have increased their in-depth reporting. When he joined ABC News about a year and a half ago, Hagerty said one of his goals was to build "a pretty damn good news department." SPONSOR last week asked him how far he had gotten. "We're about one-third of the way finished in our reorganization of the news department." He also, at that time, spoke of some domestic problems, notably Huntley and Brinkley at NBC, and Doug Edwards and Walter Cronkite at CBS. "I still have those problems, although Ron Cochran is doing an excellent job for us," Hagerty said last week. "And our 11 o'clock show with Bill Shadell as anchor man is coming along nicely. Without bragging, at least the other two networks know we are around."

High scorer for CBS News is this veteran news observer

CBS newsman Walter Cronkite, who possesses a vast newspaper background, emerged third in the May, 1961, Q-scores of various network news commentators

Now seen on 90 stations with flock of regional sponsors

Reporters on the scene are featured on the *ABC News Final* now presented over 90 stations, with Bill Shadell as anchor man. *News Final* is M F 11 p.m. feature.

All agree first hand reporting is essential

TV/radio Newsmen with roots in news are best, says Dick Salant (l), pres., CBS News; Jim Hagerty (c), v.p., news, ABC, says staffers must know their trade; Bill McAndrew (r), exec. v.p., NBC News, says effect of tv stardom is greater than in print

Weak in production sector. Hagerty said the next thing he would concentrate on was production. "We are weak in this department," he observed. "We couldn't tackle this problem until we had the manpower. Now we've got the manpower and we're ready to go ahead."

Asked if there are any broadcast newsmen on any of the three networks who exaggerate and sensationalize, Hagerty said succinctly: "There are none on our network!"

In answer to SPONSOR's question, Sig Mickelson, former head of CBS News, said "yes—but only if you add the companion need of broadcast news, competent reporting."

Mickelson, who is now Director of Overseas Development, Time-Life Broadcast, Inc., and a v.p. of the broadcasting division of Time Inc., added: "Certainly the day of the pear-shaped tone 'expert,' whose eyes and ears were the property of a hired hand, has passed. Today a broadcast correspondent has to be as competent at his craft as a print reporter, and he has to be a star to attract and communicate with his audience, as well. Broadcasting can make stars out of keen reporters, in fact it's inevitable that the good reporter who can communicate will become a star. Broadcasting won't tolerate the phony, the shoddy or the pretentious."

A superficial answer to the SPONSOR question is 'no' according to Richard E. Cheverton of WOOD, WOOD-TV, Grand Rapids, and president of the Radio-Television News Directors Association.

Cheverton told SPONSOR that if a star were a necessary ingredient in news programing then most community and local news programs would not be successful. A complete answer is more complicated, he thought, explaining that at the community level and even more so, nationally, the person who presents the news will be accepted by large numbers of people and will become well known to the community. According to Cheverton, if he is efficient, knowledgeable and is dispensing a solid news product he will be in greater demand and will become more 'saleable.' When that happens, to some degree, a "star" has been developed, Cheverton declared.

"Certainly news will persist if it is accurate, well-prepared and dependable," Cheverton continued. "But all of us have heard good newscasts butchered by inept announcers and we've heard superficial newscasts given stature by the abilities of the announcer.

News as company product. "The real problem may be implied in SPONSOR's question. There is the inference that the 'star,' not the news content, is indispensable to the audience. That philosophy has been voiced. When a company hands over its news product to a "star" it's asking for trouble. News must be a company product. The credit for its excellence should accrue to the company—to the news department behind the star, to the management that made excellence possible, to the corporation and to the 'star.' Hitching news programing to a 'star' without considering the other operating necessities, is like trying to sell a car with a shiny finish, but without a motor."

Hagerty is not alone in insisting that broadcast newsmen maintain a more direct association with the fast-breaking stories they are reporting. Similar views have been expressed by Lee Hanna, director of news and special events, WNEW, N.Y. Hanna, who operates what experts regard as one of the best news dispensing organizations on a metropolitan level, told SPONSOR that "we need a star system in broadcast news, but the question is one of definition."

"If we mean by 'star' a man who delivers the superficial virtues of a serious mien and stentorian tones as a substitute for lucid thinking, solid writing, and honest, trustworthy presentation of the facts, then the answer must be no," Hanna insisted. "We have too many of them. Today, in too many cases,

the 'star' newsman's only close association with the news is the proximity of his office to the newsroom."

Need for personalities. As Hanna saw it, broadcast news definitely needs personalities—attractive men with whom an audience can identify, but the genuine star of broadcast news must be, Hanna reiterated, a newsman who steps out, touches life.

"He must be one who covers some of the stories he's called upon to talk about," Hanna said. "He must be a man who has thoughts of his own and the initiative to search out hidden, unrecognized pertinent facts; who unearths by diligent research, and is spurred on by active curiosity. He must be a man who has rediscovered the rare art of writing for the ear—making a phrase, conjuring an image, evoking emotion. But, in many cases the industry has given up.

"It's been said too often there are no new Murrows and Trouts and Cronkites; that Huntley and Brinkley are the last of the breed. In some quarters, we've turned in desperation to newspapermen. The fact that they are frequently unable to write 'listenable' copy . . . or articulate a thought, is put aside with the soporific, 'at least they know their business.' The fact that they don't know *our* business doesn't seem to matter. I reject that attitude as specious, as are the attempts to pass off an announcer as a newsman. Yes, we do need

(Please turn to page 48)

CBS cites radio success formula

- **Reveals results of year-long station probe**
- **Market size doesn't bear on rating**
- **News-community affairs decisive factors**

What makes a radio station tops in its market? CBS Radio, in a year-long study of its own affiliates in 38 Pulse-measured markets, has come up with what it considers some of the answers.

Fred Ruegg, vice president, station administration, synthesized successful station operations for the network's Affiliates Assn. last week.

An active, interested management would seem to be the prime common denominator of success, the network found. And, among the rating leaders, all of the following characteristics prevail: strong participation in community life (cited by 82% of the successful stations as decisive), a good local news operation (82%), strong established personalities (64%), a middle-of-the-road music policy (68%), play-by-play accounts of sports, comprehensive audience promotion efforts (77%).

Strong morning ratings proved vitally important to total all-day leadership.

All the above are merely tools used to achieve an attractive "Sound," the one most important ingredient necessary for dominance in ratings. Each of the successful stations visited by the network field team had "a vital sound, an interesting and interested sound . . . A high degree of professional quality was apparent."

For those stations which tend to rationalize low-rated positions this deflating note emerged from the study: the relative audience positions of the leading stations are not affected by such factors as market size, dial position, transmitting power, years-on-the-air, number of competitors, joint ownership, or population changes.

Execs examine study of successful stations

Fred Ruegg, CBS Radio v.p., station administration discusses study he conducted with W. Thomas Dawson, v.p., information services and Harper Carraine, research dir. Seen (l-r): Ruegg, network pres. Arthur Hull Hays, Carraine, Dawson

Getting the right pitch for Beneficial commercial

Trying new jingle are (l-r): Mike Fitzmaurice, announcer.; Darlene Zito, singer; A. E. Mockett, Beneficial's ad director; Phil Davis, composer, and from the Al Paul Lefton ad agency, G. F. Lathrop, v.p.; R. J. Herts, sen. v.p., and A. Ross, v.p.

Beneficial users 'parade' psychology

- **Growth of finance firm parallels medium's use**
- **New holiday jingles mark start of 8th year**
- **Customer 'parade' hears 352,000 messages**

"We are advertising to a parade," is the way Alfred E. Mockett, advertising director of Beneficial (Finance) Management Corp., looks at his company's radio campaign of 352,000 minute commercials a year.

As the nationwide loan company prepares to begin its eighth year of radio advertising with new holiday jingles 1 November on 328 stations in about 250 markets, Mockett discussed the coming and going groups in this line of march.

"We find the way to reach the type of consumer we have to reach is through radio," he said. "This is a fluid market—a parade—some people come into the market for a loan today, and tomorrow it is another group.

"Newlyweds, or people who buy new appliances on the installment plan often need small loans. While they are coming into the market, others are graduating out of the loan market, such as families which increase their income. Then too, deaths are part of the change."

Although tv and print supplement the year-round radio campaign to reach these consumers in some markets, Mockett indicated that radio will continue to be the prime medium as the company continues to grow: "As our company expands, so will our radio advertising."

Great strides have been made in the last two years, and Beneficial now has 1,312 offices in 48 of 50

states (excluding Arkansas and Delaware), Quebec, London, Sydney, and Melbourne. In 1961, Mockett revealed, 1,538,589 customers borrowed $776,124,063.

The musical commercials are composed by Phil Davis, president of Phil Davis Musical Enterprises, Inc., New York.

In 1959, Davis said, Beneficial Finance decided to switch from its straight live copy announcements to a musical commercial. The theory was that additional warmth and public understanding would be conveyed via the musical notes.

Message seeps in. Often a musical commercial does this by innuendo, Davis stated. "For example, the lyrics and music of a service commercial, like Beneficial Finance, go beyond the literal.

"A man may have a pressing financial problem, which may or may not be in the forefront of his consciousness, but from which he basically seeks relief.

"Literally, this is a serious situation; yet, to write lugubrious lyrics or music would deepen the severity of the pressure. So the musical commercial producer does the inverse. He composes happy lyrics and music that suggest to the listener a possible happy solution to his problem.

"For example," Davis continued, "interspersed between the voice of the announcer and the music of the commercial, you hear the following cheerful, optimistic lyrics: Call for money the minute you want it."

Above all, Davis said, the commercials "do not try to be too cute, funny or way out." (One of the new commercials is included at the end of the article.)

"You can't be smart-alecky with the public," affirmed Robert J. Herts, senior vice president of the Al Paul Lefton advertising agency which handles the account. "You've got to learn to say the obvious well, and that isn't always easy. The reason is this: to the borrower, borrowing is a serious matter. It isn't a joke, or like buying ice cream."

Davis explained further that the commercials are written "instrumentally to sound happy by the use of the celeste, orchestra bells, or bright, gay woodwinds—and nothing in a minor key."

He added that as different seasons roll around, different lead-ins are used.

The commercials must be written in two versions, Mockett said, the California version and the system version. He explained that the messages must be worded a little bit differently for use in California to comply with that state's small-loan law, which differs slightly from similar laws in other states.

The essential difference, Mockett pointed out, is that in California the wording must say clearly in some manner that one "applies for cash" and "if approved" or "when approved" he picks it up at Beneficial.

The messages are also translated into four languages. They are Spanish for use in New Mexico; French in Quebec, and Philippino and Illoccano in Hawaii.

The markets in which the commercials are aired are selected by the agency's media research department. The media researchers also decide whether a market should use one or two radio stations, tv or print, or other media.

Two or more stations are usually used in metropolitan areas. In a small market, two stations may be used. For instance, where one station dominates the morning listenership, and another station dominates the evening audience, Beneficial would split its schedule between the two stations.

The commercials — although aired "around the clock" — are scheduled mostly in heavy drive times and at night. Stations are selected according to the "umbrella" concept—that of covering the area about an office by the station in that area. The company tries to avoid overlapping of areas by two stations.

Herts summed up these combined efforts as a business. "Beneficial," he said rhythmically, "is in the business of selling money on the installment plan. We are anxious to sell merchandise the same way Macy's wants to sell suits or a grocer peas."

Turning from the topic of Beneficial's use of radio advertising, Mockett explained the company's corporate structure.

Establishing basic mix of orchestra and vocal

In Aura Recording control room where jingles were recorded are (l-r): Jack B. Creamer, mgr. Lefton's radio/tv dept.; Herb Kaplan, Aura pres., and Phil Davis

The corporate set-up. The parent body," he said, "is Beneficial Finance Co. A subsidiary of that is Beneficial Management Corp., of which I am the advertising director. All 1,342 loan offices also are subsidiaries. Beneficial Management Corp. furnishes advertising, accountants, and other services to these loan offices.

"In addition to this," Mockett continued, "Western Auto Supply Co. has merged with Beneficial, and is also a subsidiary. The company has 480 stores throughout the U. S., and 3,737 associated stores.

"With Western, this brought Beneficial's consolidated net income for 1961 to $32,723,000," he said.

As mentioned above, the following is one of the new Beneficial jingles. This message will be heard about two weeks before Christmas.

SOUND: CELESTE BACKGROUND

ANNCR: *Feel a tingle?*
Feel a glow?
Well, it's the holiday season,
Don't you know!
High time for shopping
And so much to do;
High time for the holiday
Cash you want too!
So call Beneficial
Finance Company
Get your holiday cash double fast—
Yes-sir-ree!
At Beneficial Finance
All it takes is one call,
Then come in and pick up your cash—
That's all!
And you'll find the service
Has a holiday touch—
With a friendly, warm welcome
And a 'thank you so much!
So the minute you want holiday
Cash this season—
For shopping or bills or
For any good reason—
Beneficial Finance
Is the place to go,
Cause it's high time for holiday cash
Don't you know!
And you know how the girl sings it
In the Beneficial tune—

GIRL: *Call for money the minute you want it!*

MAN: *Beneficial Finance Company.*

A timebuyer sounds off

- **Disorganization in the media department**
- **Slim budget campaigns give headaches**
- **The pay could be a lot better than it is**

"You know, I like my job," said a timebuyer recently, "but some weeks are just murder. I get up in the morning feeling great, but five minutes after I get in the office it starts. I want to growl at my secretary, hang my boss in effigy, and take a sock at the first rep who walks in."

Having been a buyer for several years at one of the top 10 agencies in the U. S., he knows from experience that these complaining moods last for two or three weeks, not days; and that they arise at all for several reasons, not just one.

SPONSOR asked this buyer if he could name his 10 biggest beefs, if we promised not to name *him*—and he gleefully agreed. All the while insisting that he was crazy about his job, in spite of the grievances.

Doggoned disorganized. "One of the most fundamental problems is that the media department is so doggoned disorganized. We've got estimating on one floor, media directors on another, timebuyers on a third . . . oh brother! Actually it's not that everything is disorganized; it just looks that way. It's basically a lack of communication. And all levels share the responsibility for that problem. It's not management alone."

A gripe that is less solvable seems to be the work load. "It's feast or famine," says the buyer. "One week I'm swamped with action clicking on every single account I work on. Two weeks later, my office is as quiet as a church on weekdays. I'm sure glad the peaks and valleys complement one another, but it's a ragged existence. During the heavy weeks I have to work a lot of overtime, which to me is a big pain in the neck when you have to expect it as a matter of habit. If I can do a good job I don't feel so bad; but if there just isn't enough time to make the effort count, I feel the extra work is worthless."

Paperwork problems. During the rough weeks the paperwork involved can suddenly turn into mountains, the timebuyer points out. "If I can keep the paperwork moving as it comes in," he explains, "everything is o.k. But when business is heavy the paper starts to pile up if I don't watch out. Luckily, I can pass along some of these jobs to an able assistant; but many details I have to follow through myself. At times like this, the aspirin bottle in my desk drawer is always on call."

The station representatives frequently complete each crisis, says the buyer, because many of them listen to orders with their ears closed. "For instance, when it comes to a campaign for a client that doesn't want to spend a lot of money, I tell the rep this. 'This one is a very limited budget,' I tell him. And what do you think at least 65% of these reps come up with? Five-plan rates, eight-plan rates. I can't go along with these schedules. There isn't enough money, I tell the rep this. The client has a very limited budget. And what do you think at least 65% of these reps come up with? Five-plan rates, eight-plan rates. I can't go along with these sched-

and reveals his 10 biggest beefs

ules. There isn't enough money in the budget to buy enough spots per week to even earn the discount. So we have to start all over again until the rep is clear that what I asked for the first time is what I really want."

Some reps often foul up on details, he complains, causing him extra work that he feels shouldn't be necessary. "When I order a schedule, I would think it is the obligation of the rep to get back to me as soon as possible on whether the order will go through. But do you think most of them do? Naturally not. I have to call to find out."

The movement of paperwork from the rep (i.e., written confirmation of the order), is often slow coming to the agency, even though the buyer has a verbal confirmation. "I can't really get the buy moving in my office until the confirmation comes back in black and white."

But the rep doesn't take all the timebuyer's wrath. The client comes in for a few knocks, too. "Worst of all sins," the buyer declares, "is the one committed when the client walks through the door, sits down by my desk, and tells me exactly the kind of media schedule he's worked out. I may have wide or slight disagreement with him, but it's often expedient politically to express good-natured approval. Sometimes changes can be made, but its when they can't that you feel like your stuck."

Knowledge gap. A real big problem, says our timebuyer spokesman, is the utter confusion that stems from the lack of media knowledge, which seems to be in order with so many of the current crop of account execs.

A lot of time—not to mention effort—is wasted because too often an account man doesn't know the difference between "reach" and "frequency."

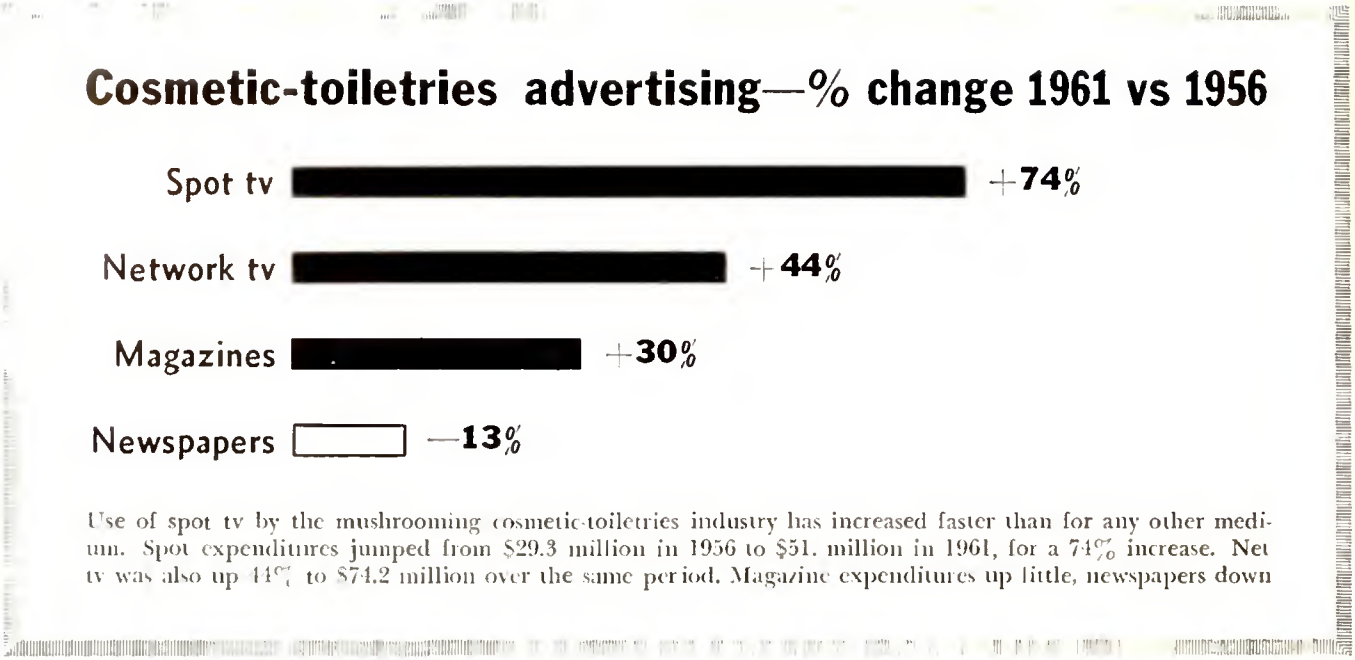
As a result a request is issued for a detailed compilation of "reach" data and "after spending hours digging up the stuff and then doing it up in readable order, you find out that what he wanted in the first place was information on "frequency."

On the subject of salary, the buyer at first remarked that "it could be better, it could be worse." But when asked how much worse, he admitted "not much." The fastest way to more money is a promotion in rank, he says, but the competition is still and the boss can afford to be pretty selective.

The curious thing about the timebuyer is that no matter how many gripes he gathers, he plainly loves his job. "In spite of all the complaints, I still think I'm in the most interesting business around. When 40 years have dropped off the calendar, media buying will be just as fascinating to me as it is today."

The 10 biggest gripes a timebuyer has about the job he loves

1. **The media department.** "It always seems to be in a state of disorganization . . . poor communication."
2. **The pace.** 'It's a pain in the neck. I'm buried in work for two weeks . . . nothing to do the next."
3. **The pay.** "It sure couldn't be much worse! I'd like to have more, but the boss keeps putting me off."
4. **The clients.** "Sometimes they walk in with their own media plans. I know they're off, but can't say so."
5. **The reps.** "Some salesmen won't follow through after the order to confirm. I have to keep calling.
6. **Paper work.** "It's pretty much of a necessity. If it piles up it's a real problem. I try to clear it fast."
7. **Reps again.** "They're often too slow with their end of the paper work, especially written confirmation."
8. **Tight budgets.** "I'm fed up with reps who pitch 5-plan, 8-plan rates when I have a tight budget."
9. **The account executives.** "A lot of them lack media training and this leads to much misunderstanding.
10. **Poor communication with clients, account men.** "Often there is confusion and wasted effort."



Use of spot tv by the mushrooming cosmetic-toiletries industry has increased faster than for any other medium. Spot expenditures jumped from $29.3 million in 1956 to $51. million in 1961, for a 74% increase. Net tv was also up 44% to $74.2 million over the same period. Magazine expenditures up little, newspapers down

Cosmetic sales zoom with tv spot

- **Sales up $612 million in 4 years**
- **Television dominates all media budgets**
- **74% gain for tv spot alone**
- **Called "most ad-conscious" industry**

Striking evidence of the effectiveness of tv, and particularly of spot tv, in what has been called America's "most advertising-conscious industry"—the cosmetic-toiletries field, is revealed in a comprehensive new study, recently released by the Television Division of the Edward Petry Company.

Titled, "Scented with Success," the Petry report details both general media history 1956-1961 for the scrambling cosmetic-toiletries industry (which showed a 50% sales gain of $612,000,000 in the period) and also provides capsule case history treatments of a number of leading advertisers in the field.

Speaking of the study, Petry's exec. v.p. Martin L. Nierman says, "This highly promotion-conscious industry, with its multiplicity of products is one of the great proving grounds of advertising media. The broad expansion of cosmetic advertising into spot tv, and the outstanding sales performances revealed here, should have important implications in all consumer fields, as well as special values for toiletries manufacturers and their agencies."

For its background data on industry expenditures, Petry has relied on the *Drug Trade News* Brand-by-Brand Expenditure Tables, and has extracted some eye-popping figures.

Between 1956 and 1961, cosmetic-toiletries investments in network tv jumped from $51,761,000 to $74,193,000, and in spot tv from $39,377,000 to $51,000,000, a gain of 41% for tv net and 74% for tv spot.

By contrast, industry expenditures in magazines were up 30% ($29,782,000 to $38,819,000) and in newspapers dropped ($15,673,000 to $13,643,000).

In 1961 cosmetic-toiletries billings in spot tv alone were almost equal to those in both print media combined.

Spot tv's growth is reflected in all five major divisions of the industry. (It is the only medium to show increased percentage of budget in every product group.)

Percent jumps. In cosmetics, tv spot showed an increase in total budgets from 21% to 30%, in hair products from 23% to 27%, in deodorants from 33% to 39%, in perfumes, fragrances, and bath preparations from 38% to 39%, and in shaving products and men's toiletries from 18% to 20%.

With the industry as a whole increasing at a growth rate more than twice that of the national economy,

and with promotion budgets for cosmetic-toiletries items averaging 15-20% of sales, the performance stories of individual companies are probably the most absorbing feature of the Petry report.

"Scented with Success" divides these tv-advertised products into three broad classes of spot tv users: "long term supporters, switchovers, and new entries."

Long term. Among the "long-term supporters," Petry cites these:

Avon. In 1956 Avon, the No. 1 cosmetics manufacturer, had already made tv spot its principal door opener, and was spending $1,307,000 for its "Avon Calling" spots in approximately 50 markets. By 1961 it had increased its spot tv expenditures nearly 350%, with an appropriation of $4,450,000 in more than 150 markets.

Arrid. Six years ago it was the leading deodorant advertiser in spot tv with schedules in 60 markets. In 1961 it was active in more than 130 markets with a spot appropriation up 50% over 1956.

Lanvin. This company has consistently promoted with 10-second tv spot announcement. Over a five-year-period it has more than doubled its spot tv investment.

Switchovers. Among the cases of what Petry terms "switchovers," it notes the following:

Jergens. Six years ago Jergens Lotion divided its $1,500,000 budget between network tv and magazines. Its move to spot tv began in 1958 with a switch of some funds into the medium. Last year, spot tv accounted for two-thirds of Jergens $3,000,000 ad expenditures.

Helena Rubenstein. Tv viewers, familiar with Helena Rubenstein spots, will find it hard to realize that this advertiser is a relative newcomer to the medium. Newspapers received the principal share of Helena Rubenstein advertising in 1956, with tv spot getting less than 5% of the budget. Last year, Rubenstein invested more than 50% of its ad monies in spot tv, a total of $1,400,000.

Maybelline. Maybelline gave spot tv a mere $163,000 of its budget in 1956, far behind its expenditures in net tv and magazines. By 1961, however, it had increased this figure more than tenfold. Spot tv dominated Maybelline sales efforts with investments of $1,866,000.

Norelco. Norelco, a newcomer in the electric shaver field in 1956, concentrated its efforts at that time in magazines and newspapers. It began testing tv spot in a few markets in 1958. Last year Norelco's $2,000,000-plus tv spot budget represented 60% of its total promotion expenditures.

New entries. Among the "new entries" in the cosmetic-toiletries field, Petry notes these successes.

Alberto-Culver. Last year Alberto-Culver topped all other cosmetic-toiletries advertisers in tv spot with a whopping $5,150,090, spent in promoting seven products. Back in 1956, Culver was a fledgling in the field, and put its entire budget, $93,000, in tv spot. As sales built up it used increasing

This table, and other computations in this article on cosmetics and spot tv are from the study "Scented with Success," recently released by the Television Division of Edward Petry and Company. Martin L. Nierman, exec. v.p. at Petry, says the report has "important implications for advertisers in all consumer product fields."

Spot tv record by major product groups

Product group	1956	1961
1. Cosmetics*	$8,474,000	$13,363,000
2. Hair products	$10,813,000	$19,956,000
3. Deodorants	$3,187,700	$6,999,000
4. Perfumes, fragrances, bath preparations	$3,138,000	$4,645,000
5. Shaving products, mens toiletries	$3,734,000	$6,045,000

*Includes creams, lotions, powders, eye make-up, and hand-care products.

amounts of spot, and later added network tv. Within three years its V-O 5 was the largest selling woman's hair dressing in the field.

Secret. P&G had this product in the test stage in 1956 with spot tv expenditures of $25,000. In the next few years, spot tv was employed almost exclusively in extending distribution nationally. By 1961, Secret had become a power in the high competitive deodorant field. It's spot tv investment, $2,169,210.

Matey. An overnight spot tv success story, in an entirely new toiletry field. Matey, a children's bubble bath powder, was introduced by the J. Nelson Prewitt Company in 1960, via spot tv in a limited number of markets. Within less than a year Matey was a red hot item, backed by a $1,526,880 spot tv campaign in over 100 markets. Matey's success prompted Colgate to enter the field with a similar product, Soaky, also heavily promoted by tv spot.

Industry trends. In commenting on these examples of cosmetic spot tv use, the Petry report says, "Spot tv growth leadership is being spurred by basic trends within the industry. Major cosmetic companies are aggressively expanding their product lines and invading new areas of the field. Mounting numbers of special products are vying for space on the crowded shelves of drugstores and "supers."

"This increasingly competitive climate has multiplied the special market problems of toiletry advertisers and has given new emphasis to the values of the market-by-market approach in television. Cosmetic companies are turning to the complete flexibility of the spot medium to more efficiently test and launch new products, to counter competitive drives, and to strategically align their tv pressure in terms of product sales drives and market potentials."

Growth force. Evidence of the Petry contention that cosmetic-toiletries companies are turning to spot tv is borne out in the study by a chart headed "growth force."

Between 1956 and 1961 tv spot showed the only significant percent increase in ad budgets of any major medium.

Percent of four media totals

1956	1961
Net tv 41%	42%
Spot tv 23%	29%
Magazines 24%	22%
Newspapers 12%	7%

Spot speed. A striking example of the ability of spot tv to do a job in the cosmetics field was contained in a story titled "Lanolin Plus' Fresh TV Face" (SPONSOR, 9 April).

Within eight weeks after Color Plus nail enamel broke in its test markets—San Francisco and Los Angeles—the product had achieved a substantial share of market in these cities.

Eight months later consumer demand was gaining impetus and store calls were piling up in over 160 markets.

Joseph Chira, then ad director for Hazel Bishop, said: "Television is the only medium to use for products like these. Tv gives us the opportunity to tell our products news in minute messages, dispersed among a number of programs with different audiences."

Spot record of 20 cosmetic-toiletries leaders

	1956 spot tv*	1961 spot tv*
1. Alberto-Culver	$ 93,910	$5,150,090
2. Avon Products	1,307,680	4,540,460
3. Gillette	1,533,000	4,386,190
4. Bristol-Myers	292,000	3,083,710
5. Carter Products	3,332,200	2,980,930
6. Andrew Jergens		2,540,400
7. Procter & Gamble	668,260	2,416,920
8. Colgate-Palmolive	1,512,730	2,381,210
9. North American Phillips		2,045,830
10. Maybelline	163,030	1,866,060
11. Helene Curtis	247,440	1,763,010
12. J. Nelson Prewitt		1,526,880
13. Helene Rubinstein	54,810	1,393,650
14. Lehn & Fink		1,287,070
15. Sardeau	717,840	1,136,630
16. Lanolin Plus		1,004,720
17. Chesebrough-Ponds	1,425,440	825,050
18. Noxzema Chemical	41,580	773,390
19. Associated Products	713,880	759,960
20. Coty	458,860	755,880

*Television Bureau of Advertising (N. C. Rorabaugh) cosmetic-toiletry product expenditures only.

How the same tv markets rank at different agencies

	Market A	Market B	Market C
AGENCY X	20	33	36
AGENCY Y	39	43	51
AGENCY Z	190	20	105

Rankings differ since each agency uses its own formula. One is physical coverage with a percentage cutoff; another is total homes per prime quarter-hour; another uses a non-duplicated homes base.

The myth of tv market rankings

- **There is no typical list of tv markets**
- **Each major tv agency has its own list**
- **Every agency has its own formula**
- **BBDO tailor makes rankings as required**

Not since the postwar explosion of markets, people and products has there been a standard list of market rankings that are used the way the Sales Management or Standard Rate & Data lists were used in the days when print was dominant and television was still experimental.

These days, in the heyday of television, almost every major tv agency, and quite a few advertisers, has its own list of ranking markets and few of these match each other; for each of them is put together according to the formula and technique of each agency.

And, although each of these many lists may drive a station rep to Pepto-Bismol and a station manager to Milltown, each list has a definite reason for being. In the words of one agency mediaman, "These lists of ranking markets are intended as a quick buying tool for academic questions. And each of us has a different list because each of us thinks his formula is the best."

Other mediamen note that, "In every list of the top 100 markets there is no change in the top ten markets, and the chances are that the same 60 cities are next on all our lists although they will vary in ranking. It is also true that the last 25 markets will probably be different on each list."

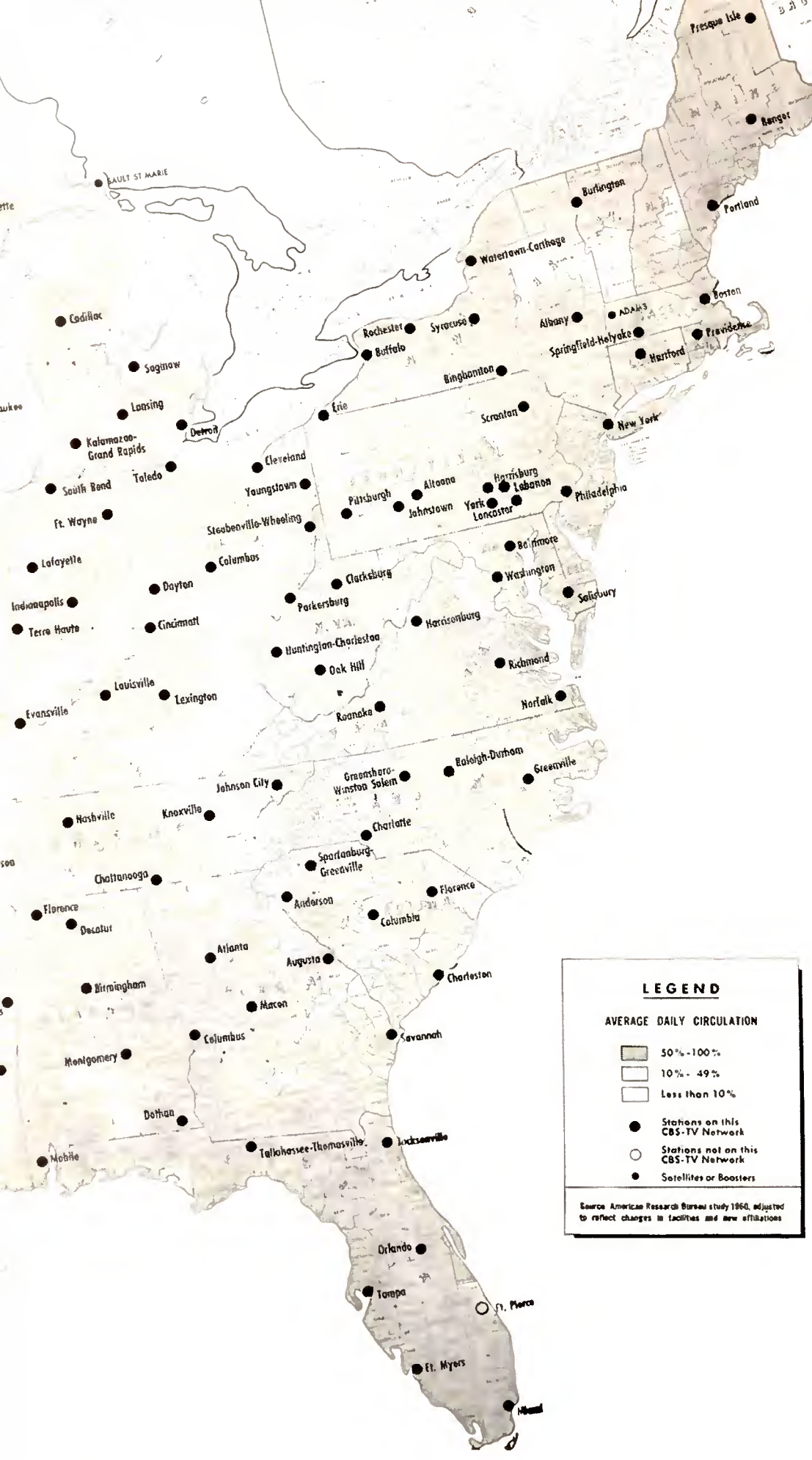
Some agencies base their lists on ARB's Total Homes Delivered, others use Nielsen data, some work with TV Digest's Factbook which shows coverage in terms of 50%, 25-50% and under 25%, some use a 25% or 40% or 50% cut-off in compiling their list of market rankings, some use ranking lists published by other magazines, some base their lists on homes delivered, others on potential tv homes available, and some use more than one list depending on the client and the objective.

Thus P&G agencies have one list, Lever shops have another, and Colgate timebuyers and mediamen use another. All of which drives station men nuts and they in turn drive their reps to nail-biting.

What the rep knows and cannot tell his client-station is that those lists are guarded like Fort Knox. And while it is true that research and media people change jobs and so get to know what others are doing it is also true that there is an effective secrecy clamp that functions.

This secrecy status is so strong that one young rep salesman, who stumbled upon and tried to use a soap list, was politely told to cease and desist by his employer. The rep had had a call from an ex-soap man at an agency. And, in another instance, a marketman who had left a soap company for an agency, spent six months building his own list for the agency—even though the final list differed little

A lot more



LEGEND

AVERAGE DAILY CIRCULATION

- 50%-100%
- 10%- 49%
- Less than 10%
- Stations on this CBS-TV Network
- Stations not on this CBS-TV Network
- Satellites or Boosters

Source American Research Bureau study 1960, adjusted to reflect changes in facilities and new affiliations

than coverage goes into making up a television market list

1. Profitability of a market
2. Product distribution
3. Warehousing facilities
4. Retail sales outlets
5. Media coverage factors
6. Strength of regional brands
7. Local or regional preferences
8. Media availability
9. Duplication of coverage

Any one, or combination, of these nine different client factors can revise a television market list and aggravate a station sales manager

from the one he'd originally compiled for the detergent maker.

Even SPONSOR, in compiling this report, had to use OSS tactics to get its data from agencies handling soap and suds sponsors. And since the three big detergent makers represent about $100,000,000 in tv spot alone no agency need post warning signs for its staff to keep a tight lip and maintain a maximum of mumness.

Yet consider the plight of the station sales executive with an outlet in a market that ranks in the middle 30's in the traditional metro market listing for homes, retail sales, food sales, drug sales and effective buying income and is just around 40th in rank according to both Nielsen and ARB tv figures. That executive feels his town is an automatic buy in any list of the first 50 markets, and with high ratings his station is also a cinch for a big chunk of the lush national spot billing.

The odds are that stationman has ulcers since, as the chart on the first page of this story shows, the individual agency tv market lists do not necessarily jibe with the traditional rankings. And even on a widely used list of the top 100 tv markets, as compiled by one of the dominant research organizations, the three specimen markets are ranked between 40th and 50th while on the market lists of three top agencies they vary widely.

How then are these agency lists compiled and why? The why is no secret. The first city rankings, and then metro rankings, were a match of marketing patterns and print circulation. Radio network coverage patterns stretched but didn't alter these traditional market rankings.

The first changes began to show with network tv but by 1956-57, when spot tv began to match network tv in dollars, agencies and their clients began to probe for more scientific data and definitions. And the bigger the advertisers and agencies, and the more spot tv time they bought, the more they needed and wanted more information.

Of the agencies covered in this report only BBDO had no house list. As Edward Papazian, its associate media director put it, "We no longer utilize an overall ranking of markets based on some generalized system of defining coverage." At that agency they tackle each problem individually and develop tv market lists for each specific need.

The how of agency market rankings fall into one of the following techniques as defined for SPONSOR by Marty Mills, Director of Research and Promotion for The Meeker Company:

1. The Tv Home Potential, or homes able to receive the leading station in the market.

2. The net weekly circulation of the leading station in the market.

3. The hard core coverage or dominant market area based on an arbitrary cut-off point. Thus a market area might be defined as all those counties in which the major station has a net weekly circulation of 25% or 40% or 50%.

4. The incremental or gross coverage not duplicated by a market higher on the list. A refinement of technique three, this will credit a county to a larger market where the stations in that market achieve the cut-off figure in the adjacent and lesser market.

5. The total of or gross quarter-hour viewing for all stations within a market. This yardstick may be the entire broadcast day, or prime (evening) time, fringe (evening) time, daytime. Prime time is network programing time, fringe is 5:30-7:30 p.m. and after 11 p.m.

6. The conventional Metro Market rankings for those advertisers with sales and marketing patterns that match the metropolitan market areas.

However, the constant need for tighter definitions and sharper breakouts—as indicated by techniques one through five—are gradually leading more and more tv advertisers to changing their sales districts and marketing areas to where they conform with tv market definitions. Thus sales and advertising may mesh with greater efficiency and effectiveness.

Yet, as any marketing man knows, there are other pertinent factors which can also revise a market list and which have nothing to do with tv coverage or markets. These client factors include:

1. Profitability of a market, i.e. a 10% increase in a market selling 100,000 units is more profitable than a similar increase in a market selling 10,000 units.

2. Distribution of the product, i.e., you can't sell it where they can't buy it.

3. Warehousing facilities, i.e., they can't buy it if you can't deliver it.

4. Retail outlet problems, i.e., some food chains prefer to push their own brands and a national brand price promotion will suffer if the chain doesn't cooperate with instore promotions.

5. Media coverage factors, i.e., stringent audience composition requirements that only a certain media can supply.

6. Strength of regional brands and unexpected 'go for broke' advertising by a local or national competitor.

7. Local and regional consumer preferences and habits, i.e. they don't buy bleach in the Southwest, they use the sun.

8. Media availability, i.e. if 40 second spots are not available the money may go to print.

9. Duplication of coverage between markets.

"All of which," a stationman may say, "is fine and most confusing. But what am I supposed to do; sit still and do nothing? Its my bread and butter at stake and that I'll fight for!"

To which one mediaman says, "Stop trying to meet the man that makes up the list. There is no one man. And, even if there were and you met him you couldn't talk him into changing the list. Stick to your basics, what audience do you reach, how many of them and what are they? These are the things that we understand and want to know. Too often stationmen walk in with a pitch about a higher tower that reaches 4,000 more homes. Most of the time they don't know if those new homes listen, who they are, what they do, nothin'. All they know is the engineering consultant says the primary signal is now 20 more miles away."

Another mediaman, at another agency—a top billing shop—produced part of the manual their timebuyers use for guidance and background. This agency said, "This should show why and how we make up a market list and may help stations and reps to understand why their markets may or may not be used."

These then are excerpts from that agency's manual:

1. At this agency a "TV Market" means the homes in an area covered effectively by the top coverage station located in each city, or group of cities in which the stations serve a common area. It is apparent that a TV Market may differ from the usual city or county limited areas or from Standard Metro Areas.

2. This list of TV Markets is arranged in an order keyed to requirements for the widest area coverage base and the greatest cost-efficiency.

3. The key to this arrangement of TV Markets is their ranking on the basis of the number of TV households in that portion of a market's gross coverage area which is not duplicated by markets higher on the list. In other words, as each market on this list is added it brings in a larger untapped county area than any of the other markets that might be added.

4. In planning brand strategy this enables the media planner to achieve the absolute maximum spread in area coverage. This means the brand will be exposed to the largest possible geographical spread of potential audience that can be attained for a given amount of dollars. At the same time the budget is automatically concentrated on the larger, more cost-efficient markets. Because of the greater efficiency of such a grouping more gross commercial messages can be used per unit dollar.

5. Objections are sometimes raised to this new type of TV spot market ranking. These usually concern markets in areas where there

(*Please turn to page 49*)

How "spill-in" coverage from outside . . .

. . . Stations can change a market list

TIMEBUYER'S CORNER

Media people: what they are doing and saying

The latest one to dump timebuying in favor of selling is BBDO's Marv Shapiro. Marv, who bought for such accounts as Pepsi-Cola, Schaefer beer, Gallo wine, Chevron gas, Lever Bros., and B. F. Goodrich out of the agency's New York office for the past two and one-half years, made the switch last week. He is now an account executive at ABC's flagship station, WABC-TV. People in the business will recall that prior to his BBDO affiliation Marv spent two years at Grey buying for Mennen, Ideal Toy and Chock Full o' Nuts Coffee. No word yet as to who fell heir to his BBDO accounts.

It took Papert, Koenig, Lois' recent windfall, the Clark Oil account, to separate Bernie Endelman from his five-year Doyle Dane Bernbach habitat. Bernie just joined PKL as account supervisor on Clark.

Farm data studies occupy NL&B's Massey-Ferguson

Studying new farm research analysis presented by Keystone's senior v.p. Edwin R. Peterson (r) occupies attention of Massey-Ferguson a.e. Willard Johnson (l) and NL&B's (Chicago) broadcast facilities manager, John Cole

Good news to many along Madison Avenue is Dave Newman's return to his timebuying chores at Compton after a three-month illness-forced hiatus. Dave, who was buying for Ivory soap when he was taken ill, is now buying for Duncan Hines.

Promotion dept.: George Graham, assistant to Grey timebuyer Joan Shelt (Ward Baking), moved up to assistant account exec. on Ward.

The vacancy created by Elmer Jaspan when he switched from Bauer-Tripp-Foley, Philadelphia (formerly Bauer-Tripp) to Gumbinner, New York, has not been filled, according to late word from that agency. Official word has it that Foley's media director, Alice Mooney, is serv-

(*Please turn to page* 46)

YOU CAN QUOTE ME...

"In just five short years, my distributorship for Niagara Cyclo-Massage has twice won the distributor-of-the-year national award. Thanks to spending our advertising budget almost exclusively on WLW Radio and WLW-TV, we have achieved this outstanding business success."

Louis H. Lauch, Distributor
Niagara Cyclo-Massage
Cincinnati, Ohio

WLW RADIO
WLW-T
TELEVISION — CINCINNATI

The other dynamic WLW Stations

WLW-D	WLW-C	WLW-I	WLW-A
Television Dayton	Television Columbus	Television Indianapolis	Television Atlanta

Crosley Broadcasting Corporation

ONE BUY!
FOUR
MARKETS!

walb-tv
CH.10-ALBANY, GA.

• ALBANY
• DOTHAN
• TALLAHASSEE
• PANAMA CITY

GRAY TELEVISION
ABC NBC

Raymond E. Carow
General Manager

wjhg-tv
CH.7-PANAMA CITY
FLA.

366,000
TV HOMES*
* ARB, Nov. '61

One buy—one bill—one clearance!
Or stations may be bought individually for specific markets!

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

"IT PAYS TO USE KTVE"

So says
Al Wilkinson
of
TWIN CITY
PONTIAC
in Monroe, La.

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

NBC abc

KTVE

CHANNEL 10

EL DORADO MONROE GREENVILLE

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

TIMEBUYER'S CORNER

Continued

ing in that capacity at the newly merged B-T-F. Assistant media director is **Loretta Kohler.**

It must have been just like "old home week" for **Gumbinner's Jonne Murphy** when she visited Saratoga Springs last week. Jonne, who took part in a panel discussion during the New York State Broadcasters' Convention there, was graduated from Skidmore College in that locale. Other agency people who participated in discussing "Radio Would Get More Dollars If . . .": BBDO's **Ed Fleri** and DCS&S's **Sam Vitt.**

Getting an earful of multiplex stereo
Discussing WCRB (AM & FM) Boston new multiplex stereo sound in New York last week are (l-r) DCS&S bdct. supervisor, Bob Widholm; JWT timebuyer, Jeanne Traegre; WCRB (AM & FM) Boston, president, Ted Jones

A fledgling tries his wings dept.: Madison Avenue talk has it that K&E's **Tony Maisano** (just moved up into timebuying from cost estimator) "did a real nice job" of filling in for the vacationing Bob Morton recently. The Lincoln-Mercury radio buy was Tony's first experience in buying that medium and—so goes the talk—"he handled it like a pro."

Returned vacationers: Sind & Sullivan's (New York) **Jean Simpson;** FRC&H's (New York) **Liz Griffiths;** Compton's (New York) **Lloyd Werner;** R. Jack Scott's (Chicago) **Ralph B. Trieger.**

Spotted milling around in the crowd that witnessed the WCRB (AM & FM) Boston multiplex stereo demonstration held last week in New York's Hotel Berkshire (see photo above) were **J. Walter Thompson's Hal Veltman, Polly Allen, Roger Morrison; J. M. Mathes' Pat George, Olga Hoffman;** Mogul, Williams & Saylor's **Phil Whitman, Dave Rappaport, Joyce Peters;** McCann-Erickson's **Joe Kilian;** BBDO's **John Flynn;** DSC&S' **Len Stein;** Peerless' **Mike LaTerre, Lee Kay.**

Puzzlement dept.: The reps want to know: "Just what is an adult station?"

SPONSOR BACKSTAGE

Continued

radio station, I would like to point out that it takes more than spinning records and reading news to get top ratings, to get image in a market and, most important, to keep it."

I certainly did not mean to imply (I don't think I said) that Krelstein or Plough was the originator of the Top 40, nor that the format was dead. I'm as much an admirer of Todd Storz as is Jack, and consider Todd as good a friend as Harold Krelstein. I think Jack merely misread some of what I said.

Then, invariably, that kind of column draws a semi-hysterical, unreasoning, unthinking letter like this one from Ralph Beaudin, president of WLS, Chicago, which twists and misinterprets almost every single word I write:

"Your *Sponsor Backstage* in SPONSOR is absolutely unbelievable.

"I am referring to some of the things you said about *your friend* Harold Krelstein in your column 20 August issue.

"Being in competition with Krelstein in the Chicago market, I read with interest your story regarding the WJJD change in format and in many ways it gave me a chuckle . . . and in many others, it burned my hide.

Last, the attackers

"It burned me when you write such things, and I quote from your article, '. . . ratings of many stations featuring Top 40 and its variations began to tumble (Do you mean to say that popular music is no longer popular, or is it that ratings began to tumble because of mismanagement or the lack of ability to keep pace?). Perhaps of even greater significance, some advertisers began to shun the noisier and more frenetic of the Top 40 outlets (You would imply that advertisers are deserting popular music outlets with numbers, or deserting the ones without numbers at all?) on the grounds the climate was not conducive to properly showcasing the advertiser's story.' There are stations with good popular music all over the country that have been very successful in selling top national accounts.

"I got a chuckle when you stated Krelstein watched the Top 40 format lose its appeal and alarming chunks of audience in some of the Plough markets and that with their new format they hoped to attract an audience with high buying power. I'm sure their old audience would hate to be put into the class of people without buying power. And, I'm sure their advertisers would like to know that for all these years they've been sold an audience without buying power.

"I take exception with you and others who believe that stations who program popular music attract only sub-teen audiences with low buying power. Maybe if you would study radio stations like WLS who program the popular music format but do so in excellent taste . . . who do not advertise such products as Preparation H . . . who subscribe to the broadcasting code . . . who program fine news broadcasts (some as long as one hour) . . . who has donated over $1,200,000 in broadcast time free to public service groups during the past year . . . who is number one in Chicago . . . who built itself slowly and maybe at the expense of Krelstein, you would not write articles which seem to me to be a bit ridiculous and highly prejudiced."

All you can do with that kind is write him an equally nasty reply. I did.

In Chicago Radio
ONE STANDS OUT

WLS Is FIRST In PULSE
20.8% – Average ¼ hour share, 6 AM-Midnight, Monday-Saturday, PULSE, Chicago & County Area, June 1962.

WLS Is FIRST In HOOPER
20.3% – Average ¼ hour share, 7 AM-6 PM, Monday-Friday, HOOPER, Chicago, June/July 1962.

WLS is FIRST In NIELSEN
883,100 homes – Different homes reached in average 3 hour day part over 4 week period, Monday-Friday, NSI, Chicago Area, July 1962.

BLAIR GROUP PLAN MEMBER WLS
the bright sound of Chicago Radio
Owned and operated by American Broadcasting-Paramount Theatres, Inc.

IN ALBANY
SCHENECTADY
AND TROY . . .
WRGB
AGAIN*

Average quarter-hour homes reached

	WRGB	B	C
9 a.m. to Midnight	60,900	36,600	28,500

*March, 1962, ARB Market Report

THE KATZ AGENCY, INC.
National Representatives

TV NEWS "STARS"

(*Continued from page 33*)

stars in broadcast news, and the stars we need are hard to find. But they can be found, and when they are, it takes effort and persistence to nurture their potentialities. In times like these, broadcast news can't afford to give up the search."

A news executive with a profound understanding of personality patterns of network "names" and why some score higher than others among viewers told SPONSOR that if three men were selected for their thinking on tv it would not be their thinking by which they would be judged. It would be the image of the face plus the thinking, and it would be the best combination of face and thinking which would decide.

Formula for Success. "What you see on the tv receiver is a symbol," he explained. "You can't see thinking. You can see a face. The elements must be mixed for a single impact. The formula goes like this: great face, poor thinking—n.g.: lousy face, splendid thinking —n.g.; good face, good thinking—and you have a winner with a whopping Nielsen! This is why the star system is inevitable. If it is not the thinking, it has to be something else. And since a tv program is the product of a great number of talents, there must be one person who is the symbol. That is why it is always the *Huntley-Brinkley Report* — even though NBC News boasts that it has hundreds of reporters and thousands of stringers supplying information for the *Huntley-Brinkley Report.*

Jim Snyder, national news director of Westinghouse Broadcasting, sees eye-to-eye with Hanna and others. Good newsmen are made out where the news is made, Snyder insists, adding that no one ever dug up any news stories or increased his understanding of the news patrolling that "hot house beat" that extends from the newsroom to the studio and back.

"If broadcast news executives were to adopt a strict policy that no big name newsmen were to be tolerated in their operations they would soon have to set up a depart-

MUST BUY

KFMB RADIO is Southern California's must buy station for a big, attentive adult audience—more than any other station in the better part of Southern California, according to Pulse and Nielsen.

KFMB RADIO SAN DIEGO

TTC Symbol of Service

Transcontinent Television Corporation

IN TELEVISION: WGN TV BUFFALO, WOAF TV KANSAS CITY, KEMB-TV SAN DIEGO, KEND-TV BAKERSFIELD, WNEP TV SCRANTON WILKES BARRE

Represented by Edward Petry & Co. Inc.

IN RADIO: WGR & WGR-FM BUFFALO, WOAF & WOAF-FM KANSAS CITY, KFMB & KFMB-FM SAN DIEGO, WGAR & WGAR-FM CLEVELAND

380 MADISON AVENUE • NEW YORK 17, NEW YORK

WHAT ARE YOUR PHOTO REQUIREMENTS?

"HADIBUTKNOWN"

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

BAKALAR-COSMO PHOTOGRAPHERS

111 W. 56th St., N.Y.C. 19

212 CI 6-3476

ment-of-nipping-stardom-in-the-bud," Snyder observed. "This department, equipped with the usual number of impressive offices, could work to answer the question, 'How come some guys are better than others?'

"The problem for tv news is not to shy away from developing and profiting from the audience acceptance of the big name newsman, but rather to avoid the transition of that man from a good working reporter who is effective on camera to the hot house status of tv stardom that doesn't permit the man any time to actually be in close touch with the news."

Must be first hand. As Snyder puts it, this is not to suggest that every top network newscaster must tour the police stations every morning. Snyder believes that the men, the shows and the audiences would profit if at least some of the news material was not second and third hand.

As for local radio news, there is no need of "stars," in the opinion of Joseph Dembo, director of news and public affairs, WCBS Radio, N.Y. What is needed, Dembo asserts, are knowledgeable radio newsmen capable of editing "the material they broadcast with professional competence." Dembo told SPONSOR radio doesn't need "mellifluous voices mouthing copy without comprehension of content."

News should be presented in an objective, concise and informative fashion, according to Bennet H. Korn, president, Metropolitan Television. "It need not be embellished by the addition of a personality . . . personalities are not necessary to news programs." Steve McCormick, vice president in charge of news for the Mutual Broadcasting System, also was of the opinion that radio news broadcasts do not call for "stars." "A radio newsman and his listeners build a close relationship, which, I believe, never exists between a newspaper byliner and his readers."

Personalities are assets. News personalities and news-in-depth presentations go hand in hand at WOR AM/TV, N.Y., according to Robert S. Smith, v.p., program.

As Stephen B. Labunski, v.p., WMCA, N.Y., and v.p., Radio Press International, saw, WMCA's news services "constantly create and utilize 'personalities' in the true and meaningful sense of the term." He added that "the 'star' reputation of the radio newsman—unlike that of the disc jockey and the comedian—depends on authoritative and believable reporting." Labunski said that his news staffers, assisted by the RPI men around the globe, "give meaning to the news with background and analysis . . . and lend a proper air of authority to WMCA's consistently authoritative reporting."

RANKING MARKETS

(Continued from page 11)

is coverage from an outside station in a market higher on the list. The validity of this new type of TV market ranking can be seen in this examination of such a market, "Beetown."

6. An analysis of the Beetown station's gross coverage area shows that 85% of the Beetown counties get effective 'spill-in' coverage from the leading Ayetown station; that 8% of the Beetown counties get

John McGowan, of Peters, Griffin, Woodward, gives Bruce the Tricorn hat

Bruce Curtis, of Leo Burnett, joins the Tricorn Club

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

Source U. S. Census

WSJS TELEVISION NBC
WINSTON-SALEM GREENSBORO HIGH POINT

effective coverage from the leading Ceetown station; and 7% of remaining counties get effective coverage from both Ayetown and Ceetown stations. Thus none of the Beetown counties are exclusively Beetown.

7. By a rating study of the total Beetown coverage area we learn that where the two Beetown stations reach 100% of the Beetown homes, between 9 a.m.-6 p.m., the three Ayetown stations reach 106% of the Beetown homes, and the Ceetown station gets another 3.5% of Beetown homes.

8. Thus, if the Ayetown market is on the list there is an economy and efficiency in not buying Beetown and using that money for another market.

9. Detailed analysis has shown that in this kind of planning which starts at the top and works down a higher proportion of dollars end up in the larger, more cost-efficient markets; unless there are valid marketing reasons for deviating into other less efficient markets.

10. This does not mean that Beetown will not or should not be placed on market lists. There are at least three reasons why it might be used in a spot campaign:

a) Marketing situations. The region may be a higher than average sales area.

b) Area coverage is wide enough and an effort is being made to increase frequency and total impressions.

c) Actual station selection based on existing availabilities has resulted in use of a lower coverage station in the outside market, giving less or no penetration into Beetown. In this case the market will add new coverage area and should be on the list.

It all adds up to a fairly simple set of facts, i.e., that the buyer sets his own specifications and definitions; that each set of "specs" differs; that the stations in markets low on any list will have trouble meeting any set of "specs"; that all media in any low-ranked market have the same problem.

One set of answers might include combined-media selling of a market, less competitive snipping between media, and a decline in the individual use of crying towels.

WORLD SERIES ON COLOR TV DURING BIGGEST COLOR WEEK EVER!

World Series Baseball . . . the most colorful sports spectacle of them all will be the big feature during ALL COLOR WEEK, October 1-6. Color all week . . . every morning, every afternoon and every night right up to sign-off. In short, it'll be the biggest, most colorful spectacle in TV history. Color TV is running up some big scores, and it can win some big ballgames for you, with movies, cartoons, variety, sports, drama and news specials. Inquire today from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

In Chicago Radio
ONE STANDS OUT

WLS is FIRST in PULSE

20.8% – Average ¼ hour share, 6 AM-Midnight, Monday-Saturday, PULSE, Chicago 6 County Area, June 1962.

WLS is FIRST in HOOPER

20.3% – Average ¼ hour share, 7 AM-6 PM, Monday-Friday, HOOPER, Chicago, June/July 1962.

WLS Is FIRST in NIELSEN

683,100 homes – Different homes reached in average 3 hour day part over 4 week period, Monday-Friday, NSI, Chicago Area, July 1962.

BLAIR GROUP PLAN MEMBER WLS

the bright sound of Chicago Radio

Owned and operated by American Broadcasting-Paramount Theatres, Inc.

RED CROSS LOOKS TO YOU

When you help, Red Cross can help

TV SPOTS

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

60 - 20 - 10 seconds

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

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

RADIO SPOTS

Recorded appeals by

- PAT BOONE
- BING CROSBY
- BOB HOPE
- THE FOUR LADS
- FRANCES LANGFORD
- ART LINKLETTER
- TED MALONE
- MITCH MILLER
- ROSALIND RUSSELL

all lengths from 05 to 60 seconds

PLUS A VARIETY OF SHORT IDs

TELEVISION FILM

EVERY PART OF TOWN

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

STARRING:

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

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

All these materials available from

YOUR LOCAL RED CROSS CHAPTER

THE AMERICAN NATIONAL RED CROSS
In New York, call MUrray Hill 9-1000
In Hollywood, call HOllywood 5-5262

THE ADVERTISING COUNCIL
New York
Chicago
Hollywood

• THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE •

SPONSOR-WEEK | Continued

Don 'Steverino' caps

Among the 1,000 people attending the Ohio State Fair and receiving Steve Allen Sun Visors were youngsters visiting on Crippled Children's Day

Queen of Turkeyland

Ya can't keep 'em down on the farm at least not Judy Miller, Virginia Turkey Assn. queen, here with WSLS-TV, Roanoke, farm dir. Glenn Fowler

Twin sluggers tune in transistors

Catcher Earl Battey (l) and outfielder Lenny Green of the Minnesota Twins listen to transistor radios they won for hitting home runs in Yankee game, part of WCCO, Minneapolis-St. Paul, promotion. Gen. mgr. Larry Haeg (r) made the presentation

D.j. draws crowd

10,000 racing fans and radio listeners turned out to celebrate "Joe O'Brian Day" at Freehold Raceway in New Jersey and shake hands with early-morning WMCA, New York, d.j. This well wisher: winning Pacer Vernon's Boy

CBS RADIO SPOT SALES

(*Continued from page* 12)

expanded industry-wide presentations, and more detailed proposals to non-radio advertisers. Don Leonard, v.p. and media director of FSR, discussed the role of radio in advertising campaigns, taking up the problem of media selection. Leonard also attacked rate-cutting and barter as two of radio's worst evils, calling radio undersold and under-rated, even by its own people. CBS Radio executives attending the meetings included president Arthur Hull Hayes, executive v.p. James M. Seward, v.p. in charge of station administration Fred Rnegg, and his assistant Richard F. Hess. Representing CBS Radio Spot Sales were Maurie Webster, and district sales managers Charles E. Burge, Chicago; Roland McClure, Los Angeles; Joseph K. Marshall, San Francisco; Ralph H. Patt, Jr., Detroit; George P. Crumbley, Jr., Atlanta; Eugene R. Myers, St. Louis, and Ronald M. Gilbert, New York.

advertisers

General Mills is debuting a new convenience product in eastern markets via NBC TV's "Empire."

The new product, fresh from Buffalo and Denver test markets, is Ready-Measured Bisquick. Agency is Knox Reeves.

A gleaming parade of 57 new 1963 Falcon convertibles by Ford has been lined up as prizes by H. J. Heinz for its forthcoming Soup Sale Sweepstakes.

Heinz commercials on eight daytime NBC TV shows will promote the contest from mid-September to 15 November.

Agency is Maxon, Detroit.

May, 1963 is the target date for completion of two new district sales and distribution centers planned by General Foods.

Territories are Syracuse and Indianapolis.

Expansion beyond that date is planned for Jacksonville and Charlotte.

PEOPLE ON THE MOVE: Stephen Rose and Jessica Canne to Maradel Products, new cosmetics and toiletries firm as marketing directors . . . Richard Soule to product manager for Praise at Lever Bros. . . . Thomas W. Boyle to merchandising manager of the St. Paul division of Hamm Brewing . . . Richard E. Gawthrop to advertising and sales promotion manager for Minneapolis-Honeywell's Precision Meter division . . . Frank Sharpe to executive vice president-sales and services, H. Walton Cutshall to vice president-sales and advertising, Charles M. Moni to vice president-customer services of Eastern Air Lines new Customer Services and Sales Departments . . . Jack B. Pentz to executive vice president and Robert H. Comfort to vice president of Borden's Milk & Ice Cream Company, effective 1 November.

agencies

The Polaris Corp., a leasing and data processing firm with real estate interests, has acquired the capital stock of Klau-Van Pietersom-Dunlap, largest advertising and PR agency in Wisconsin.

The agency will be operated as a wholly-owned subsidiary of Polaris, with no changes contemplated in present KVPD management.

The 4A's had added to its New York headquarters staff.

New members:

John H. Mason will assist senior vice president Richard L. Scheidker in membership activities, James F. Shea will assist senior vice president Richard Turnbull in statistical areas, and Julian R. Sloan will assist vice president Kenneth Godfrey in media and research activities.

Fourteen collegians will return to school this fall with a better understanding of the philosophy, problems and objectives of advertising.

The students were enrolled in Campbell-Ewald, Detroit, fifth summer internship course for undergraduates.

The program, run in conjunc-

Come to the fair

WBBM singing star Connie Mitchell signs autographs at Chicago's giant International Trade Fair. The station presented three live musical programs at the fair each day and handed promotion material to some 20,000 people attending

Ampex and C&W cop stereo schedule

The Ampex entry from Cunningham & Walsh won the first annual KPEN, San Francisco, Stereo Commercial Challenge. Studying entry are (l-r): Hal Larson, C&W copywriter; Pete Taylor, station promotion mgr.; S. Champion Titus, Ampex adv. mgr.; Dick Clark, C&W timebuyer; Wallace Brazeal, station commercial mgr.

Bearding Bevy

King of beasts meet their match in bearded WSGN, Birmingham, program dir. Charles Peterson, who, to promote city's Shrine Circus, opposed lions in their den during four performances of Juszyk's Lion Act

Clock to Cole

Presenting International Harvester's Southern Regional Award to WBT, Charlotte's, Grady Cole (l) for promotion of cub cadet tractors is A. E. Ellis, district mgr. Competition covered 10 southern states

tion with the universities which the students attend, includes credit hours for the work.

Agency appointments: Cameo-Parkway Corp. to **Elkman Advertising**, Philadelphia . . . D.C. Transit System to **Kal, Ehrlich & Marrick** . . . Tropicana Products to **Kastor Hilton Chesley Clifford & Atherton** for New York metropolitan advertising, effective 1 January . . . The Lashette Co. to **Ray Barron**, Boston . . . Matthew Stuart to **Kameny Associates** . . . Brunswick Boats to **MacManus, John & Adams** . . . Tri-Nut Margarine to **K&E**, Boston . . . American Viscose Corp. to **Chirurg & Cairns**, New York, for the Fibers division . . . Florida East Coast Hotel Co. to **Don Kemper**.

Divorcement: **Benton & Bowles** resigned the REA Express account, at the agency for the past eight years.

Merger: **Jerry Gordon** and **Andrew Weiss**, formerly senior vice presidents and account supervisors at Daniel & Charles, have joined with **Sylvester-Hvid**, Danish agency, to form Gordon, Weiss & Sylvester-Hvid. Offices are in New York, Copenhagen, Oslo and Frankfurt.

International entente: **Grey** has joined the parade of agencies with overseas affiliations by purchasing an interest in Charles W. Hobson Ltd., London.

Expansion: **Sturges and Associates**, headquartered in San Francisco, is the latest West Coast agency to fly in the face of Horace Greeley's advice and make an eastbound move to New York. New office is at 10 Rockefeller Plaza, headed by John W. Hays.

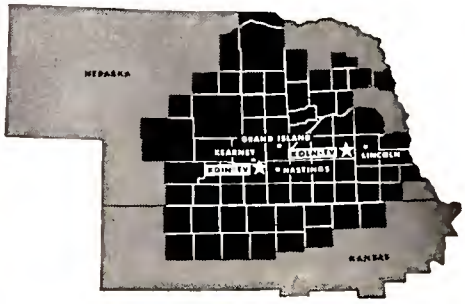
New v.p.'s: **William F. Grisham** at Needham, Louis & Brorby, as creative group head . . . **Oliver Toigo** at Lennen & Newell. He'll also be assistant secretary-treasurer, a new post . . . **Robert A. Leadley** at BBDO. He'll be account supervisor on the U.S. Steel account.

PEOPLE ON THE MOVE: **Peter G. White** to copy planning supervisor at Norman, Craig & Kummel . . . **William S. Hawkey, Jr.** to the creative services division of K&E as copy supervisor . . . **Lawrence D. Gibson**, vice president and research director at Donahue & Coe, to vice president of marketing at Audits and Surveys . . . **Jack Brownell** to copy chief at Fuller & Smith & Ross . . . **Constance Cornell** to account executive at Phil Dean Associates . . . **Jose Waldemar Lichtenfels** to media director at K&E Do Brasil . . . **A. Brooke Kinnard** to account executive, **Ralph Niedermaier** to production and traffic manager and **Anthony B. Wilson** to media buyer at MacManus, John & Adams, Bloomfield Hills . . . **June Colbert** to creative supervisor on the Alberto-Culver account at BBDO . . . **James D. Mantice** to the copy staff of Clinton E. Frank . . . **Michael Koelker** to the creative staff of Universal Advertising Agency, Omaha . . . **Arthur E. Ericksen**, assistant ad manager of Brown &

(*Please turn to page 57*)

YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE
KOLN-TV/KGIN-TV!



. . . covering a bigger, better Lincoln-Land

"Composing" a sales program for the nation's top markets? In Nebraska you'll find the state's other big market now rated among the most important in the United States.

Lincoln-Land now ranks as the *76th market**, based on the number of TV homes covered by the market's top station. The 205,500 homes delivered in Lincoln-Land by KOLN-TV/KGIN-TV are a must for any advertiser who seeks to cover the major markets.

Avery-Knodel will be happy to give you all the facts on KOLN-TV/KGIN-TV—Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

* *IRB Ranking*

AVERAGE HOMES
MONDAY THROUGH SUNDAY

March, 1962 ARB 10:00 P.M.

KOLN-TV KGIN-TV	69,200
Omaha "A"	59,100
Omaha "B"	52,700
Omaha "C"	42,200

The Folger Stations

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

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KRLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

KOLN-TV / KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representative

WASHINGTON WEEK

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

17 SEPTEMBER 1962 / Copyright 1962

The resignation of Tedson Myers as assistant to FCC chairman Newton Minow is being interpreted widely as tied up with his report recommending government control of international TV program content. Whether this is true or not, there is fire to go with the smoke.

Actually, Myers was reported to be casting about for private employment long before the controversial report. Whether dissatisfaction with the **quick disavowal by the administration hastened his decision** is almost beside the point. It does dramatize that disavowal.

The **report was never supposed to be made public,** and for that matter still hasn't been. **Contents were leaked to the United Press.** This proved quite **embarassing both to the White House and to Minow,** personally. The FCC chairman has been trying most vigorously to disassociate himself from any hint of an intention to interfere in radio-tv programing. The report by his most confidential assistant calling for even international control was most unwelcome to the chairman.

The fact is that for all the uproar with which Minow took office, the FCC regulatory line hasn't toughened beyond the direction in which it was pointed by his predecessor, Frederick Ford.

More to the point, few of the **proposed changes started in motion under Ford have even been put into effect.** Many probably still will be, but the delay is noticeable.

Pat explanation is the fact that the current administration has made only one appointment to the seven-man FCC, not counting the Henry appointment, which is not yet effective. This would mean, on the surface—and often in actuality—**only one New Frontier vote against three holdovers.**

If this explanation is employed, however, it would be necessary to discover a new one to cover the course of events at the FTC. There the present administration early in its tenure was able to appoint three new votes on a five-man commission. But the same situation holds true there.

The New Frontier majority on the FTC not only hasn't carried forward in the crusading get-tough mold of former chairman Earl W. Kintner, it has actually appeared to draw back from it. There appears to be a definite slackening of regulatory zeal, a diminishing of the harrassment of advertisers and others under the new rule.

On the other hand, it could also be dangerous to assume too much from all of this. If the FTC is less busy at poking its agency nose into new regulatory corners, it is so only in comparison with a regime under which such activity increased rapidly. And even then, only by a small degree.

The surprise is that the zeal didn't increase instead of standing still or falling back a little.

The situation at the **FCC,** meantime, is **one of a tremendous slowdown from the record of the Ford days.** This, despite the fact that Ford made no "vast wasteland" statements. He did much more acting than talking.

The true Minow intentions may become clearer after Henry is qualified, and after he is able to learn something about broadcasting and the other industries the FCC regulates. **If there is a Minow, or more likely an administration intention, to get tough on broadcasting then it would be quite likely to emerge.** In the meantime, it is possible to say that if Minow has such an intention—beyond proposals made when Ford was chairman—then he has been **inhibited by fear that he doesn't have the votes.**

On the other side of the coin, Minow and the administration are most anxious to allay any suspicion that they have designs on programing. That is precisely why it doesn't matter whether Myers was leaving on his own hook. After his report, he would have had to go.

SPONSOR HEARS

17 SEPTEMBER 1962 / Copyright 1962

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

From the way a major New York agency is recommending station public affairs to its regional and local clients, it looks like public service finally will attain a real sales beachhead with station advertisers.

The turning point, seems to have been this: Chock Full O' Nuts' recent $600,000 buy on WCBS-TV, New York, via Peerless.

REA last week registered some surprise that B&B went ahead and did just what it said it might: resign the Railway Express account unless it got the Air Express assignment as well.

When Air Express left Adams & Keyes, B&B suggested that **after handling REA (a $500,000 account) for eight years it should get the Air Express billings (about $750,000)** as well, or take nothing instead.

When the Air Express account was assigned to **Ketchum, MacLeod, & Grove,** B&B's president, **William R. Hesse** explained why the agency resigned the surface account: one agency should have both accounts.

Finally, last week REA president William B. Johnson said that he respected but disagreed with B&B's views and that an agency for its surface account would "doubtless be selected in a few months."

From Johnson's statement of disagreement with the B&B principle, it seemed **unlikely that KM&G, with one part, would be assigned the remainder.**

Old timers in the NBC press department in New York weren't impressed by the news they were to play baseball against ABC press in Central Park.

It seems there's some truth to the story that back in pre-tv days, NBC once rented **all of Yankee Stadium for an inter-network outing.**

One would never have guessed that it would take a tv series to turn a radio, movie, and book character into a comic strip.

Yet that's just what has happened with **Dr. Kildare,** which **King Features has licensed from MGM-TV to 103 newspapers so far with an October start.**

Since the Kildare character has been around in various media for so long, there no doubt the current interest of the newspaper cartoon series is a result of its tv success.

If you keep tabs on the movements of people who have worked on the P&G account, make a note of Robert A. Leadley's switch from Y&R to BBDO.

He was **tv account head** on P&G at **Y&R** and now has become a **v.p.** and account supervisor for **BBDO.**

KISN, Portland, which was fined $2,000 by the FCC for failing on five occasions to pause between the words "Vancouver" and "Radar" in its weather reports some nine months ago is trying to laugh off the whole affair.

A station release termed it **"very humerous"** (sic) that its failure to take a pause should cost it **$100 a shot.**

It called it **"the most expensive pause that presumably was never taken in the annals of time,"** and was surprised that **"a mature governmental agency"** should take the entire matter at all seriously.

Williamson, to account executive at MacManus, John & Adams on Standard and American Oil.

tv stations

WNYS-TV, Syracuse, signed on the air 9 September with a dedicatory program in full color.

The hour-long program introduced the station's staff, studios and facilities to the nation's 31th tv market.

Names now associated with the station: Robert M. Baird, sales manager; Floyd F. Smith, business manager; Jeff Davidson, program manager; Carol Schell, promotion manager; Carl Ellenberg, news and sports director.

President and general manager is, of course, William Grumbles.

New quarters: **WKOW** (AM & TV) have moved to new combined offices and studios at 5727 Tokay Boulevard, Madison.

Kudos: **George B. Storer**, chairman of Storer Broadcasting, will receive Pulse's 1962 "Man of the Year" award on 17 October . . . **Frank M. Headley**, president of H-R Television, has been elected to the Board of Directors of the TvB, succeeding **Lewis H. Avery**, president of Avery-Knodel, who has resigned.

PEOPLE ON THE MOVE: **Marian Finney** to supervisor of the national sales departments at WCPO-TV and radio, Cincinnati . . . **Ivan Toncic** to the sales staff of WTRF-TV, Wheeling . . . **Raymond C. Laws** to news director of WOKR, Rochester . . . **R. T. Clausen, W. M. Costa** and **J. H. Shoemaker** to vice presidents of A. C. Nielsen . . . **Charles Ryan** to news editor of WSAZ-TV, Charleston.

radio stations

That radio undersells itself was the consensus of opinion from speakers at the Executive Conference of the New York State Broadcasters Assn.

Among the statements from agencymen:

Sam Vitt, vice president and media director of DCS&S said "Broadcasters suffer from an inferiority complex regarding radio and this stands in the way of their realizing its fullest money making potential."

Ed Fleri, associate media director of BBDO, underlined the lack of information from radio. It can't provide, he said, "as much information as can the other media competing for the same budget." Fleri suggested the industry search for an alternative to ratings as a sales yardstick.

Sports sales: **WNEW**, New York, coverage of the New York Giants games to Ballantine (Esty), L&M (JWT), Howard Clothes (Mogul, Williams & Saylor) and the Great Atlantic & Pacific Tea Co. (Gardner) . . . University of California football and basketball games on **KSFO**, San Francisco and the Golden West Radio Network to Pennzoil, Trans-Bay Savings & Loan Assn., General Motors for Buick, and Allstate . . . Penn State football on **WCAU**, Philadelphia, to

RCA RCA

11 OTHER MAJOR TV SET MAKERS NOW RIDING COLOR TV BANDWAGON

In the past year, eleven other major TV set manufacturers have jumped on the fast-rolling Color TV bandwagon built by RCA. And they're investing in Color with millions of dollars of their advertising funds. Demand for RCA Color picture tubes has also required two new plant additions this year. The Color TV picture is bright today with broadcasts of movies, cartoons, variety, sports, drama and news specials. For information call B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

Ritter Products-Food Fair (S. E. Zubrow) and Knights Insurance (Sykes) . . . Harvard football games on **WNAC**, Boston, to First National Bank of Boston and the Old Colony Trust Co., for the fourth consecutive year.

Happy Birthday: To **KFRC**, San Francisco, which signed on the air 38 years ago this 24 September.

Kudos: **WXYZ's** 16-page brochure outlining the Detroit station's 15-hour broadcast from the Michigan State Senate Chamber has been placed in the Library of Congress . . . At the annual meeting of the Florida Dairy Farmers Federation **Frank Johnson**, farm director of **WFLA**, Tampa-St. Petersburg, got the group's outstanding award . . . Brigadier General Joseph A. Bulger, Nassau County Director of civil defense, has appointed **Bill Nelson**, WHLI, Hempstead, public affairs director to the post of commercial radio coordinator.

PEOPLE ON THE MOVE: **Gerald M. Goldberg** to public relations director at WINS, New York . . . **Edwin M. Fisher** to account executive at QXR Network . . . **Ken Ovenden** to director of broadcast operations and **Dick Covington** to program director at WEEI, Boston . . . **Bernard Mann** to station manager of WROV, Roanoke . . . **Jerry Hahn** to fm operations manager of KXOL, Ft. Worth . . . **J. Fred Perry** to assistant manager and local sales manager of KCRS, Midland . . . **Ken Schulze** to the local sales staff at KBWD, Brownwood, Tex. . . . **James M. Trayhern** to sales manager of WBBF, Rochester . . . **John J. Corrigan** to program manager of WWVA, Wheeling . . . **Art Simmers** to general sales manager at WPTR, Albany . . . **Tad Ware** to assistant advertising and sales promotion director of Westinghouse Broadcasting Co. . . . **Ted Pettit** to sales promotion and merchandising manager at KNX, Los Angeles . . . **Fred Harm** to general manager of WAIT, Chicago . . . **Bob Bruton** to operations manager of KTOK, Oklahoma City . . . **Lee Sutton** to farm director of WWVA, Wheeling . . . **Charles Jones** to the sales staff of WPDQ, Jacksonville . . . **Randy Archer** to assistant general manager and sales manager of KVI, Seattle . . . **Ralph E. Green, Jr.** to director of engineering at WCAU, Philadelphia . . . **Michael Hauptman** to promotion manager of WINS, New York.

fm

A 110-hour "Stereothon" will be broadcast direct from the 7th annual New York High Fidelity Music Show 2-6 October.

Undertaking the mammouth project is WTFM, New York. It will highlight the exposition's salute to the first anniversary of fm stereo broadcasting in the U. S.

Now in its second year of stereo broadcasting, KLSN, Seattle, has extended its stereo schedules.

The station is now broadcasting in stereo 117 hours a week out of a

newsmakers in tv/radio advertising

Robert A. Behrens has been elected vice president in charge of sales for Official Films. He's been general manager of syndicated sales and, prior to that, eastern sales manager for the company. Before joining Official, he was an account executive with ITC, its predecessor TPA, and was in programing and sales at WCAX-TV, Burlington.

Raymond A. Gardella has taken over as sales promotion manager for Robert E. Eastman. For the past five years he's been a space salesman with the Hearst Advertising Service. Earlier he was merchandising manager of the *New York Journal American*. While at Hearst, Gardella specialized in major food advertising.

Jack L. Williams, new program manager of KDKA, Pittsburgh, has most recently been assistant program manager of WBZ, Boston. Before that he was advertising and sales promotion manager for the Boston station and, from 1955-1957, publicity director of KDKA. At WBZ he has specialized in documentaries and public service programing.

Donald J. Badger has been appointed general sales manager of WHM-TV, the new station in Grand Rapids-Kalamazoo which signs on the air 1 November. Badger was previously general sales manager of WJIM-TV, Lansing, and, prior to that, was local-regional sales manager for KETV, Omaha, a post he held for five years.

total broadcast schedule of 123 hours.

PEOPLE ON THE MOVE: Jack I. Moore to president, Troy L. Scatarella to vice president, Bruce B. Mames to secretary and Lloyd P. Sherman to treasurer of Contemporary Radio, licensee and operator of WAYL, Minneapolis.

networks

Network tv gross time billings showed a 16.2% increase in July of this year while the increase for the first seven months was 12.3%.

TvB reported that July billings were $64,360,788, compared with $55,368,767 in July 1961. The seven-months total for 1962 was $452,133,403 against $402,682,508 a year ago.

ABC TV billed $116,399,057, up 6.9% from the first seven months a year ago; CBS TV $175,308,133, up 17% and NBC TV $160,126,213, an increase of 11.5%.

TvB also reported that 22 of 29 network product categories showed increases in the first half of the year over 1961, paced by toiletries, drugs, smoking materials, food, confectionery and soft drinks and automotives.

The appointment of Girard Chester as second in command to Mort Werner in the NBC TV programming executive lineup has been confirmed.

Chester rejoins NBC as vice president, program administration, after being at ABC TV as vice president in charge of daytime programming and a member of the plans board.

Sales: Wynn Oil (Erwin Wasey, Ruthrauff & Ryan) has extended its NBC Radio advertising through the remainder of the year.

PEOPLE ON THE MOVE: Robert C. Mayo to managing director of CBS Europe and CBS Limited . . . Herbert Jellinek to the new position of director of budgets and cost control, western division, ABC.

reps

A new Petry study points up the strong trend to spot tv by members of the cosmetic-toiletries industry.

The category increased its spot tv expenditure by 74% in the five-year period from 1956-1961, averaging a 15% gain annually. Concurrently, the report notes, cosmetic sales increased by a record $612,000,000, a 50% advance.

Gains for other media during the same period: network tv up 11%; magazines up 30%. Newspapers declined by 13%.

For more details see story on page 38, this issue.

Rep appointments: WFPG, Atlantic City, to Prestige Representation Organization . . . KEPI (FM), Phoenix, to FM Spot Sales . . . KYA, San Francisco, to Edward Petry, from Robert Eastman.

New quarters: Prestige Representa-

COLOR TV SET SALES SIZZLE AT RECORD-BREAKING PACE!

Color TV set sales for RCA Victor showed an astounding 139% increase for the first six months of '62 as compared with the same period last year. Enthusiasm and demand for Color TV still outstrips set supply . . . despite two new RCA plant additions this year and the entry of 11 other set manufacturers into Color TV. It's growing fast, broadcasting movies, cartoons, variety, sports, drama and news specials. Find out how Color TV can pay off for you from: B. I. French, RCA, 30 Rockefeller Plaza, New York 20, N. Y., Tel: MU 9-7200, Ext. RC 388. Ask for the new brochure "Color Television Facts."

tion Organization moves to new and larger New York offices at 441 Lexington Avenue on 1 October . . . In an expansion of its Philadelphia facilities, **Broadcast Time Sales** has moved its sales offices to larger quarters at 706 S. Washington Square and named Robert H. Prater new branch manager. Phone number is PEnnypacker 5-3432.

PEOPLE ON THE MOVE: Jack Pohle to account executive at CBS Radio Spot Sales, Los Angeles . . . **John Katz** to the Dallas radio sales staff of The Katz Agency . . . **George Schmidt** to New York sales manager and **Tom O'Brien** to sales executive at Radio T.V. Representatives. Schmidt replaces Tom Carroll who has resigned . . . **Mark S. Ellentuck** to business manager of ABC TV Spot Sales . . . **Bruce Honston** to the New York sales staff of Robert E. Eastman . . . **Junius Fishburn** to the New York sales staff of ABC TV Spot Sales.

film

If the sales story here in New York is any indication, Arrowhead Productions can feel pretty confident about the 6 October debut of its new late-night show "Weekend."

The roster of buyers on WOR-TV includes some of the major spot accounts in the business: Colgate's Wildroot (Bates) and Dyamo (NC&K); Lever's Lux (JWT); Philip Morris' Parliament (B&B); General Foods' Minute Rice (Y&R).

The show, starring Jerry Lester, starts next month in some seven **Four Star Distribution Corp., the new distributing subsidiary of the Dick Powell-Tom McDermott Four Star outfit, will start its selling season with five off-network series.**

Available for sale are: "Target, The Corruptors," "Robert Taylor's Detectives," "Dick Powell's Zane Grey Theater," "The Law and Mr. Jones," and "Stage Coach West."

Sales: Seven Arts' series of 13 one-hour tv Concert Specials, which premiered in New York and Washington, D. C. this summer, to 23 additional markets for a late-fall debut. Four additional deals were also made for "Films of the 50's" . . . **Fremantle International** has sold "The World Series of Golf" in six overseas markets . . . New sales on **United Artists Television's** "The Story of . . ." bring the market total to 110.

New quarters: ITC is now located at 555 Madison Avenue, New York 22. The telephone number remains the same: PLaza 5-2100.

PEOPLE ON THE MOVE: James T. Victory and **Ralph M. Baruch** to vice presidents of CBS Films . . . **Leonard E. Hammer** to director of station representatives sales at Seven Arts.

public service

On the editorial front, two stations have attracted international attention.

• WOLF, Syracuse, questioned, in an early August editorial, the "seemingly belligerent attitude of Israel and its failure to cooperate in Robert Sobler's return to the U. S." A copy was sent to Prime Minister David Ben Gurion and a reply, clarifying Israel's position in the matter, received from the Vice-Consul of the Israel Office of Information.

• An effort by WCKR, Miami, to spotlight Russian propaganda by utilizing excerpts from Radio Moscow has aroused Soviet ire. The North American Service carried, in turn, a commentary 9 September blasting the station and manager Milt Komito for labeling Communist broadcasts as "dangerous."

Public Service in Action:

• **WFLA-TV**, Tampa-St. Petersburg, produced a special prime-time panel discussion on encephalitis because of the outbreak of the disease in the station's coverage area.

• The FBI has credited **WBZ, Boston**, newsman **Art Gardner** with direct help in the capture of alleged murderer Arthur King.

• **WNAC-TV**, Boston, fed the debate between George Lodge and Rep Laurence Curtis, Republican candidates for Massachusetts Senator, to three other local stations.

• **KNTV**, San Jose, invited gubernatorial candidates Nixon and Brown to appear on the station to debate rules for a larger statewide debate.

• **WRVR**, New York, is running a four-part series on the treatment of narcotics addicts.

• **WCBS-TV**, New York, has started a new series called "Newsmakers," which probes the top local news story of the week.

• **WABC**, New York, has launched a month-long informational and fund raising campaign on behalf of Lincoln Center, the station's new neighbor and the city's new cultural center. The station is donating 100 of its prime-time newscasts to Lincoln Center for use in publicizing fund raising benefit concerts.

• **WNBC-TV**, New York, invited Kenneth Groot, executive secretary of New York's AFTRA local and Richard D. Heffner, general manager of WNDT, educational channel, to debate their differences on the air.

• An offer of free time for a series of eight pre-election debates, made by **WTIC** radio and tv, Hartford, has been accepted by Democratic and Republican candidates

In Chicago Radio
ONE STANDS OUT

WLS is FIRST in PULSE

20.6% – Average ¼ hour share, 6 AM-Midnight, Monday-Saturday, PULSE, Chicago 6 County Area, June 1962.

WLS is FIRST in HOOPER

20.3% – Average ¼ hour share, 7 AM-6 PM, Monday-Friday, HOOPER, Chicago, June/July 1962.

WLS is FIRST in NIELSEN

663,100 homes – Different homes reached in average 3 hour day part over 4 week period, Monday-Friday, NSI, Chicago Area, July 1962.

BLAIR GROUP PLAN MEMBER WLS

the bright sound of Chicago Radio

Owned and operated by American Broadcasting Paramount Theatres, Inc.

for Governor, Senator and Congress.

• **KDKA-TV** and radio, Pittsburgh, attacked in editorials the propriety of an offer by the Allegheny County Labor Committee of $5,000 as an inducement to union members to participate in the elections.

• **KAPE**, San Antonio, is offering, free of charge, two hour-long, locally-produced programs on juvenile delinquency. Stations interested should send a blank tape to the station for dubbing.

• **WJRZ**, Newark, has scheduled a special 46-program, five-minute series called "New Jersey's Campaigners," to follow the 11 p.m. newscast starting 19 September.

Kudos: The National Multiple Sclerosis Society presented a special award to the **ABC Radio o&o's** for their "Highways to Hope" program . . . One in the **WTAE**, Pittsburgh, series, "Time for Decision," a show called "Unemployment in the Pittsburgh Area" has been included in the Library of Congress . . . **KCRS**, Midland, has won the Associated Press August "Key Station" award for outstanding coverage of a single story.

PEOPLE ON THE MOVE: Gene McPherson to head of the new Documentary Unit at WLWT, Cincinnati.

equipment

Factory sales of receiving tubes and tv picture tubes showed a midsummer drop in July, both to the lowest monthly total of this year, according to EIA.

Tv picture tubes dropped to 564,022 units worth $11,064,357 in July, from June totals of 740,788 worth $14,252,844. July sales of receiving tubes totaled 21,122,000 valued at $19,612,000, against 29,649,000 worth $24,587,000 the month before.

Cumulative totals for this year were 5,121,165 picture tubes worth $98,397,051 and 207,625,000 receiving tubes valued at $173,952,000.

Kudos: Pierre Mertz, engineering consultant for broad band transmission problems, has been named as recipient of the David Sarnoff Gold Medal, awarded annually by the SMPTE.

PEOPLE ON THE MOVE: Roland J. Kalb to vice president and general manager of Pilot Radio, Long Island City . . . **Robert H. Beisswenger**, general manager of Jerrold Electronics, Philadelphia, **Donald Spanier**, general manager of Harman-Kardon, Plainview, and **Paul Garrison**, general manager of Technical Appliance Corp. to vice presidents . . . **Robert C. Sprague**, chairman of the board of the Sprague Electric Co., was re-named the chairman of the EIA Electronic Imports Committee . . . **J. A. Milling**, president of the Sams Division of Howard W. Sams & Co., has been reappointed chairman of EIA's distributor relations committee . . . **Kenneth W. Bilby**, vice president of public affairs at RCA, has been elected an executive vice president of the company.

station transactions

WSAM (AM & FM), Saginaw, Mich., has been sold for $300,000.

Buyer Kenneth Hugh MacDonald is associated with WPAG, Ann Arbor.

The previous owner was the Knorr Group.

Broker: Blackburn.

KTHS, Little Rock, has been purchased by the Lin Broadcasting Corp. of Nashville.

Call letters have been changed to KAAY.

Lin Corp. also operates WAKY, Louisville, KEEL, Shreveport, and WMAK, Nashville.

Kaiser Broadcasting division has applied to the FCC for uhf stations in Chicago, Detroit, and Burlington, N.J.

The action follows Kaiser's application in July for uhf channels in San Francisco and Corona.

KXOA, Sacramento, wants it known that, contrary to previous news releases which have appeared in the press prematurely, the station has not been sold.

President Riley Gibson acknowledged that negotiations had been conducted over the past two months with Norwood J. Patterson, owner of KSAN, San Francisco.

Power increase: WSBT-TV, South Bend, is now operating from its new tower-antenna with an increase to 480 kw visual and 240 kw audio power.

Outstanding values in broadcast properties

Excellent fulltime facility. Good potential and liberal terms to the qualified buyer. Not an absentee situation.

HAWAII
$300,000

Fulltime AM located in a top summer-winter resort area. Ideal for an owner-manager-sales manager. Good terms.

CALIFORNIA
$150,000

BLACKBURN *& Company, Inc.*
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SELLER'S VIEWPOINT

Frank talks to buyers of air media facilities

IS RADIO SOLD BY MEN OR BOYS?

By Robert Hyland

Why do advertisers consistently under-value radio? Why do leading buyers of broadcast time allot only six to ten percent of their advertising budgets to spot radio? Why do major agencies state in plain terms that they regard radio only as a "supplement medium"? Why do advertisers demand merchandising and promotional "icing" to become interested in the radio "cake"? Why do time-buyers regard a 50-cent radio cost-per-1,000 as "too high" while a $2 television c-p-m is "just right"? Why do retailers close the door on local radio salesmen? Why . . . and why . . . and why?

These questions keep radio men awake nights. Yet I think they all have only two basic answers: radio has failed to tell its story properly to agencies and clients, and radio has failed to put its best programing foot forward.

How has radio failed to tell its story? I believe it is a matter of attitude. Radio salesmen are all too ready to accept the leavings of a television budget or the fringe dollars in multiple-media "shotgun" campaign. They approach clients as though they don't expect the big dollars.

Radio salesmen seem to delight in emphasizing how their medium is the "cheap" buy. They fail to state that for many clients it is the *essential* buy, with its geographical reach beyond city limits and its mobility and flexibility matching many product sales needs.

They argue for a token portion of the advertising budget, instead of showing how 30, 40 or even 50% of the budget can work for the advertiser in radio. They fail to reach out to new sales horizons and new product and service categories. They sell rating points rather than program content; merchandising gimmicks rather than acceptance; intra-medium rank, rather than their own medium's full potential. In short, they sell as though they do not respect their product.

Radio has had good and valid reasons, in the past, for this milk-toast attitude. After two decades of being queen of the family living room, radio was displaced by its glamorous younger sister, television. The radio was all-too-often relegated to the youngsters' room, and station men began to program accordingly.

No wonder radio salesmen went on the defensive. Stations were programing as though they did not respect their medium's potential. They were programing as though they were satisfied with reaching fourteen-year-old buying potential. I use the past tense advisedly, because now there is a decided trend in radio to come off the defensive in programing—and in selling. There is a trend to adult programing of substance.

KMOX program topics range from marital incompatibility to the problems of our St. Louis School Board. Our concert and theatre reviews are as penetrating as those in the daily newspaper; our series of reports on the narcotics problem are as compelling as any television program; our news interpretation as informative as that of any magazine.

This is grown-up programing. And we are getting grown-up results . . . in audience and in sales. We have converted thousands "who haven't listened to the radio in years." And we have billed thousands from advertisers "who haven't bought radio since television."

We believe that radio stations across the nation should tell this story aggressively, and tell it now. We believe radio stations should not ask for the "less than five percent" crumbs of local or national advertising budgets, but should seek 10, 20, 50 or even 100% of the budgets for radio tests, and prove conclusively to the advertiser how such tests pay off in sales results. The Radio Advertising Bureau has taken a worthwhile step in this direction with its "Test Market Plan." Every radio station can well make similar tests with local advertisers in their own communities. Such tests would convince these advertisers that radio has faith in itself. And the basic strength of the medium would soon sell itself better than we could possibly sell it.

We are now programing like men, instead of boys. It's time we sold like men.

Robert Hyland, general manager of KMOX, St. Louis, began his broadcasting career as a salesman for WTAD, Quincy, Ill. in 1910. After the Navy he joined WBBM, Chicago, as account executive. In 1952 he took the position of sales mgr. for KMOX, later becoming station gen. mgr. and CBS radio v.p. He is currently president of the St. Louis Advertising Club.

SPOT-SCOPE

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

A follow-up to the stock piling of radio spots by the trading stamps involves a saturation campaign just out of the King Korn blueprint room.

As reported here last week, the big three in the stamps sweepstakes, S&H, Plaid and Top Value, have been joined in their availability search by Minneapolis-based Gold Bond. Now King Korn has jumped on the fall radio bandwagon to tout its recently-awarded McCall's Magazine seal of acceptance.

Also scouting tv spots for the purpose, the King Korn campaign is out of Powell, Schoenbrod & Hall.

The Corn Flakes radio buy reported here about six weeks ago, using Homer and Jethro country music commercials, continues to add markets.

Expanding to six more markets last week, the campaign has this unique aspect: Kellogg is buying radio with tv budgets, so its quite a shot in the arm for the medium.

Strategy note: the campaign's central theme is corn music for corn flakes.

Pharmaco is going into southern tv markets as well as New York and Washington, D. C., with a half-hour program aimed at the Negro market.

This is the second big spot account to make a move like this within a few months. The first was Pet Milk (Gardner), which started in June with a 15-minute radio program in top markets on a three-day-a-week basis (see SPOT-SCOPE, 14 May 1962).

In the case of Pet, the agency produced the program, "Showcase." The Pharmaco venture involves a gospel sing show with an all-Negro cast produced by an outfit called Integrated Communications Systems.

The 13-week series, "Tv Gospel Time," starts this month.

Although the spot tv buying pace has slowed down somewhat after a very active August, business still coming in would indicate that fall buys are by no means complete and the prominence of a few of the buyers that good avails must still be open.

Heading the list of noteworthy purchasers is Ralston-Purina, snapping up prime and fringe minutes in some 185 markets to introduce its new Purina Cat Chow.

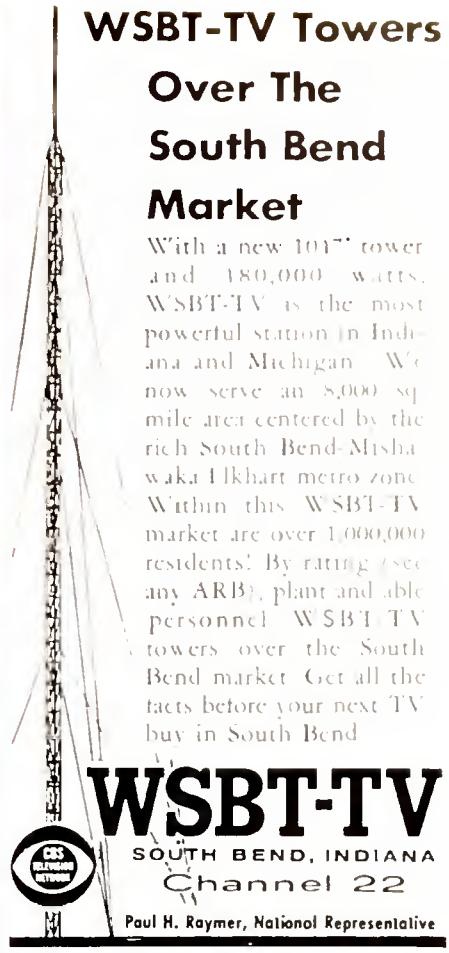
This item was tested in several markets last year, via Gardner, St. Louis, and is now ready for its national bow, not only in these spot markets but also on Ralston-Purina's network shows.

For details of this and other spot action of the past week see items below.

SPOT TV BUYS

Ralston-Purina is buying about 185 markets to introduce its new Cat Chow. Prime and fringe minutes will be used, with schedules in some markets beginning this week and others at staggered dates throughout the month for 15-week runs. Agency: Gardner, St. Louis. Buyer: Pat Schinzing.

Interstate Bakeries is buying eight-week schedules in markets where its



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SPOT-SCOPE Continued

franchises operate under such corporate names as Schulze Division and Dolly Madison Division. White bread is the only product involved in this campaign. Agency is Potts-Woodbury, Kansas City.

Staley Manufacturing Co. is going into a few markets to supplement network in a promotion for Staley Spray Starch. The buy, daytime minutes, is for 10 weeks, with late October starts. Agency: Erwin Wasey, Ruthrauff & Ryan. Irene Hess is the buyer.

Brown & Williamson is requesting avails in about 60 markets for nighttime minutes for a 13-week schedule to begin early next month. The request is on behalf of Raleigh and Belair cigarettes, both of which have been heavy in the network participation activity of B&W for the past several seasons. The buy is out of Keyes, Madden & Jones. Buyers are Merle Myers and Virginia Russett.

Goodyear Tire & Rubber will launch its annual snow tire promotion on 1 October in a host of markets. Schedules will run for nine weeks and the call is for fringe minutes and sports adjacencies. Agency: Young & Rubicam. Buyer: John Flournoy.

Automobile Manufacturers Assn. will promote the Auto Show using 40 I.D.'s a week from 10-28 October. The buying's being done out of Cunningham & Walsh by Jerry Sprague.

Beecham Products starts today, 17 September, with schedules for Brylcreem. Late night minutes and minutes adjacent to sports will run for nine weeks. Agency: Kenyon & Eckhardt. Buyer: John Timko.

Carter Products is buying on behalf of Frenchette. The request is for night minutes, preferably from Wednesday-Friday, to run from 1 October for seven weeks. Ted Bates is the agency and Erwin Fleischer the buyer.

Bristol-Myers is lining up daytime minutes for a 1 October start on behalf of Sal Hepatica. Agency: Young & Rubicam. Buyer: Bill Dollard.

R. T. French is buying several markets for its Instant Potato line. Campaign starts the first of next month for 13 weeks, using day and fringe minutes and prime 20's. Agency is Kenyon & Eckhardt and Louise Haut is the buyer.

Boyle-Midway will promote Easy-Off Oven Cleaner for 12 weeks starting 30 September. Time segments: fringe minutes. Agency: Tatham-Laird. Buyer: Mike Tomasone.

SPOT RADIO BUYS

Nestle's Nescafe division is readying a 7-week drive in some 40 markets. Morning drive minutes are being sought for the campaign which is scheduled to break 8 October. Agency is McCann-Erickson. Ethel Melcher is doing the buying.

Nestle is buying morning minutes and nighttime ID's for its Eveready Cocoa in 25 markets. The campaign which starts 15 October will run for 8 weeks. Agency: McCann-Erickson. Buyer: Judy Bender.

Cream of Wheat is looking for prime time morning minutes for a 13-week flight scheduled to start mid October. Two or three stations in 75 markets will be involved in the buy. Ken Caffrey is doing the buying out of Bates.

CHECK OUR FACTS, THEN BUY:

TERRE HAUTE

WITH

Indianapolis

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

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

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

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

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

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

WTHI-TV

CHANNEL 10
TERRE HAUTE,
INDIANA

CBS TELEVISION

Edward Petry & Co., Inc.

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

*except Indianapolis

Pathé News, INC.

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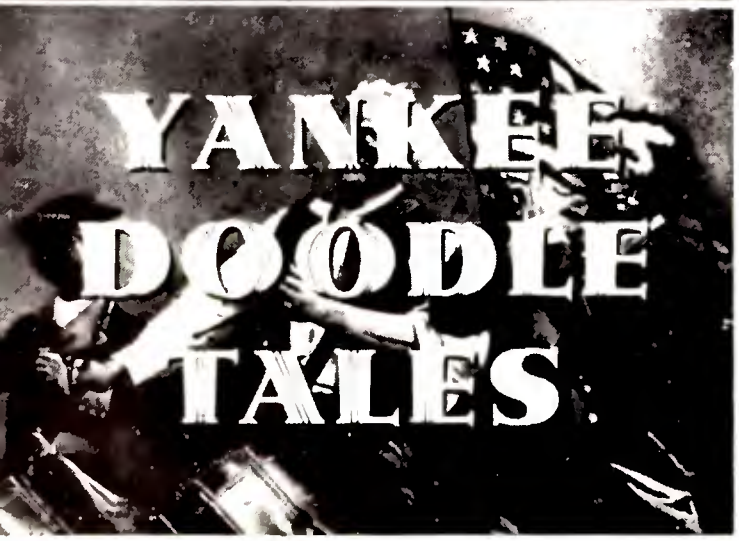
THREE NEW QUALITY CHILDREN'S TELEVISION PROGRAMS
PRODUCED TO ENTERTAIN, TO INSPIRE AND TO INFORM

130 FIVE-MINUTE FILMS SPECIALLY PRODUCED BY PATHE NEWS FOR CHILDREN'S PROGRAMMING

Amazing — Unusual — Exciting —
Adventures for Children of all Ages

"The WONDERFUL PLANET EARTH" is a television series which tells the fascinating story of our earth. It presents to these fresh, young minds the strange lands and peoples, the explosive volcanoes, the exotic animals and amazing marine life which dwell in its vast oceans. This series impresses the young viewer with the wonder and majesty of this wonderful planet Earth which astronomers have called the favorite child of the sun.



130 FIVE-MINUTE FILMS SPECIALLY PRODUCED BY PATHE NEWS FOR CHILDREN'S PROGRAMMING

Our Nation's Heritage —
Now for the First Time for Young Viewers

Each "YANKEE DOODLE TALE" tells the story of a great American, a significant event, or a memorable place in our country's history. This is a series you can program with pride secure in the knowledge that it will inspire young Americans and win the support of parents, educators and community leaders.

65 FIVE-MINUTE FILMS SPECIALLY PRODUCED BY PATHE NEWS FOR CHILDREN'S PROGRAMMING

The Fascinating and Fantastic
Achievements of Modern Science

A stimulating, interest-building series of magnetic appeal to your young audiences, "SCIENCE SCOUTS" presents the visually exciting adventures of the frontiers of science in a clear and easily understandable manner.

Here is an original concept of children's programming designed to capture the interest, stir the imagination, and answer the questions of inquisitive young minds. This series offers your station a unique popular science program especially created to be both entertaining and informative.

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